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Amateur

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

JANUARY, 1930

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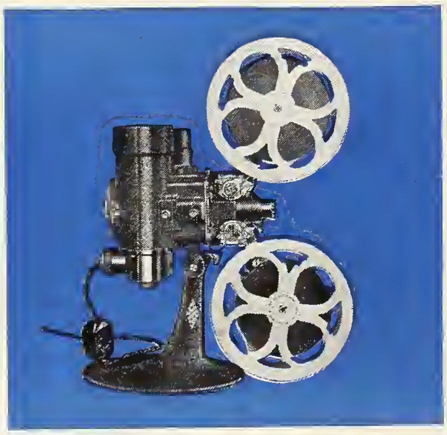
A Fortune in Brain-Power Guards Filmo Precision

Laboratory science, mechanical ingenuity, and the vigilant minds of a score of engineers guard the accuracy and dependability of Filmo Cameras and Projectors. When you sight through the Filmo viewfinder and press the button, the perfect photographic results you get are the work of men who devote their entire time to constant test and research to insure matchless accuracy and quality in Filmo. When you throw your pictures on the screen with a Filmo Projector, your eyes reveal to you the full meaning of Filmo precision.

Filmo 70-D is easily the masterpiece of all personal movie cameras, not only because of what it can do, but because of the absolute accuracy and dependability with which it does it.

Filmo 57 Projector



Advantages of the Shuttle Movement in

FILMO 57 PROJECTOR

Film is guided past the Filmo 57 Projector aperture by means of a single tooth, an exclusive Bell & Howell invention. This is made possible by the Filmo principle of side- or edge-tension on the film, as opposed to the cruder surface-pressure method which necessitates the double-claw movement ordinarily employed. The advantages:

1

Side-tension eliminates scratching of film surface.

2

Permits location of shuttle-tooth at aperture instead of below it, insuring perfectly steady and rectilinear registration despite film shrinkage which occurs in development.

3

Necessity for a framing device is absolutely eliminated.

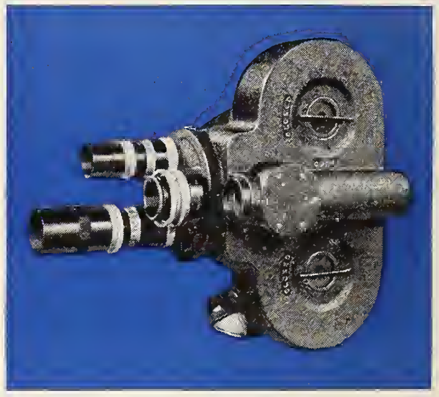
4

Removes load from shuttle-tooth, allowing it to operate freely and quietly, merely guiding the film down the channel, not pulling it.

5

Shuttle-tooth is accurately ground to fit film perforation, insuring perfect engagement and operation and eliminating damage to perforation.

These advantages are possible only with Filmo Shuttle Projector movement



Filmo 70-D

Micrometric measurements, amazing skill in design, and exhaustive tests of materials are the foundation of this supremacy in the 16 mm. equipment field. Nowhere, except in other Filmo cameras, is this mechanical and scientific superiority duplicated.

Fully adaptable for Kodacolor, as well as black and white, the Filmo 57 Projector reflects the many years of research spent upon it. Not one but a dozen points of its design and manufacture qualify it as an advance in 16 mm. projection equipment beyond any other projector ever offered for sale.

Go to your nearest dealer. Ask him to demonstrate this equipment for you. It will be an invigorating experience in the realm of precision machinery. Or write today for interesting booklet.

BELL & HOWELL

Filmo

BELL & HOWELL CO., Dept. M, 1843 Larchmont Ave., Chicago, Ill. • *New York, Hollywood, London* (B & H Co., Ltd.) • *Est. 1907*

4

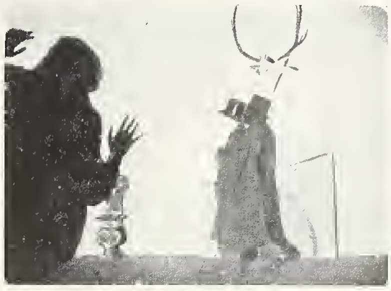
Pat 5
2446
7453

Great Arctic Seal Hunt

Here is a true pictorial record of a cruise and catch of the Newfoundland sealers. Not only is this a thrilling picture of an adventurous trip—it is of real educational and historic worth as well. Graphic and life-like in every detail, it will make a worthwhile addition to your library.

For Sale or Rent from any of the dealers listed below. 800 feet, 16mm. size, 2 reels, sale price $50.

Fall of the House of Usher



Taken from Edgar Allan Poe's famous novel, this picture loses none of the story's drama or suspense. It is wholly an amateur production, but one that was chosen by our board of censors as being among the best pictures of the year. We recommend it highly.

For Sale or Rent from any of the dealers listed below. 400 feet, 16mm. size, 1 reel, sale price $25.

ALICE

Here is a new series of pictures in a different vein, that is certain to make a hit with children. A combination of real life photography and animated cartoons, well blended and with some clever plots. A new cartoon character is introduced that we think is one of the funniest yet. For sale only.

Alice Wins the Derby	100′	$5.00
Alice Chops the Suey	100′	5.00
Alice Rattled by Rats	100′	5.00
Alice's Balloon Race	300′	22.50
Alice, The Jail Bird	300′	22.50

DEALERS

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Gillette Camera Stores
Eastman Kodak Stores, Inc.

WHITE PLAINS
Cooper Bros., Inc.

LONG ISLAND
B. Gertz, Inc., Jamaica
Lovett Cinema Studio, Great Neck

STATEN ISLAND
Quinlan Radio Sales, Inc.

SUMMIT, N. J.
Bradley Radio Service

PLAINFIELD, N. J.
Mortimer's

NEWARK, N. J.
Griffith Piano Co.

PHILADELPHIA, PA.
Williams, Brown & Earle

CLEVELAND, O.
Home Movies, Inc.

CINCINNATI, O.
Huber Art Co.

MONTREAL, CANADA
Dollar Film Library, Ltd.

MEXICO CITY, MEXICO
American Photo Supply Co., S. A.

TOKIO, JAPAN
Home Movies Library

AUCKLAND, NEW ZEALAND
Frank Wiseman Co.

THESE FEATURES NOW AVAILABLE FROM OUR DEALERS

Just off Broadway	Donald Keith—Ann Christy
Below the Deadline	Barbara Worth
Man in Blue	Madge Bellamy
Runaway Express	Jack Daugherty
Painting the Town	Patsy Ruth Miller—Glen Tryon. George Fawcett
Raffles	House Peters
Fast & Furious	Reginald Denny—Barbara Worth
Calgary Stampede	Hoot Gibson
Fighting American	Pat O'Malley—Mary Astor
Wild Beauty	Rex—the Wild Horse
Silent Sentinel	"Champion"
Sky Rider	"Champion"
Campus Knights	Raymond McKee
The Peacock Fan	Lucien Prival—Dorothy Dwan
The Adorable Cheat	Lila Lee

FELIX

Pat Sullivan's famous cartoon character, ever popular, ever entertaining to young and old alike. These pictures are a new series and we praise them most by saying they are up to the old standard. For sale outright.

Felix Puts it Over	300′	$22.50
Felix Doubles for Darwin	300′	22.50
Felix, The Ghost Breaker	300′	22.50
Felix Crosses the Crooks	300′	22.50
Felix Goes West	100′	5.00
Felix On The Trail	100′	5.00
Felix All At Sea	100′	5.00
Felix At The Fair	100′	5.00
Felix Tries To Rest	100′	5.00
Felix Monkeys with Magic	100′	5.00

DEALERS

NEW HAVEN
BRIDGEPORT
HARTFORD
SPRINGFIELD
The Harvey & Lewis Company

DANBURY, CONN.
Danbury Electric & Radio Shop

WATERBURY, CONN.
Curtis Art Company

PROVIDENCE, R. I.
Starkweather & Williams

BOSTON, MASS.
Eastman Kodak Stores, Inc.

WORCESTER, MASS.
J. C. Freeman & Co.

BRAINTREE, MASS.
Alves Photo Shop

LOWELL, MASS.
Donaldson's

POUGHKEEPSIE, N. Y.
Willheide Movie Service

UTICA, N. Y.
Cunningham's

SYRACUSE, N. Y.
Lindemer's

ROCHESTER, N. Y.
A. H. Mogensen

BUFFALO, N. Y.
Buffalo Photo Material Co.

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ST. LOUIS, MO.
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Leavitt Cine Picture Co.

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GOERZ

LENSES

Goerz Lenses are not novelty lenses, neither are they one or two lenses of special design. They represent a complete line covering every possible need of amateur and professional cinematographers, amateur and professional still picture photographers, photo-engravers, scientists, etc. Each lens bears the qualities which the photographic world has learned to expect and respect—the thirty-five year experience which this company possesses.

ACCESSORIES

Goerz has contributed many accessories coincident to the field of photo-optics. The latest, GOERZ VARIABLE FIELD VIEW FINDER, replaces the "finder masks" with an accurate optical system controlled by the mere turn of a knurled ring. Your Filmo 70 is instantly adjustable for use with any focal length lense. Conversely, the correct focal length lens can be predetermined to match any selected field size.

Goerz Variable Field View Finder which slips into finder tube of Filmo 70.

EFFECT DEVICE

This device is the counterpart of the professional's engineering equipment, embodying all the finest mechanical aids for every cinematic effect. Every group, club, or serious worker should own this all-purpose device. Write for descriptive booklet.

C. P. GOERZ AMERICAN OPTICAL COMPANY
319-A East Thirty-fourth Street New York City.

Do You Get Full and Lasting Benefit of Your MOVIE MAKERS Magazines?

Are they to you, as they should be, an encyclopedia of amateur cinematography?

Can you refer easily to that article on "Making Your Movies Better"?

If you cannot answer affirmatively to all three of these questions your equipment is not complete and we strongly urge that you procure a binder to make a permanent reference library of your MOVIE MAKERS.

Binders for MOVIE MAKERS are procurable only through headquarters and the following are available at $1.50 each:

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VOLUME 3 " 1928
VOLUME 4 " 1929
VOLUME 5 " 1930

Amateur Cinema League, Inc.
105 West 40th St.
New York, N. Y.

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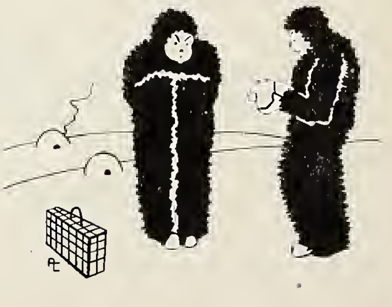

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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME V JANUARY, 1930 NUMBER 1

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

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ARTHUR L. GALE, *Club and Photoplay Editor*
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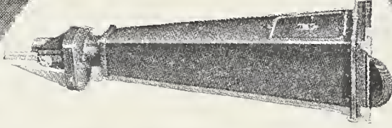
ALEXANDER de CANEDO, *Art Editor*

Editor
JOHN BEARDSLEE CARRIGAN

ACL

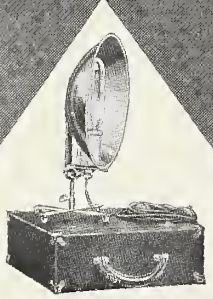
ITEMS of INTEREST for the AMATEUR MOVIE MAKER

Ideal for making enlargements from 16 mm. motion picture films. Neat — compact —



producing contact prints of sufficient size for album purposes. This FILMO accessory can be used by daylight, making 12 enlargements in 20 minutes—a fascinating home hobby. Complete with one pack $28.50.

FILMO ENLARGER



A practical, simple lamp for home use—designed specially for the amateur motion-picture maker who wishes to photograph indoor scenes with a 16 mm. camera. Can be safely used on ordinary 10 ampere home fuses. With silvered reflector, tripod steel base—maximum height 10 feet. Complete $37.50.

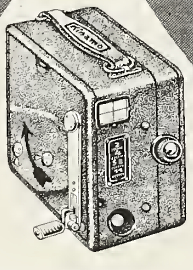
HALLDORSON MAZDA LIGHT

Raised letters make the title stand out in relief. Can be supplied with black letters and white board for making titles direct on positive film. There are 300 pieces including letters, numerals, trade-marks and designs.

SIGNTAC
TITLE MAKER
FOR
AMATEUR MOVIES

$7.50

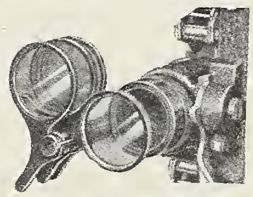
SIGNTAC TITLE BOARD



The New Pocket Size Automatic Carl Zeiss Movie Camera fitted with F2.7 Carl Zeiss Tessar Lens is the smallest and most compact 16 mm. Motion Picture Camera ever made. Magazine holds 33 feet of film. Size of Camera, 2 x 3½ x 4¾ in. $85.—Leather Case $7.50

ICA KINAMO S-10

For use with Filmo 57 Projector. Produces beautiful toned effects on the screen. Easily attached on projector without tools.



$6.00

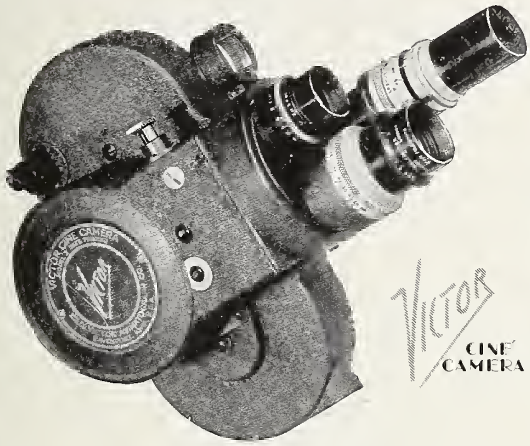
FILMO SELECTIVE COLOR SCREEN

WILLOUGHBYS

HEADQUARTERS FOR AMATEUR MOVIE MAKERS SPECIALTIES

110 WEST 32ND STREET, N. Y.

FOR *perfect* HOME MOVIES *use* The CAMERA that Filmed "SUNRISE ON THE MOON"



Sunrise on the moon, from the film made at Princeton University with a Victor 16 mm. Camera.

THINK of having for your own personal use a moving picture camera so accurate of operation and so certain of perfect results that it was selected for the delicate and exacting task of filming the sunrise on the moon!

This almost unbelievable feat was recently accomplished at Princeton University by Dr. John Q. Stewart, Assistant Professor of Astronomical Physics, and Robert Fleming Arnott, Consulting Engineer of Upper Montclair, New Jersey. The film, made with a 16 mm. Victor Camera, "discloses in a few minutes what an astronomer views in twice as many hours of constant watching through a powerful telescope." This singular achievement has created universal interest, having been fully described in *Popular Mechanics*, the *Illustrated London News*, the *New York Times* and other well known periodicals.

The remarkable thing, however, is that the Victor Camera, although capable of performing such difficult and specialized tasks, is the simplest, most easily operated instrument imaginable. Despite the fact that it is the most complete and efficient camera in existence, the Victor is totally lacking in intricate devices and "gadgets" that create confusion and uncertainty. It makes normal, slow motion and comedy quick-action pictures at the mere touch of a button. Close-ups, telephoto shots, color pictures, etc., are easier to make than tell about. But you will have to see the Victor to fully appreciate it. Ask for a demonstration today.

VICTOR ANIMATOGRAPH CO., DAVENPORT, IOWA—BRANCH OFFICE: 242 W. 55TH ST., NEW YORK, N. Y.

Russian Educational Films

GEOGRAPHICAL, MEDICAL, BIOLOGICAL films depicting expeditions and experiments have been received from the U. S. S. R. for distribution in the U. S. A. Noted scientists have collaborated in the production and editing of this very unusual film material, which has been highly approved by leading educators and movie critics both in Europe and America.

RECENT RELEASES include:

"AFGHANISTAN": "A well-filmed and highly informative study of life in Afghanistan during the rule of King Amanullah...." *The New York Times*

"Decidedly worth seeing"....*New York Herald Tribune.*

"FOREST PEOPLE": A fascinating history of primitive man...." *New York American.*

"Easily the most interesting picture of this type that has come to the local picture houses...." *N. Y. Telegram.*

"FATIGUE": The problem of fatigue in industry analysed by scientific experts in a Moscow laboratory. A visual lecture in scientific management of energy and working methods.

"MECHANICS OF THE BRAIN," the famous Pavlov film, and other interesting subjects to be announced later. Dates of release and full particulars from:

AMKINO CORPORATION

723 Seventh Avenue N. Y. C.

Scheibe's SINCE 1916 "Movie Effect" FILTERS

produce Moonlight and Night Effects in Daytime- Fog Scenes- Diffused Focus and many other effects, just like they make 'em in Hollywood.

MY FILTERS ARE USED BY ALL HOLLYWOOD STUDIOS

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GEORGE H. SCHEIBE
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New York Harbor
Through the 1000 Islands
The Scenic Hudson river
100 ft. 16 mm. Price $6.00 each.

A catalog listing many others equally good may be had upon request.

Keep your films clean with

THE SIMPLEX FILM CLEANER

Complete with instructions and can of cleaning fluid. Price $8.00.

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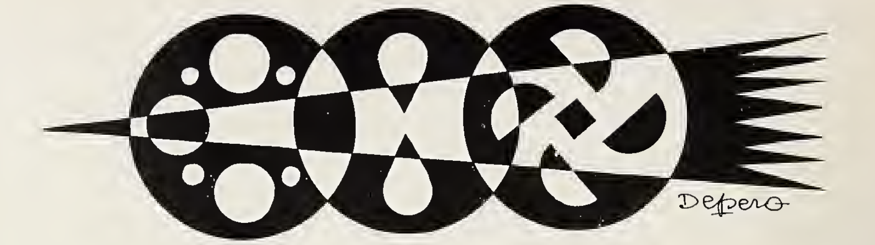

FEATURED RELEASES
For Home Projectors

Amkino Corporation, New York City. A genuine contribution to available educational films is made with the offering of these 35mm. subjects. *Afghanistan—the Heart of Asia,* six reels, reveals to the world for the first time a country closed to occidental "infidels" for centuries. *Forest People—The People of Ude,* six reels, pictures the daily life and interesting rites and customs of a tribe lost in Taiga. *The Problem of Fatigue,* six reels, is a laboratory experiment on the cause, effects and prevention of this industrial problem. *The Mechanics of the Brain,* five reels, a film which has excited much favorable comment, illustrates conditioned reflexes and methods employed by the famous psychologist, Professor Ivan P. Pavlov, Director of the Psychological Laboratories in the Russian Academy of Science. Many other educational subjects are listed by Amkino.

Arc Film Co., New York Ctiy. A beautiful study of the life of Christ with authentic Holy Land settings is available in *Cristus,* seven 16mm. reels. Many other entertaining and educational subjects are also offered.

Bell & Howell Co., Chicago, Ill. Lupino Lane in *Monty of The Mounted,* two 400 ft. reels, gives the home projectionist one of the funniest performances of his career. *Uppercuts,* two 400 ft. reels, is a Christie comedy in which Jack Duffy, famous for his impersonations of old men, provides high entertainment as the Antiprizefight League President. *Felix The Cat Trifles With Time,* one 400 ft. reel, is an excellent animated comedy in which Felix reverts to the stone age with lively results. *From the Windows of My House,* one 200 ft. reel, is a novel scenic in which beautiful shots gleaned from extensive travels are imagined as having been taken from the windows of a house so ideally located as to have all these nature beauties visible from its windows.

Dennis & Raley Film Service, Pendleton, Oregon. The rodeo comes to home movies in *Thrills and Spills of a 1929 Rodeo,* offered in two 200 and two 100 ft. lengths.

Eastman Kodak Co., Rochester, N. Y. Composed of beautiful shots both from the ground and air, *The Grand Canyon of the Colorado,* 200 ft., is a very popular Cinegraph. *Algiers,* 100 ft., covering the modern and native quarters of this fascinating old city, is both interesting and informative. *In and Around Granada,* 100 ft., a companion picture to *The Alhambra,* gives a comprehensive idea of Granada, Spain.

Empire Prints, New York City. . *Palestine* and a new series of travel pictures by Eloise Maci, covering Japan, China and the Philippines, are announced as well as 100 foot subjects on historic events, travel, special happenings, sports and comedies. A descriptive catalog is available.

Holmes Lectures, Inc., Burton, Chicago, Ill. The charm of far off places is caught in these 100 ft. Holmes offerings. *Going to Volendam* takes one to the land of windmills, flaxen hair and the Zuider Zee. *Calling on the Sphinx* is a visit to this Sahara symbol of mystery. The Holmes subjects are excellent home correlation for classroom history and geography studies. A complete catalog will be sent on request.

Home Film Libraries, Inc., New York City. *The Fall of the House of Usher,* 400 ft., 16mm., hailed as the greatest cinematic advance since *Caligari* and totally an amateur production, is highly recommended. *Great Arctic Seal Hunt,* two 400 ft. reels, 16mm., a graphic adventure of Newfoundland sealers and an educational with genuine pictorial and historic worth, is also offered, as well as an Alice series for the children, a Felix the Cat series and many reductions of professional productions featuring the most popular of Hollywood's stars.

Kodascope Libraries, Inc., New York City. Richard Barthelmess and a strong supporting cast depict the humor and pathos of college life in *The Drop Kick,* a First National program picture. Kodascope Libraries also offers for outright sale many interesting subjects at greatly reduced prices. The third edition descriptive catalog is available on request.

Pathe Exchange, Pathegrams Dept., New York City. This library stresses as a special New Year's feature nine 100 ft. reels: *Tarpon Fishing,* Sportlight; *Alaska or Bust, Outspeeding Speed* and *Catfishing,* Aesop Fables; *Hair-Raising Moments* and *Breath Takers,* thrills; *Barnyard Flapper,* animal; *Up and Up,* mountain climbing; *Santa's Toy Shop,* marionettes. Seven 200 ft. subjects: *Magnetic Bat, Flying Age, City Slickers, Coast to Coast, Noah's Athletic Club* and *Mice at War,* Aesop Fables, and *Old Iron Hides,* animal, are also featured as well as the following 400 ft. subjects: *Crystal Champions* and *Sport Almanac,* Sportlights; *House of Mystery, Sundown Limited* and *Fire Fighters,* Our Gang Comedies;, *Fighting Eagle,* a Rod La Rocque picture. These up-to-date 16mm. subjects, together with many others, are listed in the Pathe catalogs available from your dealer or direct.

Ernest M. Reynolds, Cleveland, Ohio. *New York Harbor, Through The 1000 Islands* and *The Scenic Hudson River* are the 16mm. reductions from standard size especially emphasized this month. *The Gold Seal Catalog,* sent on request, lists many other interesting subjects.

IT
WILL BE
A HAPPY NEW YEAR
WITH

PATHÉ GRAMS

*D*uring the coming year we urge you to write us frequently, telling us the kind and length of pictures you desire. We will deliver to your nearest dealer such films as you wish. In this way you will purchase the exact subjects you want to own. Bigger and better Home Movies for 1930 is Pathé's motto! The following list of up-to-date 16 mm. subjects will be screened on request by your dealer.

SUBJECTS ON 100 FOOT REELS - $7.50 EACH

7020—Tarpon Fishing (*Sportlight*)
7021—Alaska Or Bust (*Aesop Fable*)
7024—Hair-Raising Moments (*Thrills*)
7026—Outspeeding Speed (*Aesop Fable*)
7028—Breath Takers (*Thrills*)
7033—Catfishing (*Aesop Fable*)
7039—Barnyard Flapper (*Animal*)
7040—Up and Up (*Mt. Climbing*)
SANTA'S TOY SHOP (*Marionettes by Sue Hastings*)

SUBJECTS ON 200 FOOT REELS - $15.00 EACH

7022—Magnetic Bat (*Aesop Fable*)
7023—Flying Age (*Aesop Fable*)
7029—City Slickers (*Aesop Fable*)
7030—Coast to Coast (*Aesop Fable*)
7034—Noah's Athletic Club (*Aesop Fable*)
7035—Mice at War (*Aesop Fable*)
7027—Old Iron Hides (*Animals*)

SUBJECTS ON 400 FOOT REELS - $30.00 EACH

7019—Crystal Champions (*Sportlight*)
7025—House of Mystery (*Our Gang*)
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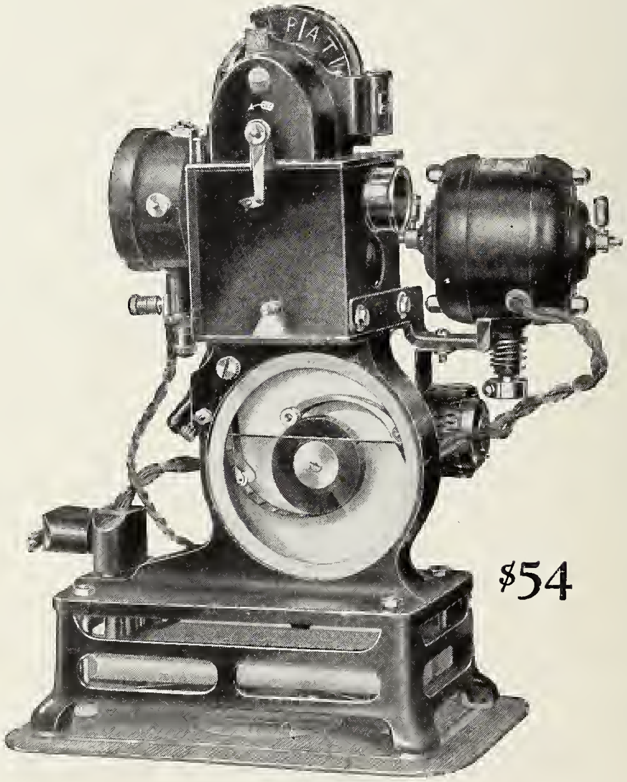

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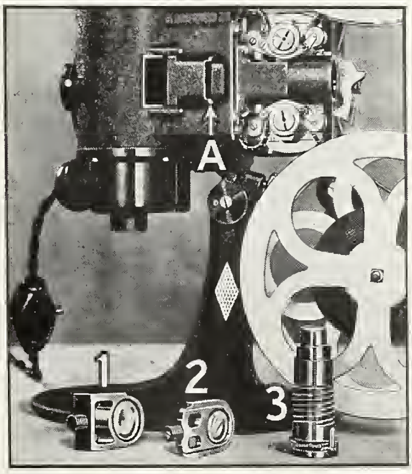

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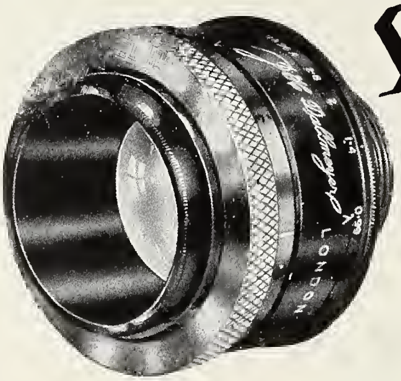

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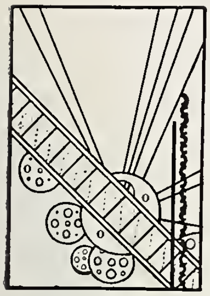
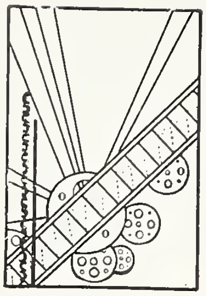


EDITORIAL



HOME movie making is like mountain climbing because the further we go the further our horizon extends. We start on the level and pleasant ground of recreation and we see only the pleasure of personal filming. Then we learn that the whole world may be brought to our own hearth through prints that we can rent or buy. Next, we discover that our camera will enhance our other recreations, that it will preserve our happy vacations for future enjoyment, that it will analyze and improve our golf, that, through simple animation or other cinematic devices, it will give us vivid lessons in our bridge game. Later we realize that we can make personal movies serve our business and that an "industrial film" of our daily occupation will have both actual and historical value. We may make our personal camera an active agent in our scientific interests, through microcinematography and nature filming.

¶ We have certainly gone far enough with amateur movies for all of us to have learned that here is a broadly cultural avocation and that the apologetic era has passed. We no longer need be self-conscious with our cameras because we have seen the early chaffing of our friends—those merry souls who wanted to know why we did not go to Hollywood, if we were screen-struck—change into genuine interest, not unmixed with envy, about what we can do with our personal films. The intelligent man or woman knows that personal movies are widely used for genuinely cultural purposes by physicians, surgeons, scientists, travelers and explorers, practitioners of the seven older arts and, in some instances, by educators. Their employment by social and civic bodies is to be observed in cities of all sizes.

¶ Parents have, pretty generally, been more selfish than altruistic in making use of home movies. They have filmed their children for parental enjoyment and they have shared their personal filming and projecting equipment with youngsters only to the limited extent of renting juvenile comedies for a "children's evening" that, in the majority of instances, turns out to be, in reality, a parents' evening. They have missed, in most cases, the great service home movies can render in the cultural development of the younger generation. Yet many of these same parents express concern about the effect commercial movies may have on children, frankly realizing that young people are continually "exposed to the movies" by the circumstances of modern life.

¶ There is probably no better means for parental direction of children's cultural development than personal movies. The Chinese claim that a picture is worth ten thousand words and children, today, hear so many words, what with the radio and the talkie, that parents may talk "with the tongues of men and angels" and make little impression. But the father can, with his own camera, record those things he would like to impress on the consciousness of his children and the mother can choose from the many available prints just those that she wants her children to see repeatedly. The cultural focus of the home can be registered on the screen with telling effect.

¶ Of course, those families that confide their children's education entirely to others will miss this wonderful opportunity as they have missed every opportunity to keep the family concept, if any, as a part of the picture their children get of the world about them. But the conscientious parent, who is also a movie amateur, will hasten to use this further horizon of his personal filming and projecting.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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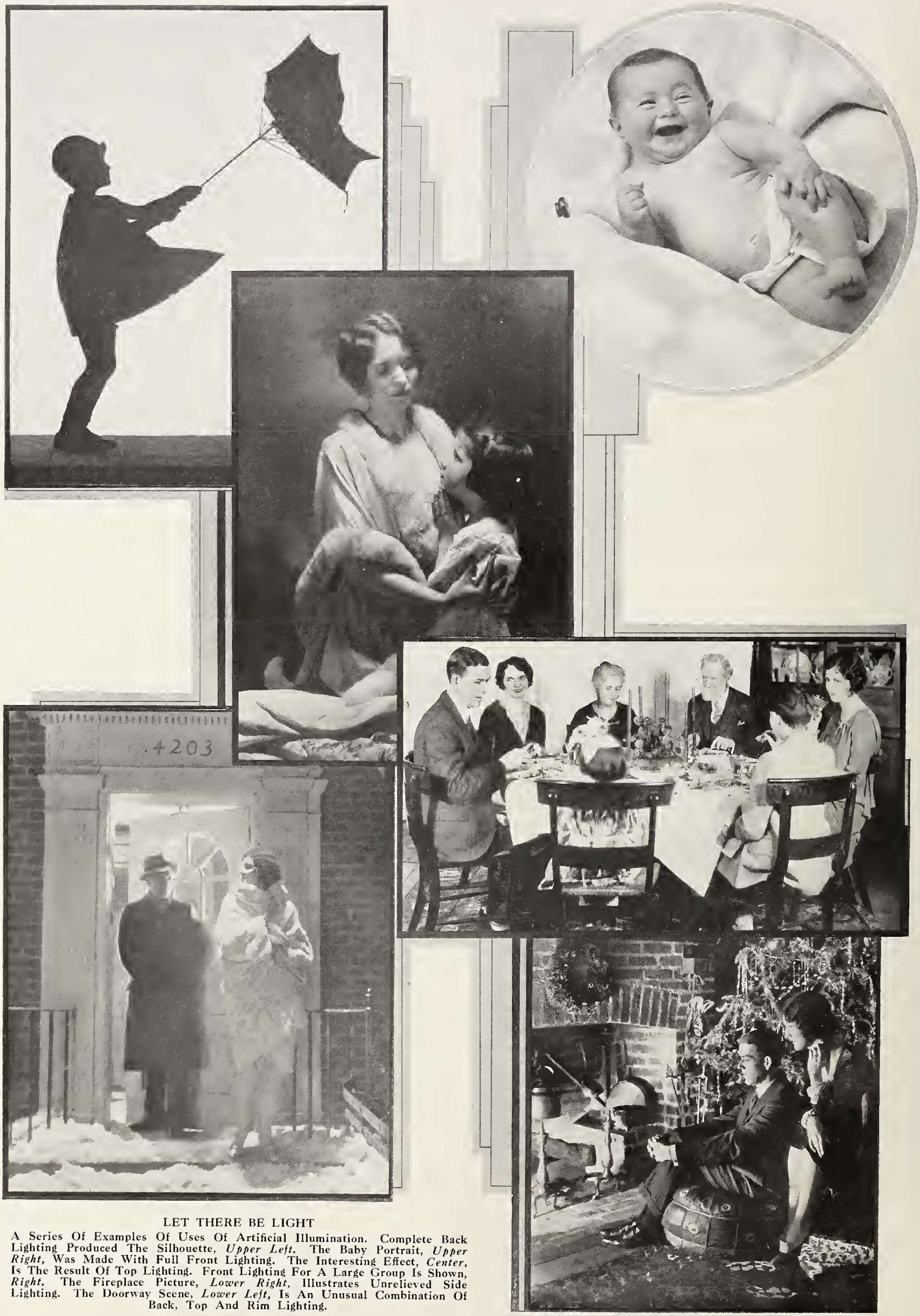

LET THERE BE LIGHT

A Series Of Examples Of Uses Of Artificial Illumination. Complete Back Lighting Produced The Silhouette, *Upper Left.* The Baby Portrait, *Upper Right,* Was Made With Full Front Lighting. The Interesting Effect, *Center,* Is The Result Of Top Lighting. Front Lighting For A Large Group Is Shown, *Right.* The Fireplace Picture, *Lower Right,* Illustrates Unrelieved Side Lighting. The Doorway Scene, *Lower Left,* Is An Unusual Combination Of Back, Top And Rim Lighting.

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MOVIE MAKERS

JANUARY, 1930

WITHIN FOUR WALLS

A Discussion Of The Fundamentals Of Interior Lighting

By Herbert C. McKay

NO owner of a cine camera can enjoy the fullest possibilities of his equipment until he has taken up interior work. It is a bit difficult to produce a successful amateur photodrama without using at least a certain number of interiors but it is very easy to produce such a complete film without ever taking the camera outdoors. Amateurs who have never tried this fascinating work seem to think there is something unusually difficult about interior work but, as a matter of fact, these difficulties are largely imaginary.

Provided with a few additional items of equipment, any amateur will find it just as easy to make interior shots as it is to work outdoors. The first desirable item of equipment is a lens of high aperture, such as the *f*:1.5. Not only does the high aperture of this lens make possible a full exposure when using less light than would otherwise be required but it also possesses the very distinct advantage of a shallow depth of focus which adds materially to the artistic results obtained. It is true that such lenses require somewhat more care in focusing than lenses of smaller aperture but the focus is not so critical that any real difficulties are encountered. In using this lens with comparatively close subjects, one should understand the correct use of differential focus. As a rough guide, we may assume that, when a lens is sharply focused upon a given point, the depth of focus is divided into three parts, two parts of which lie behind the point of principal focus and one part in front of it. On closeups, for example, the cheekbones should be focused. This will give sufficient depth of focus to render all features of the face sharp, while the back of the head will start to become slightly diffused and, naturally, the background will be highly diffused, which is always desirable in closeup work. When working at distances of twelve to fifteen feet or more from the subject, a background four or five feet away, such as would ordinarily be encountered in most interior sets, will be just sufficiently diffused to give a distinct separation of picture planes which is, of course, necessary to the best pictorial effects.

Naturally, some source of light must be provided, either arc or incandescent. With the latter type, there seems to be a great deal of confusion regarding the bulb best suited for this work. There is only one really efficient type of incandescent bulb for use in motion picture photography and this is the projection type of bulb ordinarily designated as the type T-20. These bulbs are most widely used in the 400-watt, 500-watt and 1,000-watt sizes. Owing to the fact that they are made for the express purpose of supplying the most intense incandescent illumination possible, they burn at a very high filament temperature. This means that the emitted light has a far stronger blue component than other types of incandescents. Practically all house-supply current has a normal pressure of 115 volts. If the T-20 lamps are to be used on a direct current supply, the bulbs selected should be 110 or 105 volts. If, however, the current supply is normally 115 volts alternating current, bulbs rated at 100 volts should be used. The bulbs which are rated for use with a lower current than that actually available are called high pressure lamps. The reason for using them is the fact that the higher voltage than the lamp rating calls for increases the actinic emission to a very marked degree. Photographically, a 500-watt high pressure bulb will give practically the same results as a 1,000-watt normal pressure one.

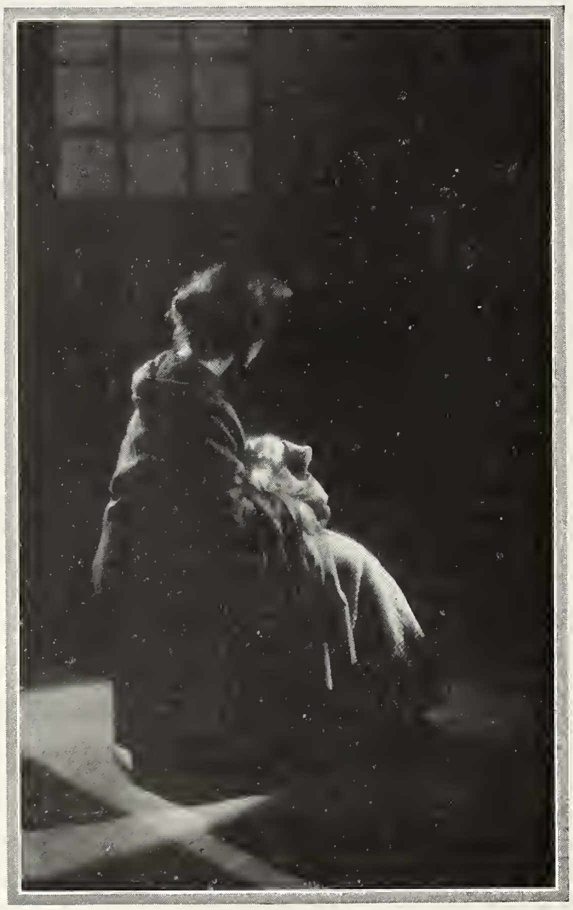
If the arc lamp is used, the actinic emission will be found to be very high. The source of light is, of course, concentrated in a small area and the user of the arc therefore should pay special attention to the placing of reflectors of the proper size as, thereby, the intense illumination of the arc may be turned back on the subject and utilized to its fullest extent. Use of the so-called "panchromatic carbons" is recommended in conjunction with panchromatic film, giving an excellent rendition of the color values in the scene in black and white. Filters should never be used for amateur interior work but the light from an arc lamp of this type is really self-filtering and will give results.

The surface of the reflectors provided for either type of illuminant should be of such nature that it is really permanent. Satin finish aluminum is perhaps one of the best permanent reflecting surfaces we have. The shape of the reflector should be such that it will most efficiently illuminate the desired area. The shape of the reflector is highly important and only recently have we had available reflectors scientifically designed for the greatest reflecting power.

For interior work only panchromatic film should be considered. Not only has it increased sensitivity when used with incandescent lights or "panchromatic carbons" but it also is quite necessary to bring out the tonal gradation without which no photograph may be considered good. Due to the lighting used, ordinary orthochromatic film is inclined to give harsh results.

When working in interiors we naturally will not include the great area common to outdoor work. In fact, too much detail in an interior set detracts from its effectiveness. The value of simplicity, so well-known to artists, is very clearly illustrated under such conditions. The first step, therefore, is to choose an area of action as small as is compatible with the work to be done. When the area has been determined, the lamps are set so as to illuminate this area in the most satisfactory manner. The physical law of illumination should be borne in mind, that is, that the intensity of the illumination varies inversely with the square of the distance between the light and the subject. If a light is moved from four to eight feet from the subject, the illumination received by the subject is only one-fourth instead of one-half. For this reason it is advisable to work with the lights as close to the subject as is convenient. In arranging the set the ordinary room lights should be left burning and, as a matter of fact, they should be allowed to remain on throughout all of the work. While they have a most insignificant actinic effect, they do serve to add a trifle to the general diffused illumination which helps to overcome the harshness incident to working with artificial light.

While the art of lighting seems rather complex, in its essence it involves but two basic principles, first, the direction from which the light strikes the subject and, second, the quality of the light. While an intelligent use of these two principles must be made, in combination, they will here be considered separately for clarity.



Photograph By Mrs. Fred Waller

QUALITY IN LIGHTING

This Beautiful Study Is An Example Of Rim Lighting On The Left Of The Figure And Of Forty-Five Degree Back Lighting From Above And To The Right.

Light quality may be described as of two general kinds, soft, hard and, of course, their intermediates. Hard lighting is the result of an unrelieved direct illumination which generally casts black shadows which have no detail in them. Hard lighting should not be confused with its variant, flat lighting, which is generally a hard lighting but distinguishable by absence of shadows. Soft lighting is produced when the shadows are apparent but not sharply defined. Detail in the shadows also marks the soft lighting effect. Silk diffusers may be used to produce soft lighting but their employment will necessitate a slight increase in exposure. Use before the lens of various types of diffusers, now commercially available, will do much to lighten up the hard shadows.

The fact that the amount and extent of shadow depends on the direction from which the light emanates gives us a clue to the interdependence between light quality and light direction. Basic light directions are front, side, back and combinations. For example, if a comparatively powerful light is placed on one side of the subject and, upon the other side, a light of approximately half the intensity, an effect results which is somewhat flat but which gives certain appearance of solidity because of its modeling and separation of planes. This is plain forty-five degree lighting. It is often used but can be commended to all beginners in interior work. A very good arrangement for plain forty-five degree front lighting consists of a bank of three 500-watt high pressure T-20's placed at a general angle of forty-five degrees from the subject, that is, halfway between the front and one side and at a considerable height above the subject's head. This will cause rather heavy shadows which are lightened by the use of a reflector but, if another 500-watt lamp is available, it may be placed in front of the subject at the side opposite from that occupied by the principal light and at a height from the floor equal to about one-half the height of the lens of the camera. This lamp should be placed as least twice as far from the subject as the bank of three.

Another example of the connection between light direction and quality is the harsh lighting which results from a deliberate arrangement in which all of the light comes from one side of the subject and the cast shadows are allowed to remain harsh and black. In fact, harsh lighting may even go so far as to have the background very dimly illuminated so that the figures stand out in bold relief.

Not only are the various types of lighting useful in securing pictorial effects but each one has a very distinct psychological effect which may be used to heighten the general effect of the subject being photographed. Ambitious amateurs will find it possible to introduce many original lightings which include those from unusual angles and the use of symbolic cast shadows. Effect lighting demands a very definite artistic appreciation and a knowledge of the general art of lighting but when properly used there is nothing of greater value in building up the proper emotional reaction on the part of the audience.

With the equipment set and ready for work, we come to the final problem involved, that of exposure. There is one rule followed by many workers which is to use your largest aperture with all the lights that you have. This is a good rule in some cases but, certainly, if an f:1.5 lens is used, the maximum light should be considered to consist of four 500-watt T-20's for a space approximately ten feet wide, six feet deep and eight feet high. If the house wiring will stand a drain of thirty

(Continued on page 57)

SHOOTING *The* BRIGHT LIGHTS

Cine Sights For Night Recording

By Karl A. Barleben, Jr.

BROADWAY and its lights are ever a source of wonder and pleasure for not only "out-of-towners" but native New Yorkers as well. Broadway is ever changing, never the same, hence never monotonous. It is a natural desire to make photographic records of these odd patterns of light one sees and, happily, modern lenses and films make this easily possible. Not so many years ago, to see a man with a camera in his hand at night was to wonder if he were sane. To-day such a sight stirs us only to investigate what the cameraman is to shoot. Speed lenses and speed emulsions make night photography possible for everyone. You may well reply, "that is all very fine but, not living in New York, how am I to indulge in night photography? I have no brilliantly illuminated Times Square." To which we might answer that every city has some form of Broadway, even though it be a miniature one. The main street is usually well enough illuminated to make photography possible. Merchants advertise in a blaze of electric signs nowadays and these, even when photographed alone, make interesting pictures.

There are numberless things to be photographed at night, but here I shall confine my remarks to the recording of illuminated streets and signs, things within the reach of every amateur cinematographer. The simplest is, of course, a street itself in a long shot, showing the various signs. As a rule, the effect will be the pin-points of light in the signs standing out prominently against a jet-black background. With ordinary equipment, this is about all that can be hoped for. With a speed lens, however, painted signs, traffic and the store-fronts can be included faintly in the scene, the illuminated signs still being by far the most prominent. Exposure? Always the limit, except where special effects are wanted. Night scenes—real night scenes, I mean, not faked ones — are, at best, underexposed affairs. Closeups of the signs themselves make interesting material for the amateur, particularly if they are of the moving type. In shooting such signs a little care must be exercised, for very often the signs change not only as to wording but also as to color. This requires some knowledge of color values in monotone, but this is simple after a few experiments. The artistic amateur can find a fund of weird material to photograph. The lights, where there are many, can be made to trace delicate and fancy patterns for the camera by a clever selection of angle and intelligent camera manipulation.

Photograph By Walter D. Kerst

A SHRINE OF COMMERCE
The Bush Terminal Building From The New York Public Library

A reel of night film will be a welcome addition to the amateur's library of unusual films, particularly if the maker has recorded, in the proper spirit, what he went after. Night scenes are still an oddity and, for that reason, provoke exclamations of surprise from the average audience. After making the actual exposures, we are not half finished with our night film. We are all accustomed to interpreting scenes tinted blue as night scenes. Why not, then, tint the night film blue? It certainly makes a more pleasing effect on the screen. A second choice would be yellow or amber because the lights, being more or less yellowish in color, look more natural in this shade. The exact tint to use depends entirely upon the amateur's interpretation of the film. Some night scenes appear better in blue, others in yellow. The amateur must decide which to use. It is certain that night scenes are vastly improved by tinting. As an experiment, project a scene in black and white and then run a tinted scene through and draw your own conclusions. Night films, like all other types of film, can be made more interesting by careful cutting, editing and titling. Night scenes can become a bore to the audience and undoubtedly will, unless cut properly. Watch out for this highly important part of the work.

Nothing has so far been said about the actual shooting of these scenes, the "hows" of it, as it were. Let us take up the matter of equipment first. Any cine camera can be used. There are no special cameras for this work. Lenses? That is something else again. It is an understood fact that a fast lens is most desirable, yet, when one is not available, the regular one inch, *f*:3.5 lens can be

(Continued on page 53)

Photograph By Ewing Galloway

"HONEYCOMBS OF LIGHT"
A Night Vista Of The Mountains Of Manhattan

WINTER WORK

Some Of The Delights Of Post-Christmas Filming

By Taylor White

ABOUT this time a lot of those who have received cameras for Christmas gifts are wondering just what to do with their new machines during the winter months. They will soon realize that the cine camera is now a winter sport, indoors and out, and as much out as in. David Wark Griffith, the famous director, realized this many years ago in the days when all motion picture cameras were still a novelty. One day New York City was hit by an unusual fall of snow. In the public squares the branches of the trees were groaning under the weight of the clinging white. As this cine pioneer passed through Union Square on his way to the old Biograph studio at 11 East 14th street he noted the beauty of the scene. An hour later he was back in the Square with his cameraman and his little handful of players, shooting the outdoor scenes for a story he had mentally written on his short walk from the Square to the studio. It was not much of a plot; there never was much plot to those thousand footers, but the trade papers and public alike raved about the picture. It was one of the big hits of that season.

Photograph By H. Armstrong Roberts

PUTTING HEART INTEREST INTO THE SNOWDRIFTS
She Is Waiting For Her Lover In This Wintry Scenario

The cameraman closed his diaphragm and "shot for the snow." He did not even have a filter, for filters were unknown in the studios of those days. Some of the characters looked like Moran and Mack, but nobody cared. The snow scenes were exquisite. They carried the plot. Today the amateur with his filters and panchromatic film can go far beyond that Biograph triumph.

Your friends may tire of three or four hundred feet of just snow shots, no matter how beautiful. But the barest thread of a story tossed in—a girl waiting for her lover, their skiing party, followed by a lovers' quarrel with a reconciliation in which she takes back the ring under the snowy trees—will give life and interest, with a few indoor shots for contrast. You still have the four hundred feet of snow stuff but now it has a soul.

You do not have to wait for a heavy fall. Use any snow and shoot for beauty. Perhaps Dad bets Junior he can shovel more snow. You see Junior hustling like a beaver. You see Dad very willingly "lose." The main point is that you have put a kick into some crack shots of snowbanks. Your audience will neither know nor care that the chauffeur did most of the shoveling for Junior. They see only the shots with Junior and these are interesting because they have an interest-carrying plot. But, in shooting for scenic effect, give the spectator a few seconds in which to admire the shot before you commence the pantomime. Keep your mind alert and you'll come to think in terms of story.

Write some of the action to take place in interiors and you can film it on bright days near large windows with the aid of plenty of reflectors. Or you can do it at night if you have lighting equipment. Modern interior lights are inexpensive and easily available.

Snow crystals are in the more exacting field of microcinematography but often you can obtain very pretty effects shooting through lightly frosted windows. If there is a pretty wintry landscape beyond the clear spot in the glass, so much the better, but just the window pane can be made to yield some pretty effects. Steam heat plays mischief with Jack Frost's brush, but you can leave the window of an unused room open on a clear, cold day, unscrewing the radiator valve for a few minutes to provide the proper humid atmosphere to cause condensation.

Perhaps some cold morning you'll find some tub or barrel covered with a thin film of ice. Break out a piece and shoot through that. It will give an effect that will have even other cinematographers guessing. The ice must be very clear and you should aim so that the light does not halate from the back of the sheet.

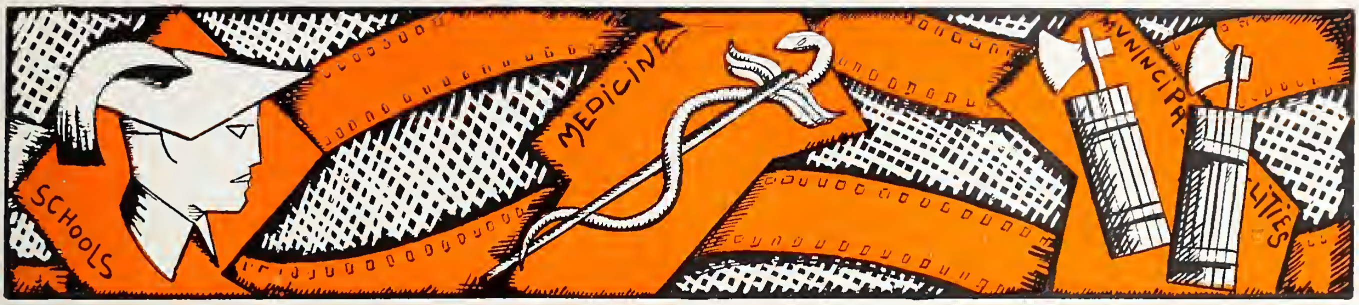
Here's another trick along the same line. Make a shallow frame for a sheet of clear glass, such as an old glass negative. Cover with water to the depth of an eighth of an inch and let it freeze. Set this vertically on a support which will enable you to place an alcohol lamp or a plumber's blow-torch below it. The gradual melting of the ice will give a dissolve effect. A little alcohol in a saucer can replace a missing lamp, if you are careful, but gasoline will give too much soot. In the country shoot the landscape through it. In the city shoot the skyline or the clouds. With a little practice and experimentation you'll have a very pretty effect.

Winter is good for miniature work. If you have some artistic skill, you can spend many a pleasant evening building up your landscape and shooting from different angles. If you are not clever with pencil and brush, you can get a month or two of glorious evenings out of the glass-topped library table. Get a piece of black velvet or woolen stuff large enough to cover most of the top and place this beneath the glass, forming a "black mirror" such as artists use. Provide a neutral backing far enough away to be out of sharp focus and shoot to get a reflecton of a statuette, book-end, cone, cube or cylinder in any arrangement your fancy suggests.

Even without the glass, you can make some wonderfully interesting "modern" effects but the mirror is more effective. [Note the use of the glass in the *Hollywood Revue.*] And you not only will be deriving enjoyment from the work but you'll learn more about lighting and angles than you can in any other way.

Light from above, from the sides, from the back and from below. In using back lighting, have some minor illumination coming from the front.

(Continued on page 52)



EDUCATIONAL FILMS

Film Progress In School, Medical, Civic, Welfare, Art And Industrial Fields

By Louis M. Bailey

Dental Surgery Films

EMPLOYING films for convention and clinic showings, L. J. Dunn, D. D. S., League member of Brooklyn, New York, has produced records of many interesting dental operations. Dr. Dunn's first film, made three years ago, depicts the steps in the construction of the indirect gold inlay. This film was shown at the National Dental Convention in Detroit, October, 1927, where it was very well received and evoked considerable favorable comment as to the value of such films in presenting dental surgery technique and in recording unusual cases for future personal reference.

Concerning the use of *Educational Films* as a medium for the exchange of filming experiences of doctors and others making educational films, Dr. Dunn says, "There is a big need for exchange of experiences among men engaged along similar lines of filming and a department in Movie Makers covering this should be of valuable assistance to those so engaged." This responsive attitude seems general and it is hoped an increasing number of educators making motion pictures will avail themselves of these columns for this purpose.

College Educationals

EDUCATIONAL filming activities of Dan Scoates, League member and head of the Agricultural Engineering Department of the Agricultural and Mechanical College of Texas, have three general purposes. The most important is for teaching, second, for recording experiments along various lines and, third, for promoting trade association work. A film of experimental work now in production concerns the mechanical harvesting of cotton. Mr. Scoates, as secretary of the Texas Hardware and Implement Association, has made several films to demonstrate how that association benefits its members. A film on window dressing and store arrangement is being planned.

Materia Medica

DR. HERMAN GOODMAN, a prominent New York skin specialist, has had outstanding success with personally-produced medical films. These pictures describe clearly certain reactionary phases of communicable skin diseases and diseases in general which, before the advent of the moving picture camera, were too nebulous and abstruse to be studied readily. He uses them in hospitals, clinics, medical clubs, conventions and in the College of Pharmacy at Columbia University where he is an instructor. According to Dr. Goodman, medical students are very enthusiastic about this form of pedagogy, inasmuch as various physiological and biological reactions which are impossible to follow with the naked eye and very difficult to explain satisfactorily are greatly clarified by means of cinematography. He makes his films on both 16mm. and standard size and has exhibited them at conventions in Albany, Chicago and Boston.

Newspaper Film Lauded

COLLEGE use of educational films is reported at Washburn College, Topeka, Kansas, in the following note from the *Washburn College Bulletin:*

"As an experiment in visual education, the Washburn department of journalism is using motion picture films to supplement classroom and laboratory work. Two newspaper films, made by the *New York Times* and the *Springfield* (Mass.) *Union,* have been exhibited and others will be screened later. The films show how a newspaper is made. The department of economics also is experimenting with educational films."

William Ford, instructor in journalism at Washburn, is especially unstinted in his praise of R. K. Winans's *Springfield Union* film. "This is an excellent picture, one of the most dramatic amateur films I have seen," he says. "I screened it before my four classes in journalism, before one class in citizenship, which was at that time studying the relationship of the press to public opinion, and before a Topeka high school class in journalism. The film proved very popular with all groups."

Welfare Project

IN accordance with a worthy plan to present motion picture programs for the sick and invalided in the hospitals of New York State, officials of the Daughters of the American Revolution have recently sought the aid of the League in reviewing possible films. At a recent meeting, held in the League

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WELFARE
ART
INDVSTRY

ADVENTURES *In* FILMLAND

How Stories Have Converted Our Celluloid Into Fun And Fantasy

By D. C. McGiehan

LIKE so many others, I purchased my camera for the sole purpose of making an animated album of our little daughter. Of course, the thrill of the game has since led me into other fields, but that is another story. Before I bought the outfit I read all the advertising literature I could find and, whether I got the idea from that or whether it was just one of those more or less brilliant flashes that we all get occasionally, I do not recall, but I did get one fixed idea: *Each film must tell a story!* Why take a lot of odd shots of the baby when, by weaving a little picture story around her, I can accomplish my main purpose, that of photographing her, and at the same time probably produce something that will not too painfully bore our friends? For what proud parents do not insist on trotting out the latest pictures of young hopeful after bridge is over? So, I made a resolution, one which has done me and my pictures a world of good and one which I realize is important to every beginner. It was this: *Never press the camera button unless the camera is pointed at a scene which is part of a picture story, be that story ever so humble.* This decision, that all my pictures should have continuity, was made, happily, before I even owned a camera.

When I bought the camera, I made sure an instruction book was in the case and that night I all but memorized the book, giving especial attention to the exposure chart. That study completed and the camera loaded, I gave thought to the story for the first picture, for the following day was Sunday and I was itching to press that button. My thought ran something like this: "Children are happy little creatures—they lend themselves to comedy—to humorous situations—humor is largely based on someone's misfortune—not so good; another basis, anachronism—fine—I'll have the fourteen month old baby play in an eighteen year old setting—make a picture and entitle it *Her Typical Day.*"

Well, the theory was good but the practice wasn't. The first shot was to be *The Awakening.* We pulled the baby's crib over to the south window. I opened the lens to *f*:3.5. We got the baby quietly covered and I started the camera. She sat up, stood up and toddled toward the camera. The action was good; I was later to learn the camera work wasn't. Even next to a window, you just can't get a shot at *f*:3.5 with the camera running at normal speed. *The Bath* followed and didn't turn out for the same reason. *The Breakfast* was underexposed but visible, due to the fact that there were two windows. Had I run the camera at half-speed, it would have been fine. The rest of the story called for outdoor shots—the arrival of a sweetheart, presentation of a bouquet, tea on the lawn, little demonstrations of affection and the final parting. In spite of the fact that the sweetheart, aged two years, arrived crying, presented a slap instead of a bouquet, that the tea party turned out to be a football game and the final parting a very tearful one, I kept the camera humming and the final result, except for the interiors, gave some excellent pictures of the baby in several moods tied together with a simple story. I also learned another thing at this time. Although I had made a conscious effort to hold the camera steady, the pictures did a lot of dancing, so I bought a solid pan-head tripod.

Photograph By Warren Boyer

BULL'S-EYE BILLIE

His Slingshot Skill Would Furnish Plot Material For A Modern David And Goliath Film.

Next, I thought I'd make a scenic newsreel picture of the community in which I live. Again the question of continuity arose. It was solved as follows: Scene 1—sign on the railroad station; 2—panorama of station plaza taken *slowly;* 3—the train coming in (I sat on the freight platform close to the tracks and the result was effective); 4—passengers alighting. I next assumed the camera to represent the eyes of a supposed guest. I pointed out several attractive scenes to Mr. Camera during the drive from the station, showed him around our place, called his close (up) attention to a flower here or a shrub there and then took him calling on the neighbors. We found one painting his house and the view directly up from the base of the ladder was interesting. Another was watering his garden, so that Mr. Camera caught the beauty of sunlight on wet leaves as they swung in the breeze. Further on he watched a young lady playing with her Persian cat, caught some of the neighbors' children playing about a new house and so on, until we reached home again where we joined the other guests in a little pantomime in which everyone had to be introduced to Mr. Camera. If you have never entertained your camera as a guest, try it some time. And if you think he might be near-sighted go out and buy him a focusing mount for his lens so he can, if necessary, look the neighbor's dog in the eye from one foot away. It makes life more interesting. When the baby attained another month (now fifteen months old) we decided she was old enough to play *Little Red Riding Hood.* I know this will bring smiles, especially when I say that our very unruly Airedale was cast as the wolf, but you should see the completed picture. I'll stake it against any of the *Our Gang* comedies with Rin Tin Tin thrown in, despite the difference in ages, equipment and direction. First I reread this nursery tale carefully, then wrote a very complete continuity sheet. This not only listed the numerous shots in their proper sequence but contained notes as to locations and means of prompting the "wolf's" acting. Red

MISS IZAAK WALTON
A Delightful Reel Resulted From The First Fishing Trip Of The Author's Little Daughter.

Riding Hood's costume was nothing more than a dark pillow slip cut down one side so it formed a combined hood and cape. Shot 1 shows her mother adjusting this cape, taken on the porch fixed up to represent an interior: 2—Red Riding Hood comes out of the front door carrying her basket as her mother waves goodby: 3—she walks along a wooded path; 4—the wolf sitting beside a tree (he was kept on location by means of a wire attached to his collar with the other end attached to a tree limb directly above him, as this gave him sufficient latitude of movement without his being able to get tangled up in it, while the wire itself proved invisible to the camera); 5—Red Riding Hood approaches the wolf; 6—they regard each other, a woodsman working in the background; 7—Red Riding Hood and the wolf from a different angle, as she points the way to grandmother's house; 8—wolf running through the woods (this was easy); 9—the wolf rushes up to the door of grandmother's house, jumps against it and enters (the director, my wife, was inside the partly open door, holding a piece of candy); 10—the wolf is shown devouring the last few morsels of grandmother (this scene was also taken on the porch, the bed covers rumpled up and a few dog biscuits discreetly buried in them, so that the dog is chewing away merrily); 11—Red Riding Hood enters the house; 12—Red Riding Hood at the bedside as the wolf who, wearing bonnet and spectacles, lies there complacently (this was the only place we had trouble as he was so ashamed he jumped out four times before I finally got a shot of Red Riding Hood pointing to his mouth, but cutting and splicing fixed all that); 13—the wolf jumps out of bed as if to attack Red Riding Hood; 14—the woodsman runs in the front door; 15—the wolf runs out still wearing specs and bonnet, chased by the woodsman; 16—the woodsman reappears carrying Red Riding Hood. She has been saved, and there you are. Any cameraman, any baby that can walk and any dog can do the same.

I have made several other equally successful pictures and the baby is not yet two and one-half years of age. One is a golfing story in which a little girl, after doing some gardening, puts away her tools only to notice a set of toy golf clubs. She decides to play and after telephoning her little friend climbs into the car. Having arrived at the home of the friend, she is shown waving to him as he comes out. He joins her in the car, and they both move off. At the golf club they get out, tee off on the first hole and make shots on the fairway (any lawn will do for this, as semi-closeup shots will not show surrounding country). One removes flag marked eighteen, they putt, the baby picks up her ball and drops it in the hole; they mark up scores; a dollar is handed over while they sit on the club house porch having tea or, for farce-comedy, water from a familiar looking square bottle. The camera shots are obvious. Of course, I inserted explanatory conversational titles which can be lettered on a child's blackboard and photographed outdoors or made on a title-board.

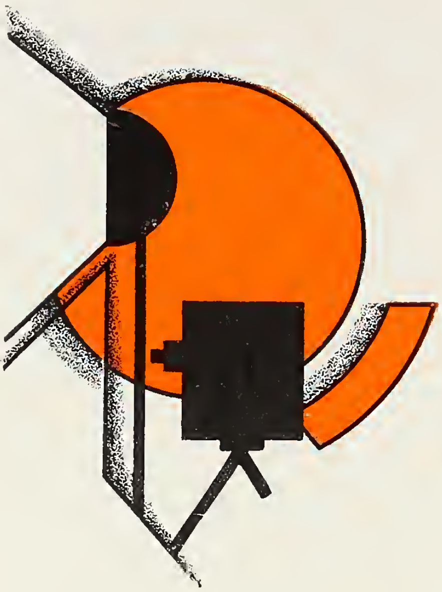
Another simple but effective story was as follows. A little girl is shown blowing bubbles; she finally sees a fish in one of them (we used one of the clear celluloid toy bubbles having a fish floating around in it): such a vision reminds her of fishing so that she digs worms, gathers some gear and walks off clad in her play overalls; arriving at the brook, she sees a "No fishing" sign but tries it anyway; title indicates passage of time and no fish; finally, in weariness, she drinks from a bottle taken from her pocket and pours the balance in the stream; there is a closeup of the bobber being pulled under with a jerk; she lands a fish with great delight (there are some fine toy fish made of rubber to be found in the stores), only to have it stolen by a dog who wanders by. This is the last straw, so the child gives up, stops in the butcher shop on the way home and emerges with a splendid mess of fish from which she demonstrates to her mother at home the size of the one the dog stole.

There is another story where the child is rescued by her dog from a kidnapper; there are her Christmas pictures, birthday pictures, beach pictures and mountain pictures; in fact we have her in every sort of setting, costume and mood, but every film tells its story, even though most of them, like the *Red Riding Hood* picture, are only one hundred feet.

We very seldom have to retake due to acting, even with the dog. The secret lies in coaxing rather than coercion and in planning shots so that intricate action is not required to carry the theme. It is possible to make any film tell a story. If you want to photograph your adult friends, it isn't necessary to evolve a complicated photoplay; a simple plot motif will always serve as

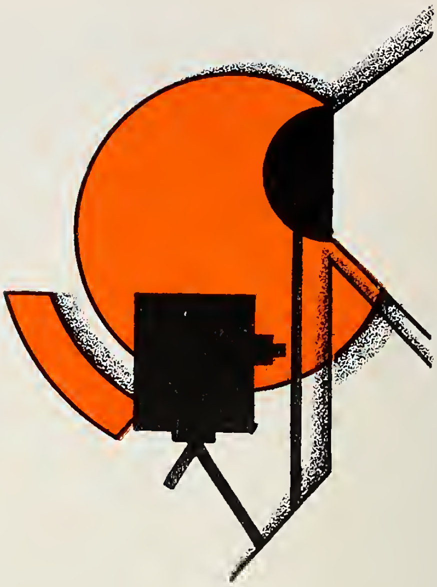
(Continued on page 63)

IN CHINA, TOO
Movie Makers In Every Corner Of The World Are Enriching Their Films With Story Interest.



THE CLINIC

By Russell C. Holslag



Inside Stuff

EXCELLENT soft effects, especially in closeups, may be secured by using the diffuser in conjunction with the interior lighting unit. Such an accessory usually takes the form of a disc or curtain of gauze, placed immediately in front of the reflector. A good diffuser may be made of tracing linen held in a frame. But, when using practically any type of diffuser, it must be remembered that a certain amount of light is absorbed or held back and the exposure should be increased accordingly.

¶ The best way to judge the correct exposure for the scene illuminated by artificial light is to consult a dependable exposure meter, preferably of the visual type. In a closeup, take a reading from the shadow side of the subject; in a long shot, take the scene as a whole into consideration. When shooting the scene on panchromatic film, set the diaphragm directly according to the meter reading; when using ordinary or orthochromatic film, open the diaphragm one full stop number over that indicated by the meter. This rule applies in all cases except when using the white flame carbon arc.

¶ The arc lamp with "panchromatic carbons," used in conjunction with panchromatic film, gives an excellent black-and-white screen rendition of color values when used for brilliant indoor costumes and sets.

¶ In lighting or "striking" the small home cinema arc lamp, be particularly careful not to hold the carbons in contact more than an instant. It is necessary only that they touch and be quickly separated in order to form the arc properly.

¶ Do not try to illuminate too large a background area in any home lighting set. Rather, use the available light for the illumination of your subjects and their movements, since this, after all, is the important thing and is good cinema besides.

¶ It is most preferable to draw current for your lighting units via the baseboard plug. These units consume a heavier current than does the ordinary household lamp or appliance and this current should not be passed through the lighter attachment wires sometimes provided for bridge or desk lamp connections. It is better to use only the extension cord which comes with the actual unit, with no additions. Connect the unit as close to the main house wiring supply as possible.

¶ It is both unnecessary and undesirable to burn the lamps of the lighting units during the preparation of the scene—unnecessary because lighting effects may be judged by placing ordinary low-power incandescent lamps near the lighting units—undesirable because the life of the high power lamp is shortened without serving any purpose.

¶ In taking your interior lighting outfit to your friend's home for a motion picture set-up, it is always a good idea to take several spare fuses along, preferably rated at twenty or twenty-five amperes. Not that you will necessarily blow the fuses, but it will be found that sometimes the capacity of the fuses in an unknown locality will not be sufficient to carry the current load of the lamps. It is not advisable to "load" average house circuits with fuses of amperage higher than twenty-five or thirty.

"HELLO EVERYBODY!"

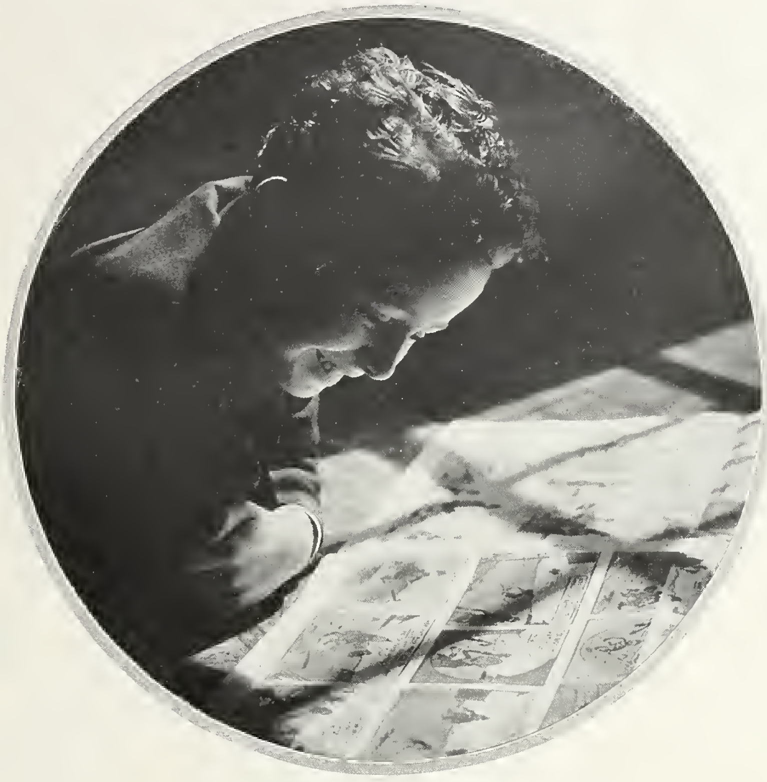
This Young Man Is Smiling From An Enlargement Of A Frame Of Kodacolor Film. How It Was Done Is Told At Right.

Color Film Enlargement

AN enthusiastic worker in color, Jesse C. Dean, Jr., of Memphis, Tenn., has some excellent Kodacolor footage to exhibit as a proof of his ability as a color cinematographer. His work is done in a broad and simple style in order to make the most of the color composition rather than to introduce subject detail. In this way he gets some particularly happy effects, especially on closeups, and that he knows his medium is evidenced by a recent example of an interior shot of this nature. Mr. Dean did not hesitate to try new methods; instead of heeding the admonition that these pictures are best made out of doors in bright sunlight, he posed his subject by an open window into which the sun was shining at the familiar forty-five degree angle, then shot, using the neutral density filter. The result was an elimination of all background and a simple, sincere closeup giving the color values a full chance to register. Showing further his independence of tradition, Mr. Dean proceeded to select an appropriate frame and to make a 3″ x 4″ enlargement from the Kodacolor film, embossed ridges and all. This was done by projecting the positive image on the surface of the 3″ x 4″ negative, which was developed in the usual way. By printing this negative on a paper of somewhat coarse linen texture, the embossed effect on the original film was entirely eliminated and the enlargement, hand colored to match the original, makes an excellent reproduction. It is pictured here, although, unfortunately, not in the color which enriched its effect.

Brighten The Shadows

A LITTLE extra care in the placing of the interior lighting unit with respect to the subject will produce vastly improved results. This is especially true when there is a tendency to produce dark shadows. Try to avoid them. The eye will often perceive plenty of detail in shadows which the film emulsion will not record, so that the amateur is often surprised when his interior lighting films come back from the finishing station with the shadows black as ink and without a sign of detail in them. Use an additional lighting unit directed toward the shadow side of the subject, placed farther away, so that even illumination is not given to both sides. In this way the modeling effect given by the shadows will be retained and, at the same time, sufficient illumination will be provided to give detail even in the darker parts of the picture. If an extra lighting unit is not to be had, use a reflector, making its proportions as generous as possible. A beaded or silver-surfaced screen will do nicely; even a hand-mirror will help in the case of a closeup. The latter type of reflector, however, must be carefully used, since it reflects the light with scarcely any diffusion and will produce shadows just as dark as those produced by the original source of light. Too, the mirror is valuable whenever the light is not any too strong.



Photograph By Warren Boyer

READIN' ON THE FLOOR

A Charming Study Made In Front Of A Window With A Funny Paper As A Reflector. Further Data On This Page.

Aids In Lighting

THE use of reflectors as adjuncts to any source of artificial or natural light for motion picture work seems to have been recommended with sufficient emphasis in MOVIE MAKERS but the number of special purposes to which the reflector may be adapted when working with home lighting units deserves special mention. In fact, sometimes it is possible to work out a setup which will make use of the two principal lighting sources—the sun and the home electric lighting unit—both aided and abetted by reflectors judiciously placed. To use the winter sunlight in conjunction with the lighting unit, look for a wide window through which the sun is shining. From nine to ten-thirty on a clear winter morning is the best time to select for this work, since then the rays of sunlight enter at an angle and penetrate farther into the interior of the room. Very often the light will form a square, brilliant patch on the floor of the room. Such an effect often gives the amateur excellent material with which to work. A reflector spread in this patch of sunlight will light up a subject with a fine, clear effect, while the dark parts of the subject in shadow may be illuminated by a single 500 or 1000-watt lighting unit. Such a clever effect is seen in the accompanying illustration in which nothing more dignified than a funny sheet is used as a reflector, giving an excellent diffused lighting to the lad's face. His head and shoulders, which would otherwise be lost in shadow, are well defined by a source of artificial light, placed above and beyond the field of the lens. The result is an excellent closeup, the effect of which may be duplicated with economical means by any amateur. Such an effect would be admirable for pictures of small children playing on the floor, or of an individual working at a large table or flat-topped desk facing the window. Do not neglect to use every aid available in the proper illumination of the subject.

Flares

THE excellent opportunity for novel and striking outdoor night effects with flares should not be neglected in the winter. (See the art title background in this issue.) If there is snow upon the ground, the luminous effect of the flare will be greatly augmented. Flares are not dangerous if correctly used. They may be held at arm's

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HOME LABORATORY WORK

An Outline Of The Why And How Of This Interesting Activity

By Herbert C. McKay

WITH the growing interest in amateur motion picture photography, there is a corresponding growth of interest in the technical phases involved. Among the subjects which are occupying the minds of many amateurs, the home processing of films is not the least in importance. This is not due to any difficulty in securing adequate service from the laboratories, as both reversal and negative-positive processing is done quickly and satisfactorily by many of them. The interest lies rather in the fact that amateur motion picture photography frequently appeals to a class of enthusiast who likes very much to perform every step himself. In addition to this class there are also some investigators and experimenters who make shots which they should not like to have disclosed until they see the film screened for themselves.

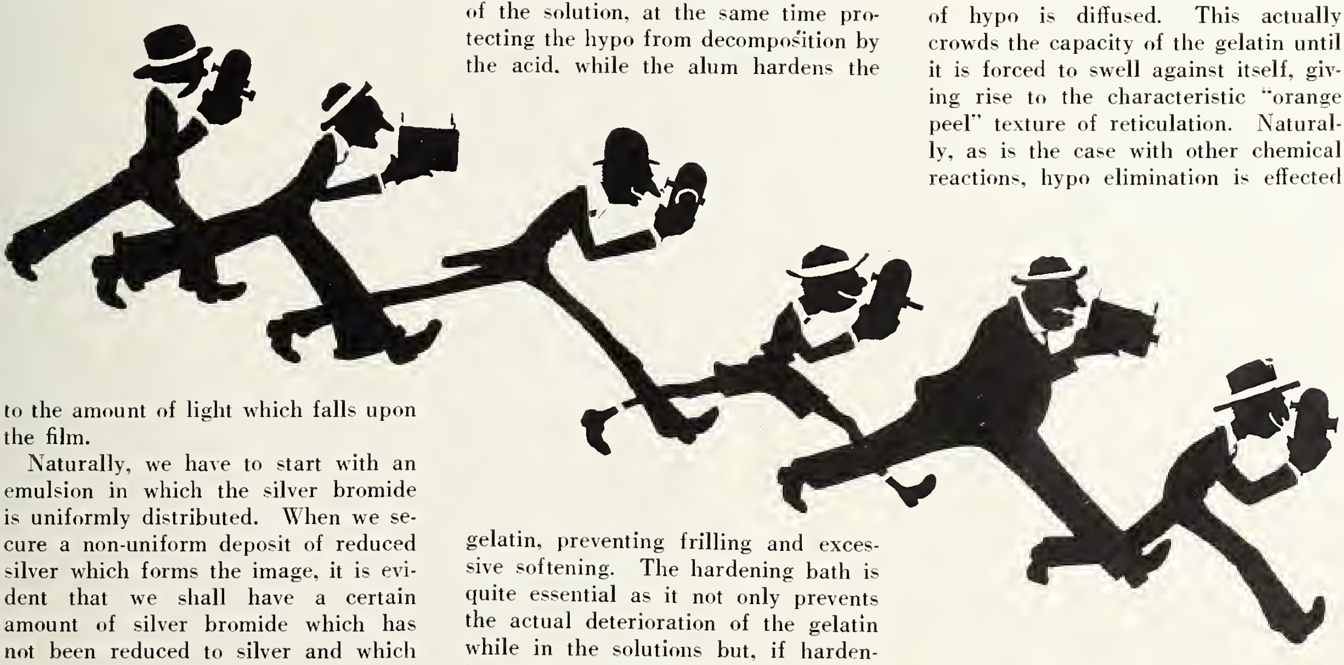
It is to be hoped that all of those who, for one reason or another, are interested in home development will find in the following an answer to many of their problems.

Above all else, it must be borne in mind that the development of the photographic image, whether in motion or still photography, is in itself a simple procedure which involves only a nominal expenditure of time and money.

Theory of Development. Practical men and particularly those who are seeking quick and easy results do not favor theoretical discussions. However, as it is almost inevitable that the beginner will encounter certain difficulties in the art of photographic development, a sufficient understanding of its theory is necessary. While photographic development is a simple procedure, it involves, at the same time, one of the most complex chemical reactions in common use. It is, therefore, fortunate that a complete familiarity with the chemical reactions involved is not essential to the proper use of the process. Thus, a superficial discussion of the theory of development will be all that is necessary. Development, or more properly speaking, film processing, involves five distinct and important steps—development, fixing, washing, drying and polishing. These steps, which carry the film from the camera to the printing machine or projector, will be discussed in their proper turn.

Development. Photographic development consists of a practical application of an apparently simple chemical reaction, namely, the reduction of metallic silver from its halide. Photographic plates and films consist of a suitable base upon which is coated a very thin layer of ordinary gelatin. Mixed in this gelatin, before spreading upon the surface of the support, is a substance which is sensitive to the action of very minute quantities of light. The actual substance in most common use today is silver bromide. When silver bromide, suspended in gelatin, is exposed to the light, a change takes place within the microscopic grains, which has not yet been fully explained. The change which takes place makes it very easy to break down the silver bromide, giving us in its place metallic silver. The change is effected through placing the exposed film into a solution containing a reducing agent. While reducing agents are ordinarily thought of as attracting oxygen only, it is well-known that the halogens—iodine, bromine, chlorine and fluorine—react with reducers just as oxygen does. The reducers commonly used are more familiarly known by certain trade names than by their true chemical names. Thus we are all familiar with the names metol, hydroquinone, pyro, amidol, glycin and others. Of these the most valuable in routine motion picture work are glycin, metol and hydroquinone. Of course, it is obviously essential that the silver bromide be changed to metallic silver in proportion to the amount of light allowed to fall upon it. In no other way would it be possible to secure a delicately graded photographic image. If the exposed film were to be placed into a solution of the reducing agent alone, we would find that the reduction would fail to be proportionate to the amount of light received by the film, as a certain amount of the silver bromide which had not received any light would also be reduced. This would give to the film a general gray tone which we ordinarily speak of as fog. We would also find that a film placed into a solution of this kind would have its silver reduced very slowly. Too, the solution itself, being composed of an active reducer, would absorb oxygen from the air and very rapidly become discolored, ultimately staining the film. It is, therefore, necessary to add to the solution something which will increase the rapidity of its action, something which will prevent its deterioration through absorbing oxygen from the air and something to prevent the reduction of the silver bromide which has not been exposed to light.

If we add to our solution some caustic alkali, such as sodium carbonate, this caustic starts a slight disintegration of the gelatin, making possible a much more rapid and complete penetration by the solution. As this facilitates the process of reduction it is known as the *accelerator*. Even with this addition we find the developer still darkens through exposure to air. If we next add to the solution some sodium sulphite, we can prevent this trouble. The action of the sulphite is a subject of some discussion but it is usually conceded that the sulphite is more readily oxidized than the reducer, although some chemists hold that it actually regenerates the reducing agent. At any rate, we find that the addition of sulphite does prevent the rapid oxidation of the developing solution, so it is termed the *preservative*. We find that we now have a developing bath which works quite satisfactorily, although we will find the film has a very definite inclination to fog. This trouble is aggravated if the developer is used at a higher temperature or in more concentrated form. The addition of a minute quantity of potassium bromide prevents the tendency to fog and, for this reason, it is known as a *restrainer*. Thus we find our developing bath is composed of a reducer, to develop; an accelerator, to speed up the action; a preservative, to keep the solution clear; a restrainer, to check the tendency to fog. When an exposed film is placed in such a solution the microscopic grains of silver bromide which have been exposed to light are changed to metallic silver. This process is not instantaneous but extends over an appreciable period of time and is cumulative. When every exposed grain has been reduced to silver, the number of the grains and the density of their deposit is proportionate to the amount of light which falls upon the film.



Naturally, we have to start with an emulsion in which the silver bromide is uniformly distributed. When we secure a non-uniform deposit of reduced silver which forms the image, it is evident that we shall have a certain amount of silver bromide which has not been reduced to silver and which must necessarily still be sensitive to the action of light. Obviously, this light sensitive material must be removed from the film before it may be used for printing or projection. For this reason, the film is submitted to the action of a fixing bath.

Fixing. For purposes which we shall learn later, the fixing bath has an acid reaction while the developer is strongly alkaline. In order to prevent undue weakening of the fixing bath and to stop the action of the developer instantly, the film is removed from the developer and placed in a weak solution of acid. It is given only a brief rinse in this and then placed in a solution of sodium thiosulphate which is commonly but incorrectly referred to as sodium hypo-sulphite or "hypo." This salt has a property of dissolving the silver bromide rapidly while it has no appreciable action upon the silver of the image, unless it is allowed to continue for an extended period of time. As in the case of the developing solution, the fixing agent or hypo is not used alone. When used alone it will perform its proper function in an entirely satisfactory manner but has a very short life. Other chemicals are added for quite different purposes than to aid in the elimination of the excessive silver bromide. One of the most common alterations of the bath is the use of some kind of acid salt which prolongs its life. The acid also prevents yellow oxidation stains which not infrequently follow development. One of the acid salts commonly used for this purpose is potassium metabisulphite. A still more common fixing mixture consists of hypo, acetic acid, sodium sulphite and common alum. In this mixture the hypo does the actual fixing. The acid reduces stain, clears the film and increases the rate of fixation. The sulphite prevents stains and oxidation of the solution, at the same time protecting the hypo from decomposition by the acid, while the alum hardens the gelatin, preventing frilling and excessive softening. The hardening bath is quite essential as it not only prevents the actual deterioration of the gelatin while in the solutions but, if hardening is properly carried out, the emulsion, when the film is removed from the fixing bath, will be firm enough that the film may be stripped through the fingers without injury. As motion picture film cannot be successfully spotted or retouched, it is essential that every precaution be taken to prevent scratches and breaks in the emulsion.

Washing. There is an unfortunately common impression that as soon as a film is fixed it is beyond danger. For this reason, washing, drying and polishing are likely to be neglected. When the film is completely fixed it is charged with hypo. If hypo is allowed to remain in contact with the silver of the photographic image, a chemical change takes place in the combining of the sulphur of the hypo with the silver. This compound of silver and sulphur has a very unpleasant yellow color and, when the change from the black of silver to this yellow of the silver sulphide has taken place, we say that the picture has faded. To prevent this, it is essential that all the hypo be removed from the emulsion before the film is allowed to dry. In perfectly circulated water the hypo will be entirely removed from photographic emulsion in from three to twelve minutes, depending upon the type of emulsion. The emulsion of positive films can be washed much more quickly than the heavy orthochromatic and panchromatic negative emulsions. One danger in washing is that of wrinkling or reticulation which is commonly attributed to high temperature. The fact is that reticulation occurs very often at temperatures which would not seriously affect the film were washing to be carried out in water of the same temperature as that of the hypo. Reticulation is due to the fact that the gelatin of the emulsion will absorb water more rapidly than the solution of hypo is diffused. This actually crowds the capacity of the gelatin until it is forced to swell against itself, giving rise to the characteristic "orange peel" texture of reticulation. Naturally, as is the case with other chemical reactions, hypo elimination is effected more rapidly at higher that at lower temperatures.

When the film has been thoroughly washed the fact may be determined by a very simple test. A very weak solution of potassium permanganate has a distinct rose color. If a few drops of this solution are poured into water containing even a trace of hypo, the rose color is rapidly changed to a straw or amber yellow. A little water taken from the washing vessel and tested in this manner will instantly indicate the extent of the hypo elimination.

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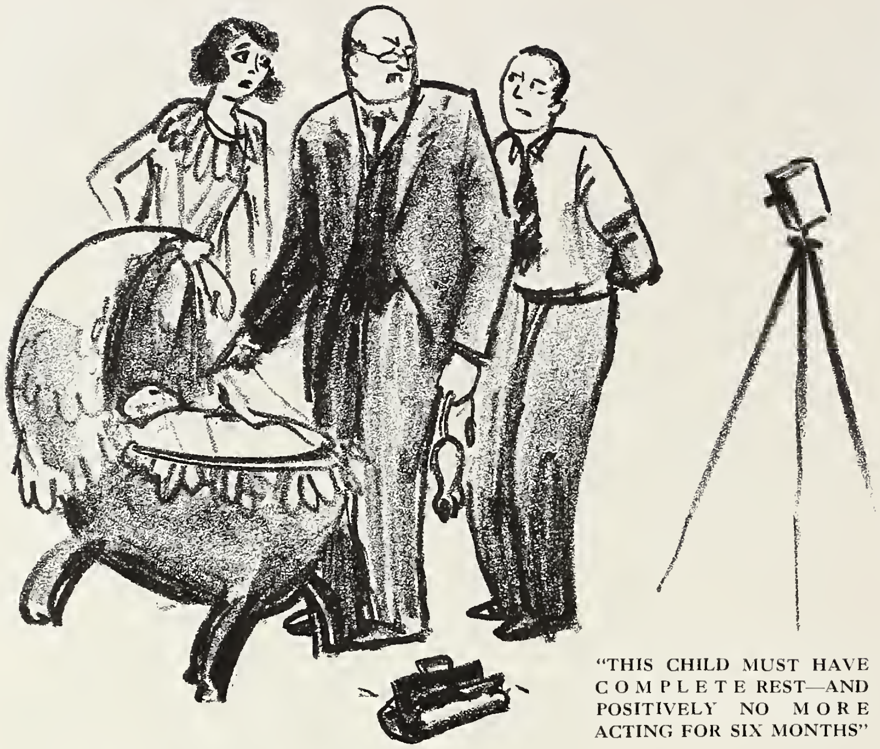


"THIS CHILD MUST HAVE COMPLETE REST—AND POSITIVELY NO MORE ACTING FOR SIX MONTHS"

FILM FLAM

By Louis M. Bailey

Idea!

THE coming of color to Hollywood suggested to someone the amusing idea of using a chorus with cigarette lighters filled with liquid so treated as to burn with as many different colors as there were chorines. This suggests to us that the home drama in color film might make capital of the idea and that clever amateur chemists might similarly doctor the gas in the kitchen range. For, in this day of ensembles and color harmonies, what could be more appropriate than a brown flame for cooking beans, a red one for beets or yellow for pumpkin pie, not to mention purple for household experiments with the juice of the grape? Furthermore, we are so intrigued with the scheme that the fact we did not think of it first turns us green with envy.

Q.E.D.

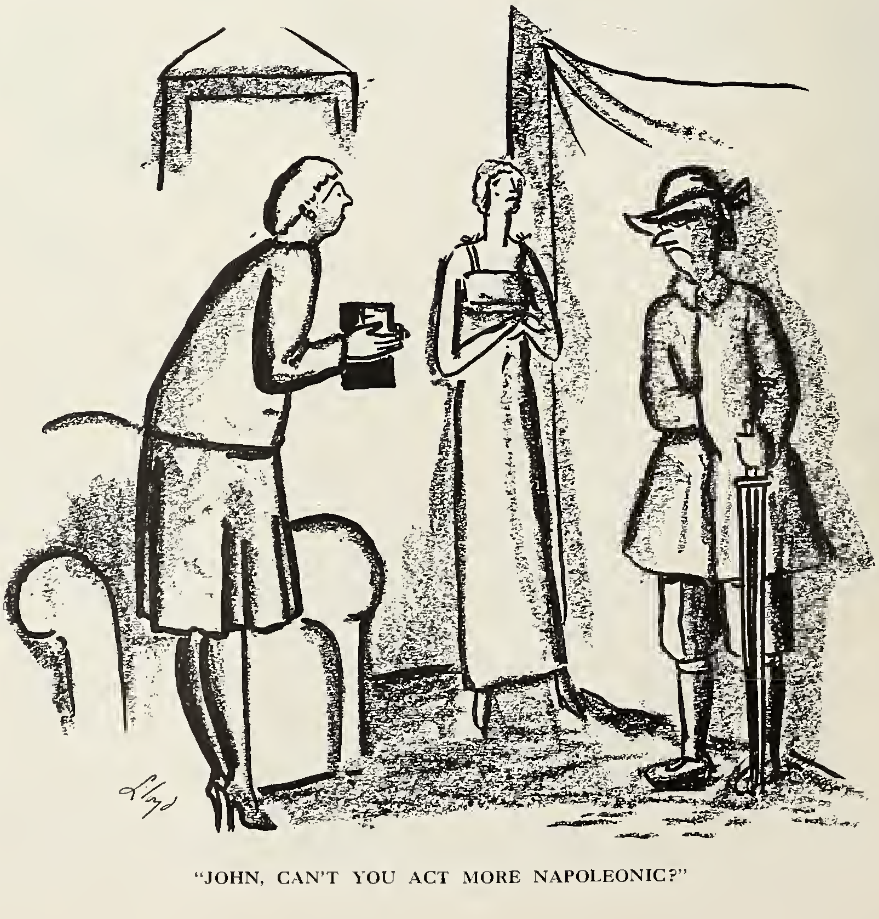
THE coming of musical comedy to the talking screen confirms one of our favorite suspicions. We have long held that vocalists should always perform in the dark. A yodel in itself may be lovely in conjuring up visions of Alpine meadows but the facial gyrations which accompany its production are likely to be quite frightening. While soft light and a distant seat in a vaudeville theatre may somewhat compensate for these distressing acrobatics, the cruelty of the screen closeup is truly devastating. If sound continues to be ruthlessly combined with films, it is possible that the slogan of the cintelligenzia will have to become, "Close your eyes and enjoy the show."

Expose!

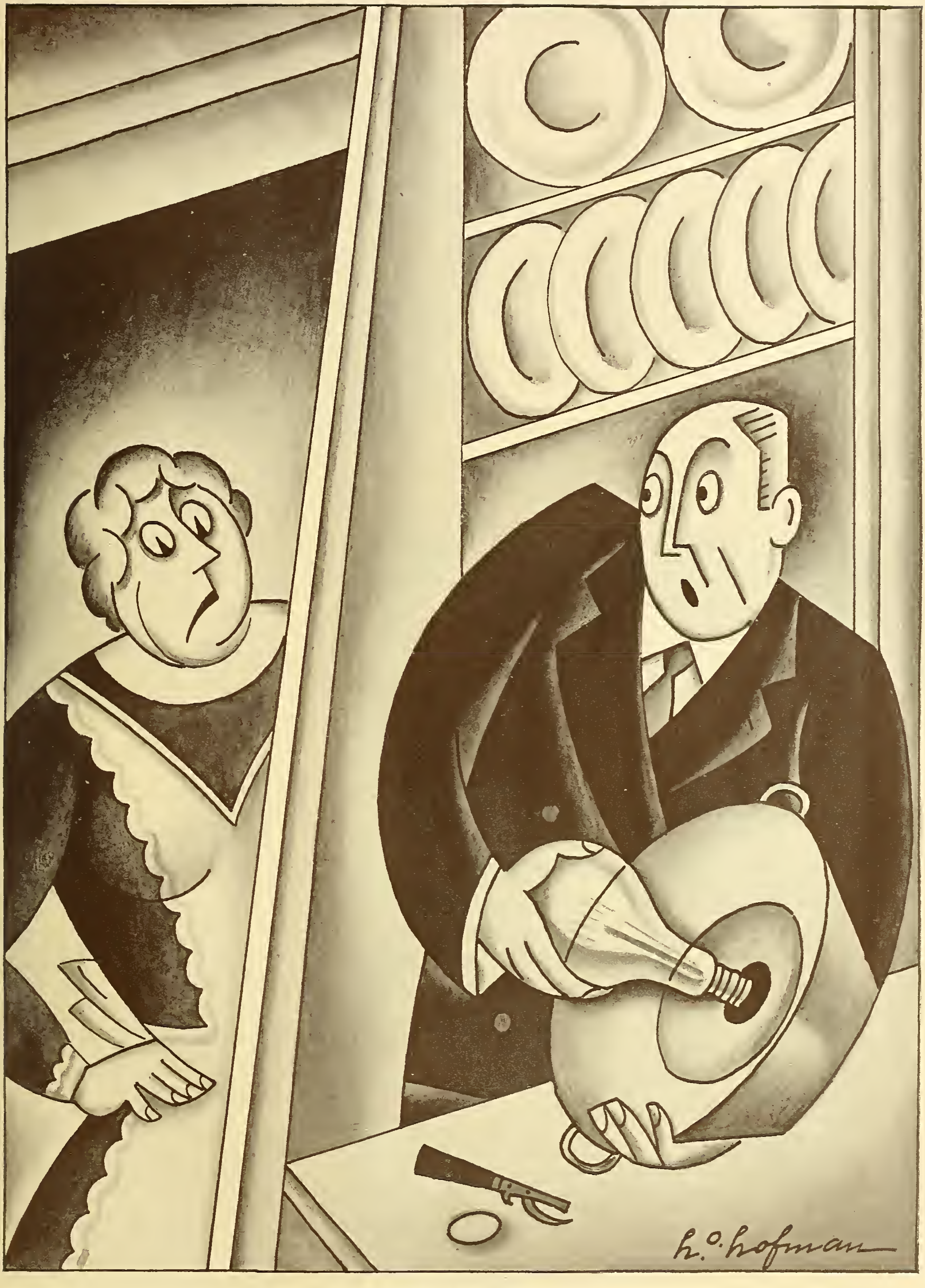
FILMS of the farmyard toil of an injured railroad employee who claimed to be "unfit for further duty" will doubtless be instrumental in determining the decision of a recent suit for damages in a Western court. A cine camera in the hands of a detective secured reels of the harvest-time activities of the workman subsequent to his injury which occurred when a tower he was climbing blew down in a storm. Projection of the films in the courtroom came as a complete surprise to the plaintiff. Shown to have been able to toss about huge sacks full of grain, his incapacity for work wrung the hearts of the jury. The films will very probably have a "telling" effect.

Opportunity

FURNISHING screams from offstage is the latest artistic opportunity opened up by the talkies, according to a recent report from the film capital. A scream being needed, a good husky screamer was found and employed. While this type of histrionic talent may never bring aspirants before the camera itself, we feel it our duty to pass on the word of the new possibilities for employment now open to those gifted in groaning, snoring or gum-popping, not to mention that sibilant refinement—soup-sipping.



"JOHN, CAN'T YOU ACT MORE NAPOLEONIC?"



CAUGHT! BY BRIDGET!

And Just When Mr. Plaza Parks Had Thought He Was Succeeding In Converting One Of Her Shiniest Utensils (The Pride And Joy Of The Bridgetine Heart) Into A Dandy Reflector For That Other Lamp, Which He Needed So Badly To Properly Film Mrs. Parks's Pomeranian.

AMATEUR CLUBS

News Of Group Filming

By Arthur L. Gale

San Diego Begins

OVER fifty amateur enthusiasts attended the recent pre-organization meeting of the San Diego Amateur Motion Picture Club in southern California. At this meeting a nominating committee was selected to present a slate of officers at the next club gathering. For the present, Howard E. Jope is serving as temporary chairman pending the elections.

The initial program featured a screening of *The Fall of the House of Usher* and a talk on color motion picture photography by Max B. DuPont, accompanied by the projection of demonstration reels. Future programs will include the screening of members' films, technical discussions and cooperative filming experiments. The new club has secured excellent press aid.

EVERYTHING SWAM ABOUT HER

How The Film Guild Of London Cleverly Suggested Illness In *Waitress*.

Wilmington Plans

THE last meeting of the Amateur Cinema Club of Delaware, in Wilmington, featured an address on lenses by E. A. Ervin and the reading of a paper on planning and editing city films in preparation for the coming club contest. The contest, open to all members of the club in good standing, limits the entries to two hundred feet on 16 or 9.5 mm. stock. The subject must be the city of Wilmington. A silver cup has been offered as first award by W. C. Spruance, honorary president of the club, with blue and red ribbons going to the second and third place winners. The meeting was held in the new Y. M. C. A. on its opening night.

Jersey City Ready .

UNDER the leadership of Clarence W. Winchell and William J. Shannon, the new Hudson County Cine Club has recently been formed in Jersey City, N. J. The organization meeting was held in an amateur movie theatre in the home of Joseph A. and Edward G. F. Schlitt of the same city.

The meeting, attended by fourteen pioneer members, featured a discussion by Dr. Winchell of the aims and opportunities of the club in Hudson County, a screening of *Dark Shadows*, first production of the Cine Amateurs of Westchester, and of the amateur industrial, *The Making of a Steinway*. Other films on the program included a comedy and a four hundred foot newsreel, the latter the work of Joseph and Edward Schlitt.

Officers chosen are Dr. Clarence W. Winchell, president; William J. Shannon, vice-president; Joseph A. Schlitt, Jr., secretary; Edward F. Schlitt, treasurer.

The club plans its second meeting early in December, with R. G. Hanson appointed to arrange for a program in which a clinical screening of members' films will be included. Membership in the Hudson County club has been limited to owners of amateur cameras, with all widths accepted.

To Film Mardi Gras

MEMBERS of the Orleans Cinema Club in Louisiana are planning to make a film record of the annual Mardi Gras. The film, representing the work of several amateur cameramen, aims to be as complete and interesting a record of this gala event as can be made. A copy has already been promised to the Club Film Library. At the last meeting of the club *Headlines* was screened and the current film discussed.

Ideal Method

ABOUT nine hundred attended the premiere of *Galleon Gold* held recently in the auditorium of the State College at San Jose, Calif. The film, made by the San Jose Players under the direction of John C. Waterhouse, is based on a tale of buried treasure, the rise and fall of stock prices and a competition for mining rights. This fast moving picture was shot at Bonny Doon near Santa Cruz, where the bold cliffs and brush-covered hills gave the background for the action. The scenario called for interiors in an old ranch house but there was no electricity for miles around. Nothing daunted, the production staff rented a twelve and one-half kilowatt generator from a San Francisco electrical house, belted it to a Fordson tractor and, after a few tentative experiments, the engineering problems were solved. The scenario was planned in advance and the working script annotated with technical directions so that everything possible would be decided before a single frame was exposed. About three weeks were spent in production.

The story, written and directed by John C. Waterhouse, was photographed at all times by three different cameras. In the cast were Dick Lewis, playing the lead, Eurcel Bossi, Ruth Johnson, Bod Smith, Russell Cody and Elgie Ogier. Preceding the production of this feature length picture, the same group filmed a short blood-and-thunder comedy on the same location.

In Springfield

AN enthusiastic group of amateur movie camera owners in Springfield, Mass., has recently organized the Springfield Cinema Club under the leadership of James V. Zeo. A discussion of the purposes of the club, screening of members' films and a film record of the Springfield Airport made up the program of the first meeting. Nino Moretti is president, Lillian Spadoni, secretary, James Zeo, treasurer.

AND THIS IS FROM *UNCLE DUGGETT*
It Is A Production Of The Waterloo, Iowa, Movie Makers' Club

Fairs As Locale

THE camera corps of the Heart O' Texas Cinema Club at Waco, Texas, is working on *The Carnival Kid*, a rollicking tale of side shows, barkers and the sawdust ring. Scenes of the Texas State Fair at Dallas have been taken and other fairs and country festivals will be caught for background along with authentic shots of ranch life. The cast will number over two hundred before the film is completed, for the lively Waco club is making use of many citizens in atmosphere and mob shots. Although characters have not been cast as yet, the club has established Franklin Bannister, Manuel Harris and Robert Kelly as cameramen.

Two In Toronto

PHOTOPLAY production, technical programs and the screening of 16mm. movies for hospitals and other institutions are planned by the newly organized Toronto Amateur Cinema Club of Toronto, Canada. A committee is now working on the scenario for the first production. At the last meeting *The Dream of Eugene Aram*, prize winner in *Photoplay's* first amateur movie contest, was screened. N. L. Martin has been selected president; H. G. McKinley, secretary-treasurer and, with these two, Kenneth Hamilton, J. G. Rutherford and Adam Bell make up the executive committee. Other officers will be chosen as the need arises. The new club has the cooperation of the Canadian Society of Cinematographers, the Toronto Camera Club, the director of the Hart House theatre, and many other professional groups.

Aid to the amateur cameraman is the primary purpose of the Cinema Club of Toronto, the second well-established amateur movie club in that city. Officers chosen at the organization meeting are Austin Campbell, president; A. I. Willinsky, first vice-president; R. C. Harris, second vice-president; Capt. R. A. Young, secretary; McKenzie Williams, treasurer. Committee chairmen are R. D. Michener, programs; E. O. Jones, membership; G. R. Lockhart and J. MacLagan, technical; F. S. Reid, scenario; L. Thatcher, production and J. McKinley, civic service.

New School Club

THE use of motion pictures in studying football plays and in recording class activities is featured in the program of the recently organized Springfield High School Movie Club of Springfield, Mo. Production of a short photoplay is scheduled. Officers of the new amateur unit are Vernon H. Gaston, president; Roberta Samuels, vice-president; Mary Louise McClancy, secretary-treasurer.

Australians

STUDENTS at Trinity College, Melbourne, Australia, recently completed *The Smoke Screen*, running about 400 ft., 16mm. The picture, an all-exterior farce, was directed by Carl E. Resch, assisted by Arthur Heymanson, and photographed by Miss Julie Resch. The story was written and scenarized by Ronald L. Wilkinson, while leading parts went to Joyce Dean and Frank Nelson.

Two Comedies

IN Orange, N. J., the Berkeley Place Cinegraphers Club has already two comedies to its credit, *Chocolate Pie* and *Father's Day Off*. A third short situation-comedy dealing with the complexities of family life, when the husband is supposedly at home and sick, has already been placed in production. Frank M. Seiffert, Jr., is president of the club, now in its fourth month. The other officers are George Ohlmann, vice-president; Mary Norton, treasurer; Richard Hopkins, secretary; David Bogdan, chief cameraman. Minnie and Peter Norton, William McGall and Marion McGee were in recent films.

(Continued on page 61)

MAKING UP FOR *GALLEON GOLD*
These Players Will Appear In This Production Of The San Jose Players

A MOVIE MAKER *In* KING ARTHUR'S COURT

By Wayne B. Shoemaker

With Apologies To Mark Twain

"ZOUNDS!" cried King Arthur, smiting his armor-clad knee. "Wherefore takest thou again my picture-box—and why?"

"Forsooth," replied Lady Arthur, "I have not see thine old picture-box for lo these many moons."

"What!" cried the King. "Meanest thou to say that thou hast not been making images of mine grandscion for Uncle Richard?"

Lady Arthur raised her head and pouted prettily. "Not for these many moons," she repeated firmly.

King Arthur brought his mailed fist down to the table with a bang. "Then, by the Great Horned Spoon!" he cried, "it hath gone the way of mine elk's tooth and mine gold flaggons, which were this day stolen from the Royal Treasury!" He paced angrily round and round the Round Table. Suddenly, he stopped and struck his great gong a resounding blow. A page entered and bowed low.

"Tell Sir Sagramor to take three hundred knights and search the kingdom for my picture-box," thundered the King, "and, for every glass that has been broken, the scoundrel who stole it shall receive one thousand floggings! Go!"

The page hurried away. King Arthur retired. He was combing his Royal Locks the next morning when a page burst headlong into the Royal Bedroom and threw himself at his feet. "Oh, Sire," he cried piteously, "a most terrible visitation is upon us!"

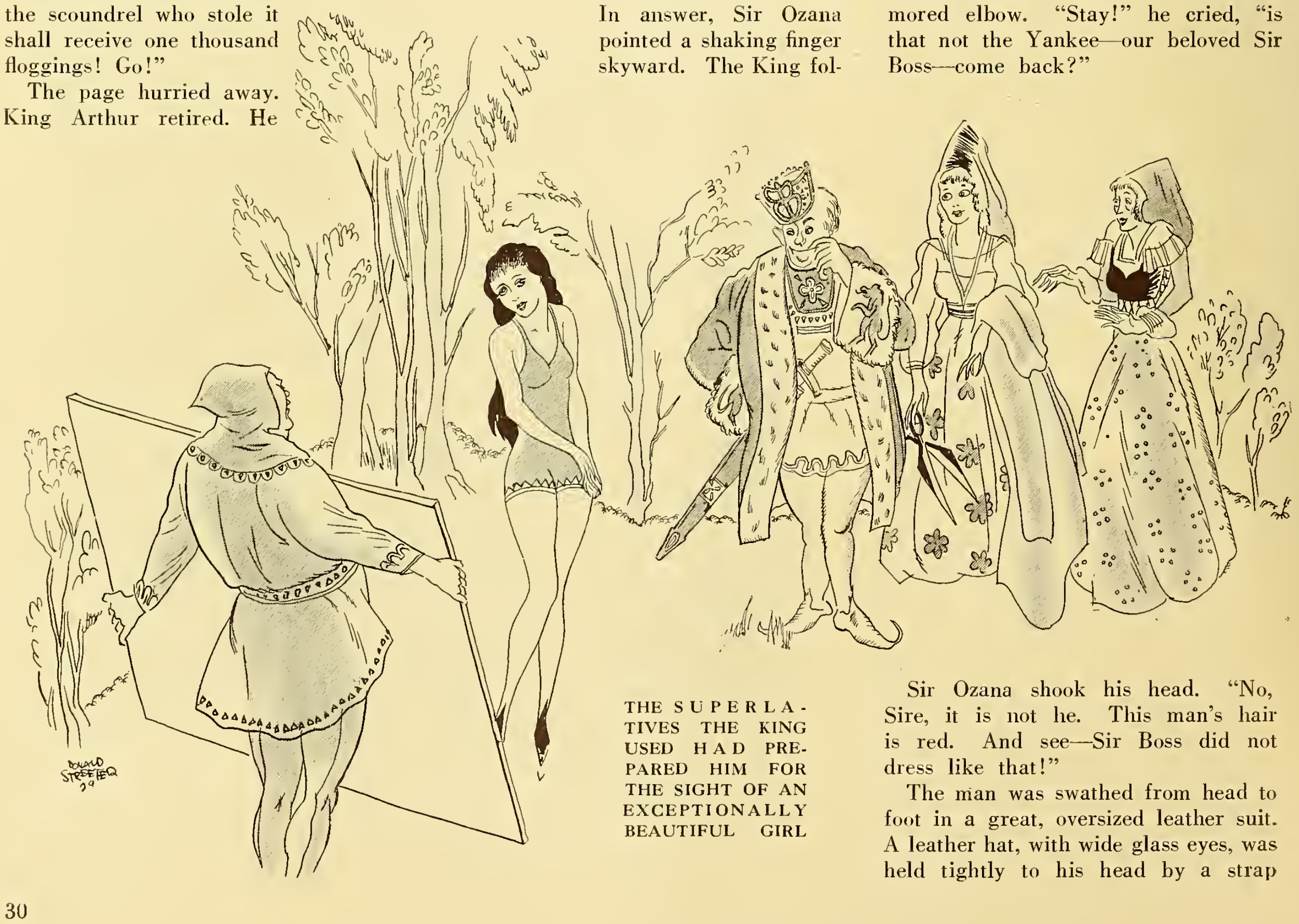
The King thrust a mailed fist into the boy's collar and dragged him to his feet. "Stay, wretch!" he cried, "Speak again—coherently!"

Shaking furiously, the page pointed toward the ceiling. "A b-b-b-big b-b-b-bird is about to swoop down and annihilate us, Sire!" He trembled and sank to the floor in a swoon. Hastily buckling his trusty sword about him, the King hurried to the courtyard. Here a terrified populace cringed in the shadow of the buildings and gazed skyward, awe-struck. Even the brave knights shook with fear. King Arthur sprang to the side of Sir Ozana, whose face was blanched and who trembled like a leaf. He was conscious of a terrific buzzing in the air. "What is it?" he cried. In answer, Sir Ozana pointed a shaking finger skyward. The King followed with his eyes and saw a huge bird circling above the courtyard. He stared open-mouthed. Then — "Think ye it will alight?" Even the King's knees clattered together.

"I know not," mumbled Sir Ozana, —"but I hope not, Sire."

In great fear, they watched. The bird slowly circled about. Then, suddenly, it poised directly overhead and, with a great whirring and buzzing, headed straight for the courtyard. The crowd fled.

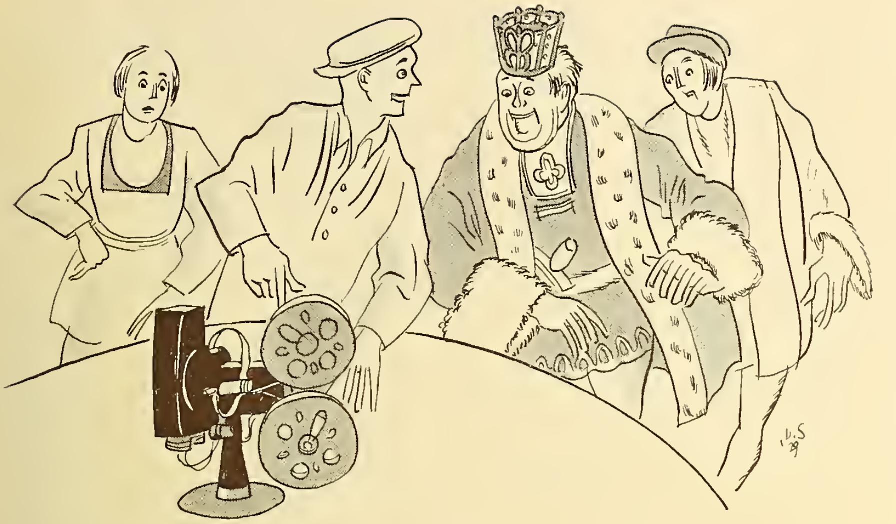
Gracefully and easily, the bird alighted and ran with alarming speed along the smooth floor of the court, straight for the niche where King Arthur and his knights had taken refuge. When almost upon them, it came to a stop and the buzzing ceased abruptly. With wide-staring eyes, the King and his knights watched a human being raise his head from the body of the bird and peer around. Then two long, ungainly legs were thrust painfully over the bird's wing. A body followed and a man hopped to the ground. Here he paused to yawn prodigiously and look around. King Arthur, wildly excited, poked Sir Ozana with an armored elbow. "Stay!" he cried, "is that not the Yankee—our beloved Sir Boss—come back?"



THE SUPERLATIVES THE KING USED HAD PREPARED HIM FOR THE SIGHT OF AN EXCEPTIONALLY BEAUTIFUL GIRL

Sir Ozana shook his head. "No, Sire, it is not he. This man's hair is red. And see—Sir Boss did not dress like that!"

The man was swathed from head to foot in a great, oversized leather suit. A leather hat, with wide glass eyes, was held tightly to his head by a strap



HE HURRIED TO HIS PLANE ANR RETURNED WITH A PECULIAR LOOKING INSTRUMENT

which passed under his chin. And on his back was a huge pack that vaguely resembled King Arthur's missing picture-box. As the knights stood staring, torn between curiosity and fright, the man pushed back the huge eye-holes of his hat, unbuckled the strap under his chin and strode toward the assembled throng. "Well," he said, smiling, "here we are."

The King breathed a sigh of relief as the man spoke. This strange visitor was not unlike Sir Boss but one could not afford to be too cordial to total strangers. Besides, the King's presence of mind was growing in proportion to the increasing presence of his knights as they came out of hiding and joined him. Accordingly, he advanced and, in a voice intended to be stentorian, said, "Well?"

"Bone swor the hamlet," said the stranger, smiling again. "Where's the Eiffel Tower?"

King Arthur fell back a pace at this. He didn't understand, but the embattled towers of Camelot had always been a source of great pride to him. He swung his hand in an arc that included them all and his chest swelled until his armor squeaked. "There—all about you."

The stranger squinted and looked from tower to tower. Then he pushed his queer-shaped hat to one side and scratched his head. He turned to the King. "What the devil!" he said, "ain't this Paris?"

The King and his knights looked from the stranger to one another and back again. Then, in unison, they cried softly, "Paris?"

It was the stranger's turn to stare. He muttered to himself. "Say! This isn't Hollywood, is it?"

Again they looked askance. "Hollywood?"

A puzzled look came over the stranger's face. "Well, I'll be—Say! Where in Hell am I, anyway?"

King Arthur's armor clanked as he straightened sharply. He looked the stranger straight in the eye. "You are not in Hell, sir," he said, shortly. "You are in Camelot."

The stranger looked around again. "There's a chance for a dirty dig. But tell me—where is Camelot? And who are you?"

The King's armor clanked again. "I, good sir, am Arthur, ruler of Camelot," he said proudly. He paused a moment. Then—"And who are *you*, sir?"

The stranger clicked his heels together and saluted sharply. "I, sir, am Edward Perkins, aviator extraordinary and, it seems, erstwhile New York-to-Paris flyer. I-I must have lost my bearings." His eye swept the curious faces and the shining armor of the assembled knights. Then—"As a matter of fact, I'm sure of it."

"Sure of what?"

"Sure that I lost my bearings."

"You mean that you are lost?"

"Nothing else but."

"Then," said the King, "come with me to the Round Table and sit with me over a mug of the finest ale my kingdom affords. Let me tell you of Camelot. And you, in turn, tell me of Sir Boss and his people. Come, sir!"

As they seated themselves at the Round Table, a page appeared with two mugs of ale. Arthur lifted his mug. "To Edward Perkins," he said, heartily, "—and to Sir Boss!"

Perkins raised his hand. "Wait a minute!" he commanded. "What makes this ale smell so musty? Is it spiked?"

The King looked bewildered. "Spiked?" he repeated, wonderingly.

"Yeah — etherized, y' know. It smells kinda funny—sorta musty like. And a fellow's got to be careful these days, old thing."

The King bent forward and sniffed long and vigorously of Perkins' mug. "Odds bodkins, fellow!" he cried, "that ale's the cream of the kingdom's kegs. It hath been in the wood these sixteen years or more. And—"

"Pre-prohibition, eh?"

Again the King looked bewildered. "Pre-what?"

Perkins perked up. "Don't you know what Prohibition is?"

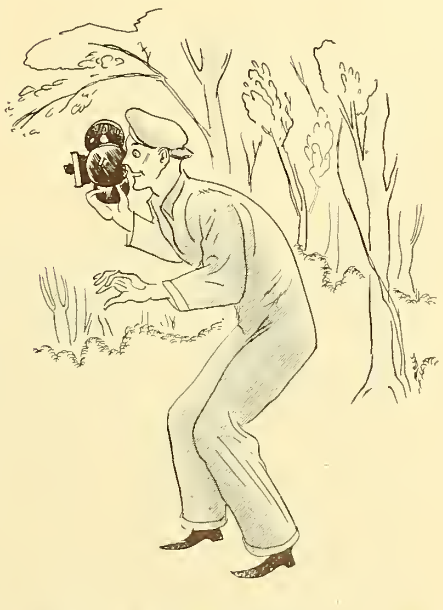
The King shook his head. "I never—"

"Never mind, old thing, here's luck." He raised his mug and drained it. When he placed the empty mug on the table, a beatific expression came over his face and he sighed happily. "Gad!" he muttered, "a barrel of that would be worth a fortune in New York. I think I'll stay a while in Cam—what did you say the name of this place is?"

King Arthur was proud of Camelot and, ere he had sketched its history in detail, the count of emptied mugs stood even at ten each. At the twelfth mug, King Arthur began the discussion of state secrets. And at the fourteenth, he drew his chair closer to that of Perkins, looked cautiously about the room, and dropped his voice to a whisper. "Today," he confided, "I have suffered a great loss. Perhaps you can help me recover it."

Perkins roused. "Whhic-what was it, old sock?"

"The only picture-box in my entire kingdom—a gift from Sir Boss. And I shall miss it sorely next week—sorely, indeed." He dropped his head to his hand and seemed on the verge of tears.



PERKINS EXPOSED EVERY LAST INCH OF HIS FILM

Perkins lifted his feet to the Round Table and settled back. "By picture-box, you mean a camera?"

"I know not what you call it," replied the King, "but with plates of glass and egg-whites and silver I can make images of people and things."

(Continued on page 46)

PHOTOPLAYFARE

Reviews For The Cintelligenzia

By Roy W. Winton

Disraeli

AS Paramount's *Patriot* was a great film on the heroic model, so is Warner Brothers' *Disraeli* a great talkie. Pictures of this type, although frankly lacking in Broadway sophistication and Hollywood's broad kind of "wise-cracking," although entirely without the salacities of "sex-appeal" and although complicated by none of the "girl-and-music-show" tosh that some of the producers' publicity departments try to fob off on the public as screen art, are, nevertheless, the height of what present-day commercial movies can produce, with any hope of financial return. The screen and the talkie cannot yet go over the heads of the mass, as do the subtle dramatists of the spoken stage, not because of limitations of their medium but because of limitations of their audience.

Technically, *Disraeli* presents the talkie at its best. It makes no effort to be cinematic as did the weird offerings of Dr. Fejos through Universal. It is no compromise between screen art and stage art, a compromise that is as permanent and happy as that of getting an Orangeman and an Ulsterman into the same debating society. It is of the stage, stagey. The play is based on speech and whatever complicates the values of speech is cut away, which is sound sense. One sees, in *Disraeli*, the talkie utilizing its especial possessions, such as the closeup and the freedom from locale and its limitations. The transitions from one scene to another are not happy, but the talkie has not worked out a solution for this any more than has the stage—after centuries of effort. It seems certain, at this time, that neither abrupt cuts nor dissolves will turn this trick and that some new device must be employed. Perhaps, experiments with some modification of the Greek chorus or interlocutor system will offer hope of solution.

This department does not conceive its function as that of straight dramatic criticism and, therefore, the admirable efforts of Mr. Arliss and his fine supporting company need not be discussed. The dramatic construction of the play is sound and conservative, with no new and startling innovations. It ends with an apotheosis of Disraeli which is not intended as such, but which amounts to the same thing. We see him at the crowning moment of his career, honored by his sovereign and his nation. It is done with conviction and with grandeur. Whoever is stirred by heroic poetry or music, whoever is sophisticated enough to allow his emotions free reign, will find tears near the surface at the end of the film. And it is all done with impeccable taste and without a single false move in any direction, so far as this reviewer could discover. Hence, a very sincere tribute to Warner Brothers and to Alfred E. Green, the director. Together they have made an admirable thing and one worthy the attention of every member of the cintelligenzia.

Photograph By United Artists

GLORIA SWANSON IN
THE TRESPASSER
Note The Interesting Use Of A Spot Light

Photograph By Warner Brothers

GEORGE ARLISS IN *DISRAELI*
A Distinguished Actor In A Top-notch Talkie

IN United Artists' *The Trespasser* two things are to be noted. A solution is offered for the age-old problem of scene-changing and Miss Gloria Swanson abandons a form of art in which she had accomplished much to enter another in which it seems likely that she will accomplish less.

Changes of scene have been the *bete noire* of the legitimate stage ever since it embarked on the venture of realism. In the old conventionalized drama of the Greeks, Romans and later Europeans, the change of scene was announced by the chorus, the interlocutor or a signboard. This gave way to the curtain as realism increased. In the last quarter century, there have been revolving stages, steam curtains and a number of other devices. None has prevented a break in the continuity of audience attention because none has been able to bridge from one audience mood to another.

The talkie has experimented with scene-changing both rapidly and intelligently. Starting with the abrupt "cuts" of *The Lights of New York*, the pioneer all-talking picture, technique

(Continued on page 56)

Photograph By Metro

A SPIRIT'S-EYE VIEW
Interesting Composition And Camera Angle From *The Thirteenth Chair*

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L. Gale

The Isle Of Lost Ships

First National

Sets and Painted Backgrounds: The story required, as a setting, a vast collection of ships ranging from Spanish galleons to naval submarines, all derelicts which have been trapped in the legendary sea-drift to the center of the Saragasso Sea. The production is filmed almost entirely with the aid of painted backgrounds which merge into the actual scene. The effect is really novel and is acceptable in spite of the fact that the backgrounds are never wholly convincing. The interest in the foreground keeps the attention from the paintings—a good point to remember in connection with painted scenery or glass work.

The Trespasser

Paramount

Models: This interesting picture contains several novel examples of the use of models in sequences just before titles and as title backgrounds. Although the models are obviously artificial, the final effect is skillfully planned to emphasize the mood of the scene or title. The simplicity of these models makes it easy for any amateur to duplicate them.

Titles: The subject matter of the titles furnishes good examples of the wording appropriate to indicate a passage of time. The wording, coupled with the title backgrounds, is effective and economical.

Direction: Although it is a talkie, a careful study of the direction of this film would greatly add to the amateur's background, for it contains some remarkably fine instances of delicate, yet entirely realistic, directorial treatment.

The Shanghai Lady

Universal

Economy: Some of the scenes occur in a railway carriage and at stations of a Chinese railway. The car interior had to be built but, in one scene, the painting of a Chinese terminal was avoided by blocking the views, that would otherwise be necessary, with a huge pile of trunks in the foreground. In another instance, scenic cost was avoided by shooting along the side of the trains, thus eliminating more expensive buildings. Both ideas can be used in ambitious amateur photoplays especially, but are generally applicable.

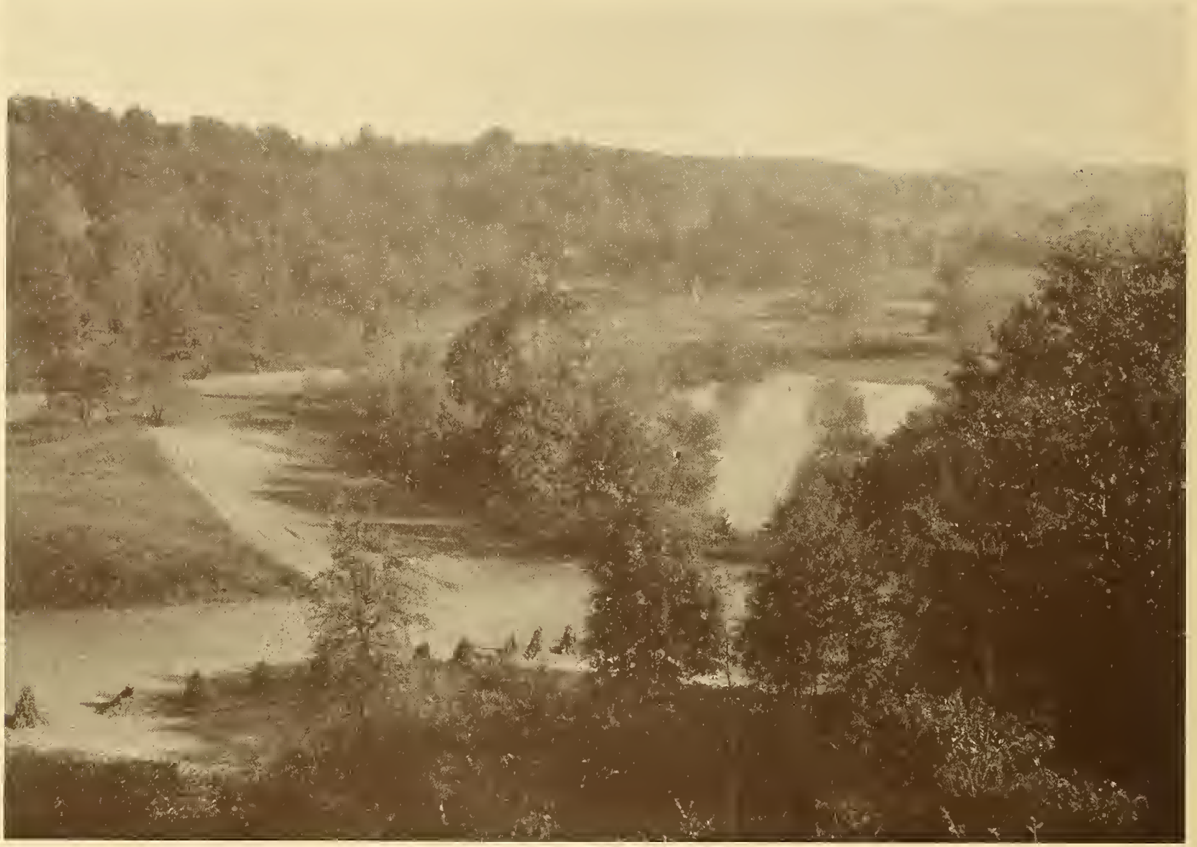
Hindle Wakes

Foreign

Cinematics: Here is an intelligent use of cinematic effects. Machinery, in motion and at rest, is used not only to convey the spirit of a scene but also to take the place of titles indicating a passage of time. An excellent example is furnished when the cessation of mill work is illustrated by means of a waist-high shot of a long bench supporting a row of clumsy shoes for millwork being exchanged for street shoes. This obviates the building of a large set and, at the same time, gives emphasis to the action which carries the story from the mills to the seashore.

Photograph By Metro

A MODERN GULLIVER?
Clever Trick Shot From *The Hollywood Review*



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EASTMAN KODAK COMPA

This picture was taken with Panchromatic Film and a filter. The contrasting shades of the foliage are clearly discernible; the color values in the landscape are reproduced as the eye actually sees them. Your own movies will show a comparable improvement in quality.

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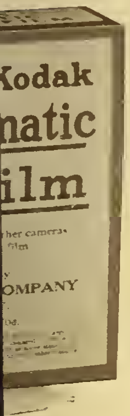

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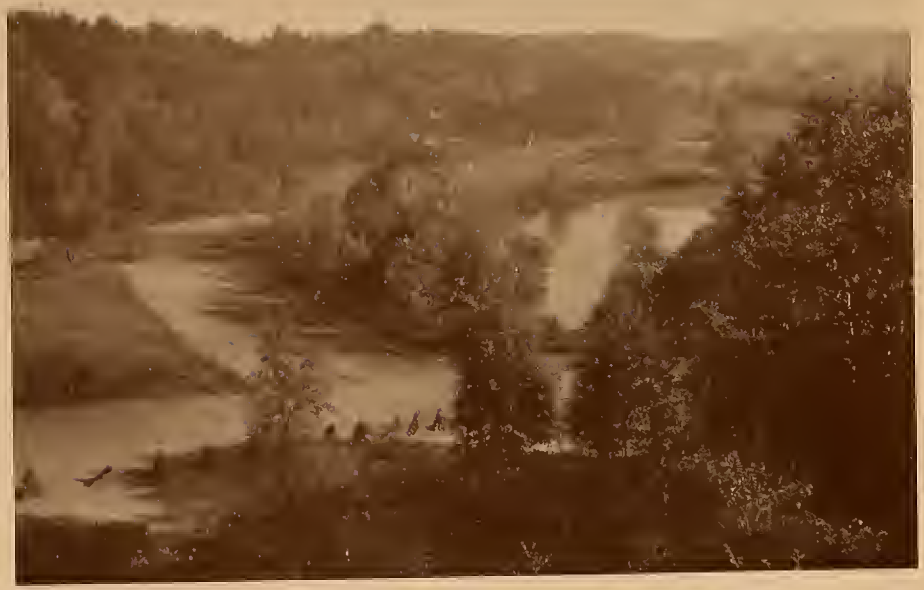
Try a roll of "Pan" and judge for yourself!

ROCHESTER, NEW YORK



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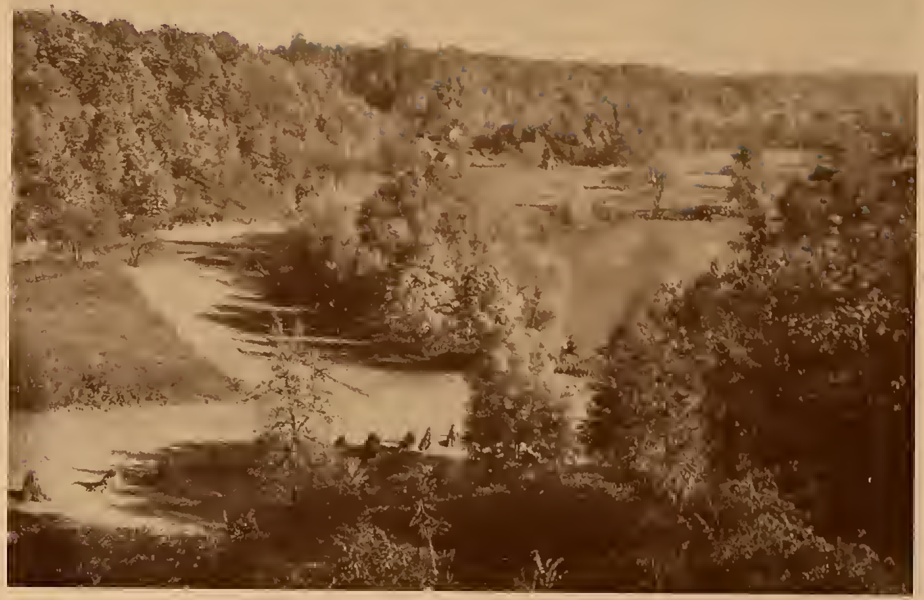

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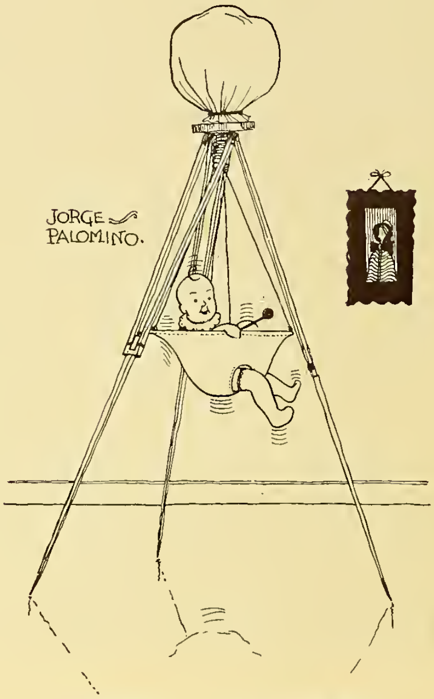
Try a roll of "Pan" and judge for yourself!

EASTMAN KODAK COMPAY, ROCHESTER, NEW YORK

AIDS *For The* AMATEUR

New Wrinkles For The Cine-Gadgeteer

By Epes W. Sargent


JORGE PALOMINO.

MRS. BIRDIE G. ZEBULON'S BABY JUMPER

AMATEUR cinematography is still in its formative stage, and new and often important inventions are constantly being added to the already long list of helps for the earnest cameraman. Some persons seem abundantly able to worry along with the equipment supplied by the camera manufacturer, but your true fan wants all that has been developed. It is the purpose of this article to present to him some little-known devices designed to lighten his work and worries.

Take, for example, the matter of film storage. The first hundred reels are the hardest. After that you get used to stumbling over film cans all the way from the kitchen fire-escape to the living room window-boxes. But neatness and order require some definite storage scheme. To meet this demand and at the same time to conserve space in the somewhat limited area of modern apartments, George X. Squiffen is about to place on the market his model T Film Vault, which will provide storage for 317 reels of 16mm. film, without adding anything to the furnishings of the apartment.

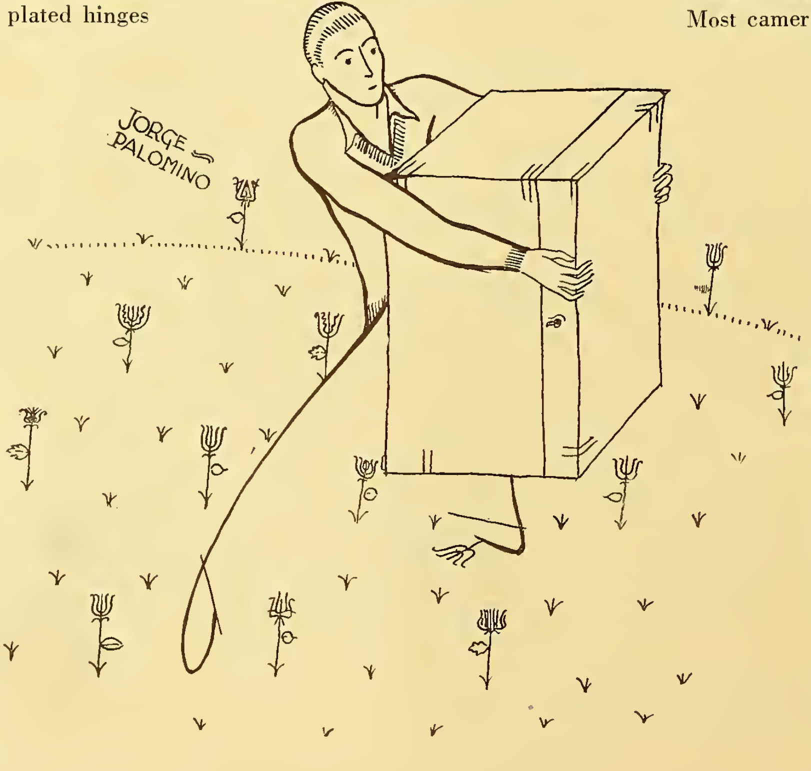
To accomplish this end, Mr. Squiffen uses the vacant space to be found in all pianos, chiefly below the keyboard in the generally used uprights. If you will remove the front of your piano you will find ample space for the installation of the Squiffen Vault. To obviate taking the piano apart each time you require a reel, Mr. Squiffen supplies a pair of nickel plated hinges and an ornamental catch, together with a saw and screwdriver, which can be put to many other domestic uses after the installation has been made.

Mr. Squiffen is now working on a Model A Vault, planned to utilize the space under a folding bed. It works all right when the bed is down for the night, but is more or less in the way when the bed is folded. He expects, however, that the beds will soon be redesigned to suit his vaults.

Another useful aid is what its designer, Henderson B. Catelepsy, terms an Audience Diverter. Nothing is more fatal to home movie programs than to have the film break while it is being shown to a party of friends. It makes an awkard pause and a succession of such accidents will put a damper on the most friendly audience. Mr. Catelepsy utilizes the top of any cabinet-style phonograph for his projector stand and supplies an attachment whereby, when the film breaks, the motor is stopped and the current is diverted to the phonograph, on the turntable of which a jazz record has been placed.

The moment the picture stops, the phonograph starts up and the guests may two-step or black bottom while the necessary splice is being made. Turning on the projector automatically switches off the music.

MR. PSEUDONYM BLATZ'S CARRY-ALL CASE FOR THE LOVER OF NATURE



Lovely woman finds representation in the gallery of inventors in the person of Mrs. Amanda C. Whilp, domestic science authority and efficiency expert. Mrs. Whilp is the inventor of the Whilp Double Duty Cinema Screen. The caption scarcely does Mrs. Whilp justice, however, for she goes far beyond that. She has provided a rigid screen, the under side of which is coated with a slate composition, making a perfect blackboard at which the kiddies may work out arithmetic problems or divert themselves by drawing pictures. A laundry list is also set into the metal frame, and other conveniencies include a thermometer, a clock, a barometer and a perpetual calendar. Mrs. Whilp is now working on a larger screen for use by school classes. This retains the blackboard feature but the laundry list and other accessories are replaced by the multiplication table and tables of logarithims.

Most camera owners are not content with a single lens these days so A. Plantagenet Gulph offers the Gulph Composite. He has noted that objects viewed through the large end of an opera glass are appreciably smaller than when seen through the eye-piece. This is the basis of his invention. When the A end is screwed into the lens flange it operates as an ordinary short focus lens but reversing, so that the B end is nearest the camera, gives a telephoto effect. The middle element of the B lens is hollow and may be filled with colored fluid to serve as a ray filter where desired.

Encouraged by the

(Continued on page 63)

DeVry

Moving Picture

CAMERAS *and* PROJECTORS

DeVry brought within the means of the average person home movies of professional quality and clearness. Motion Picture cameras, projectors and other equipment, bearing this famous name, are everywhere accepted as standard. They feature ease of operation with remarkable performance—and offer a wide range in prices and models.

The DeVry Still Projector makes possible the showing of snapshot pictures up to ten by fourteen feet in perfect detail on wall or screen.

The DeVry Still Camera provides the utmost utility and clear photography. Takes 40 still "shots" at one loading. Makes double exposure impossible—prints any size picture. The DeVry Cine-Tone—the home movie that talks—brings to you perfect synchronization of sound and film.

Reduced Prices on DeVry Beaded Screens

TRIPOD MODEL

We are happy to announce a substantial reduction in the price of the DeVry Beaded Screens which was made possible by popular demand and increased production. Beaded Screens are recommended for use with all makes of home movie or still projectors and provide the maximum reflecting qualities without halation or glare. Millions of tiny luminous glass beads are firmly imbedded into three coats of filler and six coats of enamel on a strong backing of pre-shrunk material.

TRIPOD MODEL

Size	Code	Old Price	New Price
No. 0 22" x 30"	AJIPI	$25.00	$20.00
No. 1 30" x 40"	AJISQ	30.00	25.00
No. 2 39" x 52"	AJKOM	35.00	30.00

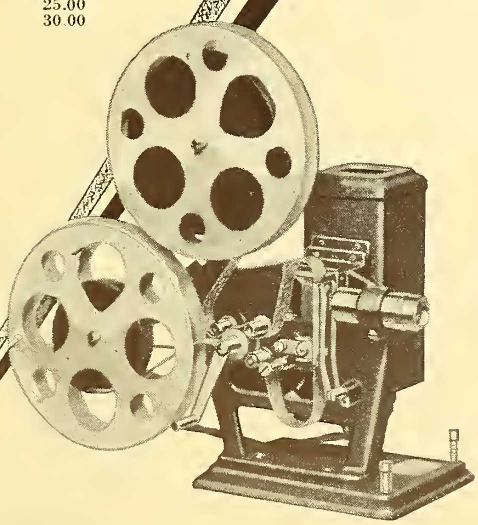
This screen folds up and fits into a non-rust metal case. Adjustable from heights of one foot up to seven feet. The tripod legs will never mar a polished floor since they are rubber-tipped.

◆

Magic key to every door that time has closed—The DeVry line awaits you at your dealer's, or write to us for descriptive literature

◆

Every DeVry product unconditionally guaranteed



New Table Model Beaded Screens

Size	Code	Old Price	New Price
No. 0B 22"x30"	AJMUT	(new screen)	$13.00
No. 1B 30"x40"	AJKUN	$20.00	15.00

Sets on a table or chair on rubber pads or can be hung on the wall if desired. Folds into self contained metal case. The quality of the reflecting surface is equal to that of the higher priced DeVry Beaded Screens. When folded it occupies a minimum of space.

Projector (Model B)

Another DeVry triumph—a marvelous Home Movie Projector—at a remarkably reasonable cost—so light in weight as to make it a most practical portable projector—*400 foot capacity*. Amazingly quiet—amazingly simple. Wonderful illumination. Safety device protects film against blistering.

$37.50 hand operated. $55.00 equipped with universal motor.

QRS-DeVRY CORPORATION

Established 1900

Dept. E-1, 333 North Michigan Avenue
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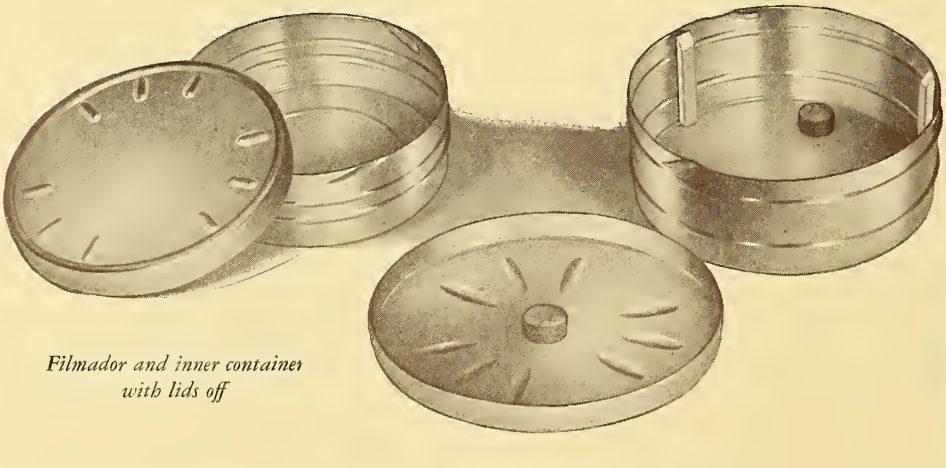
Mid-winter accessories

Announcing FILMADOR

Filmador complete, with inner and outer container

Showing Filmador, lid off, with inner container in place



Filmador and inner container with lids off

THE Filmador is a newly developed thermo-humidor which provides ideal film storage under any condition of humidity or temperature. It eliminates the need for semi-weekly attention to stored films, even in the dry atmosphere of a steam-heated room. Films stored in the Filmador are always ready for projection, for they contain just the right amount of moisture to make them pliable and strong.

Two containers, one within the other, comprise the Filmador. Between the two, on all sides, is a dead air space of approximately one-half inch.

The film reels are placed in the humidified inner container, and as the cover is turned down, its bayonet lock forces a snug contact between the container and a rubber gasket in the cover, producing an air-tight joint. The inner unit is then placed in the outer container, and the bayonet-locking cover of that unit also turns down snugly. The film is then ready to be filed away, and will not require further attention until the Filmador is opened.

Moisture cannot possibly escape, nor can dry air enter. The dead air space prevents rapid changes in temperature which would disturb the moisture content of the film. Filmador will restore the pliability of film which has become dry, except, of course, in cases where the film has deteriorated seriously through excessive dryness and age.

The Filmador is built of pure, heavy aluminum, is reinforced with ridges to increase its durability and rigidity, and is beautifully designed and polished. Its capacity is 1200 ft. of 16 mm. film—three 400-ft. reels.

Ask your FILMO dealer to show you this new, unique Thermo-humidor or check coupon. Scheduled for late January delivery.

The Filmador may be had as a complete unit alone, or in combination with B & H reels, or its component parts may be had separately, as listed below.

Filmador, complete, with outer and inner containers, $5.00; Code PROAS.

Humidor, consisting of the inner container of the Filmador. Accommodates 3—400 foot reels 16 mm. film. $2.50; Code PROAT.

Thermo Container, consisting of the outer container of the Filmador. Accommodates 3—400 foot reels in B & H Humidor Cans. $2.75; Code PROAU.

Filmador with Reels, consisting of the complete Filmador and 3—400 foot B & H Reels, $7.25; Code PROAW.

Thermo Container with Cans, consisting of the outer container of the Filmador and 3—400 foot B & H Humidor Cans, $5.00; Code PROAX.

JANUARY FILMO LIBRARY RELEASES

These films may be purchased or rented from your Filmo dealer. Mark coupon for January Release Bulletin

Monty of the Mounted, Lupino Lane gives one of the funniest performances of his career. Two 400 ft. reels, $70; Code MUFHP.

Felix the Cat Trifles With Time. Felix and Father Time play with the calendar. One 400 ft. reel, $35; Code MUFGB.

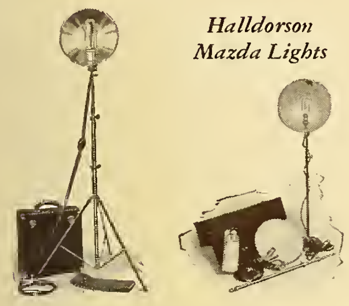
Uppercuts. A Christy Comedy starring Jack Duffy. Two 400 ft. reels, $70; Code MUFJY.

From the Windows of My House. A beautiful scenic film under the direction of Robert C. Bruce. One 200 ft. reel, $15. Code MUFKG.

BELL & HOWELL

Bell & Howell Co., Dept. M, 1843 Larchmont Ave., Chicago, Ill.

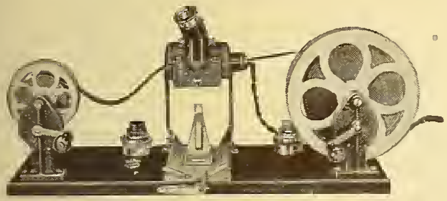
from BELL & HOWELL



Halldorson Mazda Lights

Not all the good movies are made outdoors by far. Interior lighting has become strikingly simple and efficient, with the new Halldorson Cinema Twin 500-watt Mazda Lights and the Halldorson 1000-watt Mazda.

Mark coupon. Halldorson Cinema Twin 500-watt Mazda Lights complete with carrying case, $35.00; Code MISLW. Single light complete, but without carrying case, $13.50; Code MISLS. Halldorson 1000-Watt Cinema Mazda, complete, $37.50; Code MISOC.



B & H Film Editor

There is rarely a foot of film that you shoot but what is worth something. Sandwiched in between disassociated scenes, it may not seem interesting, but put your film through a Bell & Howell Film Editor and you'll discover you've a real movie.

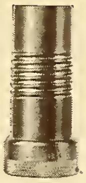
The picture viewer attachment of the Film Editor shows the picture right side up magnified nine times normal, and the splicer is just below, for easy cutting and splicing.

Mark coupon. Bell & Howell Film Editor Complete. Price $40.00; Code MISPB. Picture Viewer Attachment alone, $21.50; Code MISPD.

Filmo Traveler Combination Outfit

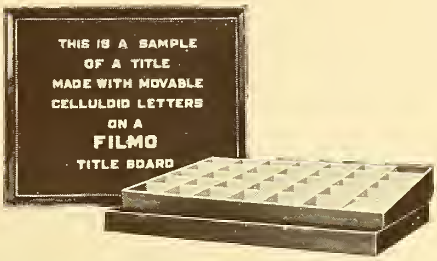
Everything you need for making and showing personal movies in one compact assembly of four handsome Bengal Cobra cases . . . the Filmo Traveler Outfit. From the 70-D Camera, 57 Projector, Screen, Tripod and complete accessory assortment to the distinctive Sesamee locked cases, not a detail has been overlooked to make the Traveler the finest achievement in personal moviedom.

Mark the coupon for full details of the Traveler Outfit, which may be purchased complete, at $1135.60, Code FIPBE, or its parts may be had separately.



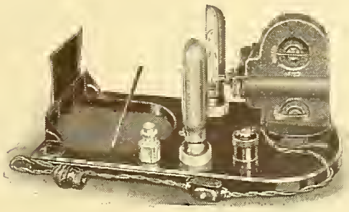
Filmo Greatlite Projection Lens

The new Greatlite Filmo Projection Lens provides 25% more illumination for Filmo 57 Projectors, without addition or alteration of lamps or condensers, its ingenious front element being considerably larger than the front element of former Filmo projection lenses, permitting much more light to pass than formerly. The Greatlite is now standard equipment on all Filmo 57 Projectors. It may also be purchased separately for replacing the old-style lens. No changes in the projector required. The 2-inch size is $12; Code PLAJG. Mark coupon.



Filmo Title Board

It is but a moment's work to set up your own titles in white celluloid letters and photograph them on the Filmo Title Board. The letters slide into grooves in the board. Indoor or outdoor lighting may be used. A focusing mount lens, or a Portrait Attachment is necessary in using this board. Title Board, $6.25; Code MISTB. Celluloid letters, ½, ¾, or 1-inch high, each $.03; Code MISLE. Same, 1½-inch high, $.05; Code MISRA. Standard set of 200 letters, 150 ½-inch high and 50 ¾-inch high. $6.00; Code MISLF. Portrait Attachment, for use at 3 feet, $2.00; Code IDOYR.

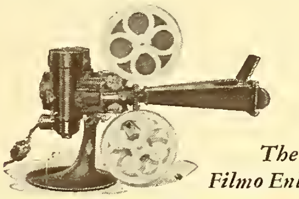


B & H Character Title Writer

The Bell & Howell Character Title Writer for Filmo 70 Cameras is composed of camera mount, title card holder, and two special-light-bulbs with reflectors, mounted on a sturdy base. In addition, there is furnished an automatic prism compensating focuser to mount on the camera. Lamp cord, switch, white ink, penholder, ball pen-point, and 12 title cards are also furnished. The device folds up neatly into its attractive leather carrying case. Mark coupon. Price complete, $36.00; Code MISIO.

New Map-Style Crystal Bead Screen with Case-Tripod

The economies of the map-style screen have been applied to the Bell & Howell Crystal Pearl Bead Screen providing a low priced screen of excellent quality. Its novel tripod screws into bottom of the case, and an extension from the top of the case holds the opened screen, as illustrated Screen may be had with or without tripod attachment. Mark coupon for detailed information. Prices from $5.00 to $22.00 depending on size of screen (from 15″ x 20″ to 39″ x 52″) and covering of case. The tripod attachment alone is $4.00; Code SABNF.



The Filmo Enlarger

The Filmo Enlarger is a unique "camera" which is attached to Filmo Projector to make 2¼ x 3¼ enlargements of any frame in your film. It is but a moment's work with an ordinary film-pack to make "stills" of the scenes you enjoy most.

Mark the coupon. Filmo Enlarger complete $28.50; Code CARDA. Extra film pack 50c; Code CARDC.

Sewah Titling Outfit

SEWAH
AMATEUR
MOVIE
TITLES
give your
films
an elusive
professional
touch

The Sewah Titling Outfit provides an almost unlimited range of effects for the movie maker who would give to his films the finishing touch of professional style titles.

A complete set of metal letters, background, magnet for removing letters, a camera standard, and other accessories form the outfit.

Mark coupon for literature. Sewah Titling Outfit, complete. $18.00; Code MISSO. Extra Letters for above, per hundred $7.50; Code MISSL. Special Ornamental Border $1.00; Code MISSP.

Filmo

New York, Hollywood, London (*B. & H. Co., Ltd.*) *Established 1907*

COUPON

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Gentlemen: Please send me further information on items marked: ☐ Filmador ☐ New Map-Type Crystal Bead Screen ☐ Halldorson Cinema Mazda Lights ☐ Sewah Titling Outfit ☐ B & H Film Editor and Picture Viewer ☐ Filmo Enlarger ☐ Filmo Traveler Outfit ☐ Filmo Title Board ☐ B & H Character Title Writer ☐ Greatlite Projection Lens ☐ January Library Releases

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SLOW, FAST *And* STOP MOTION

A Discussion Of Their Origin And Use

By Herman G. Weinberg

I HOPE that, by detailing a few of the well known uses to which slow, fast and stop motion photography have been put, by citing a few examples of the more advanced uses for which these same effects have been utilized and by detailing a few practical applications of the theory involved, the cinema amateur will be encouraged to discover for himself new and better uses for this exceedingly variable technique. The field of experiment in projected motion of varied speeds has been by no means exhausted, and it provides one of the most fascinating excursions into the realms of cinematography. (I use "cinematography" in contradistinction to photography to differentiate between the essentially fluid, dynamic quality of the one and the static quality of the other.)

Cinematography first manifested itself in what we now term slow motion or motion-analysis. The first attempts of Edison and his contemporary pioneers in France and America resulted in film that gave the effect we know as slow motion, as they were working with rudimentary cameras, not yet perfected so far as to achieve a synchronous adjustment between the natural action of the moving body and the speed of the unwinding film as it clicked through the camera.

Later, with the advent of the first comedies, especially the early Mack Sennets and the famous Keystones, another difficulty of the camera caused these pictures to be projected on the screen in what we call fast motion, that is, faster than normal movement which today is only achieved by purposely slowing the camera. So this at first was also merely another peculiarity of motion picture photography, especially in slap-stick comedies and in short two or three-reel dramas.

In the latter lay the first real use of the cinema as a kinetic force. The exaggerated, unreal, highly accelerated movements of the Keystone Kops as they chased the villain over the roof tops, across countryside, through lakes, city streets and parks, resulted in a highly comic, fantastically improbable picture which, by virtue of its very grotesquerie, marked one of the first important steps achieved by cinematography in the creation of a distinctly new medium and mode of expression.

We can observe the history of slow motion by closely following the multitudinous Chaplin comedies, alone, from such early, crude affairs as *The Fatal Mallet* and *The Champion* (with their exaggerated speed) through *The Bank*, *The Rink* (with their exquisite perfection of timed speed), *The Floorwalker* (equally remarkable), *Easy Street, A Dog's Life* and *The Pilgrim* (by which time the camera is no longer in the experimental stage) to *The Kid*, where Chaplin utilizes slow-motion in the dream sequence and uses it, as will be remembered, with psychoanalytical effect!

Since the perfection of the hand crank on the professional motion picture camera as well as on some of the amateur cameras, effects of fast and slow motion have been sought purposely to achieve varied desired accelerations and slow motion analyses of movement. It is fortunate that several companies are now putting out amateur spring cameras to secure slow or fast motion, and this simplifies an interesting field and gives an invitation to experimentation.

FLOWERS THAT BLOOM ON THE SCREEN
A Scene From An Arthur C. Pillsbury Stop Motion Film

Probably the greatest example of slow motion for the purpose of motion analysis was that achieved many years ago with an ultra-speed camera which recorded 3,300 pictures per second. This succeeded in stopping the action of a pigeon's wing in full flight. To show the progress of the bird from the bottom of the screen to the top took more than 1,000 feet of film!

It is a matter of common knowledge that the famous walking gait of Charlie Chaplin is as much a product of camera speed as it is of Charlot himself. The powerful effect which the Russian directors achieve, by having clouds skim across the sky at an unnatural speed (an example of fast motion) to denote foreboding and impending disaster, is well known. The use of slow-motion in that extraordinary amateur film, *The Fall of the House of Usher*, product of the rich cinematic imagination of Watson and Webber, is unusually apt and imaginative and represents the legitimate use of this phase of cinematic technique. There we see the hammer nail the coffin down and then fall slowly to the ground in the most macabre and eerie manner. There is seen the lovely sister, arisen from her coffin, floating through the air in her shroud and crushing her brother with a slow deliberateness that is as oppressive as the stifling atmosphere in the decayed House of Usher.

Marcel l'Herbiere, a French director, in his early film, *The Late Matthew Pascal*, utilizes slow motion to achieve a comic effect in a manner slightly reminiscent of O'Neill's *Strange Interlude* technique, whereby a man's subconscious actions are superimposed on his conscious action. Incidentally, Seastrom's employment of this idea, *sans* slow-motion technique, in *Masks of the Devil*, was decidedly ineffective and inferior to l'Herbiere's much earlier film. There must certainly be a distinction between the real and the unreal, the conscious and the sub-conscious. O'Neill's employment of the verbal

(Continued on page 50)

CLEARANCE SALE OF LIBRARY SUBJECTS

Slightly Used but in Good Condition

We have too many copies of the following subjects—and offer them for sale at only $10.00 per full library reel of nearly 400 feet average length.

Orders filled in rotation, subject to prior sale.

All described in the Descriptive Catalogue of Kodascope Library Motion Pictures. Numerals in parentheses indicate number of reels in each subject:

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8000—COUNTRY FLAPPER (5)
8011—LITTLE DUCHESS (5)
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8028—THE VEILED ADVENTURE (5)
8029—THE TWO DOYLES (5)
8030—VENGEANCE AND THE GIRL (2)
8032—IN SHEEP'S CLOTHING (2)
8033—THE BETTER WAY (2)
8034—GO GET 'EM (2)
8038—THE WOMAN GAME (5)
8057—THE WORLD'S A STAGE (5)
8060—DISPOSING OF MOTHER (2)
8061—RAFFLES (5)
8063—YOU ARE GUILTY (5)
8064—SAFETY CURTAIN (5)
8065—EAST SIDE WEST SIDE (5)
8066—UNDERPAID (2)
8071—MARRAIGE MARKET (5)
8072—AVERAGE WOMAN (5)
8074—SECOND FIDDLE (5)
8081—CRICKET ON THE HEARTH (5)
8082—BATTLING FOOL (5)
8083—HOOSIER SCHOOLMASTER (5)
8084—PAL OF MINE (5)
8085—NOT ONE TO SPARE (5)
8087—LISTEN LESTER (5)
8088—LEAVE IT TO GERRY (5)
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8121—SO LONG LETTY (5)
8122—SUPERSTITION (5)
8123—SNOWSHOE TRAIL (5)
8124—NOBODY'S KID (5)
8134—GOOD BAD BOY (5)

Specify alternates in case first choice has been sold, as the available supply will go quickly at these prices. Any of these subjects can be rented for examination from the nearest Branch Library and rental will be credited on sale price if purchased.

KODASCOPE LIBRARIES, Inc.

33 West 42nd Street, New York

KNOWING *Your* CAMERA'S EYE

Final Data On Lenses—Their Use With Artificial Light

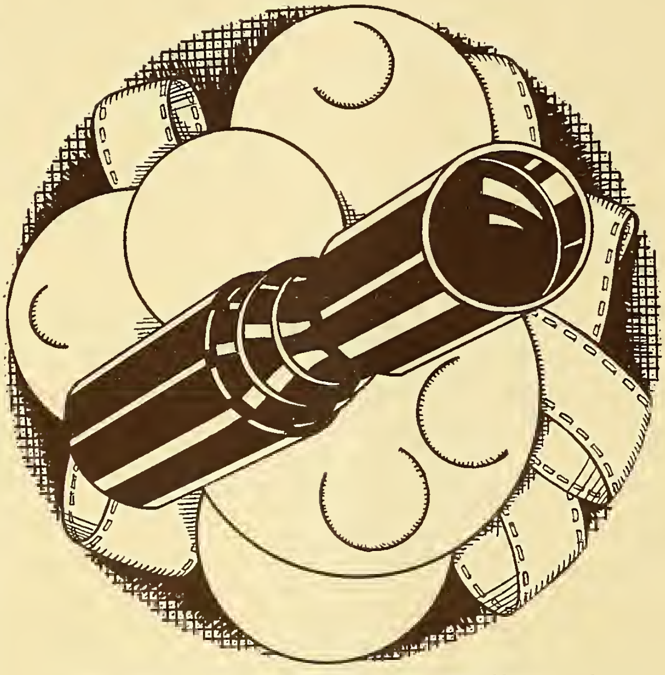
By Russell C. Holslag

AFTER we have familiarized ourselves with the basic principles of the lens and know, thereby, what it can accomplish under various conditions, we should next turn to the proper care of the objective. This is a most important subject, for, no matter how fine a lens we may have, it will not give us the results of which it is really capable unless we keep it clean. The lens is a precision product, ground and polished to shape with great care. Not only must the surface of the lens remain clean but the polish itself must be maintained in order that the lens shall perform at its best.

Many a lens is blamed for poor performance when its owner is at fault. It is impossible to secure clean-cut images and sparkling definition with the lens coated with dust, or if its surface is marred by other foreign matter. Wherefore, keep your lens clean. A fuzzy, blurred picture—a picture that is gray and poorly defined, even though the focus is carefully set—these are the symptoms of a lens that is not clean.

The best way to clean a lens is not to allow it to become dirty. The lens surface is not a magnet for attracting dust and dirt. If reasonable care were exercised in keeping the outer element of the lens covered when not in use, very little cleaning would be necessary. No professional owner of a fine lens would dream of allowing it to remain uncovered except when actually focusing or taking a picture. The lenses made for 16 mm. cine work are as fine a class of objectives as may be found anywhere; they deserve this fundamental good treatment and should have it.

The lens cap is undoubtedly the best way to keep the front surface of the lens free from dust when not in use. That such a covering is effective is demonstrated by the fact that the rear element, being always encased or protected by the camera, very seldom requires cleaning. The objection is advanced that with the use of the lens cap comes the risk of shooting the picture with the cap on, in which case the resulting image would be somewhat underexposed! But, seriously, this is not a valid argument against the lens cap. By the same logic, one might argue that the dark slide in the plate holder should be abolished because one sometimes forgets to draw it when making an exposure! A recent form of lens cap is made with a projection that is apparent in the finder, so that one may be reminded that the lens protection is to be withdrawn while the scene is being recorded. You can make a lens cap of your own from the cover of a pill-box of the proper size. Line the inside carefully with black velvet and attach the cap to the camera by a string. As a reminder, you can fasten the string so that it passes in front of the finder when the cap is on. This makes an effective indicator and the idea is used on a popular 9.5 mm. camera. At any rate, it is not advisable to carry the camera around all day with the lens uncovered. This is an excellent means of causing a layer of dust and dirt to collect on it. If you have no lens cap, keep the camera in the case when not shooting. Keep your fingers away from the lens surface. Hold the camera so that the lens is protected as completely as possible.



THIS WOULD HAVE BROUGHT THE MOUNTAIN TO MAHOMET

A Study Of A Telephoto Lens By Alexander de Canedo.

Next comes the use of the sunshade. This is a small tube, which is really in the form of an extension of the lens barrel, 3/8" to 1/2" deep. Such an extension is very valuable in protecting the lens from side glare and in preventing the direct rays of a light source from reaching the lens. We are all familiar with the dictum that direct rays of sunlight should never be allowed to strike the surface of the lens. This rule is very easy to observe when the sun is at one's back, but very often excellent effects may be secured when the sun is in front of the camera or slightly to the side. We should have to eschew these excellent side, rim and backlighting effects if our lens were not protected with a hood, for we must never allow direct rays of the sun to touch the glass of the lens. But this principle is not only applicable to sunlight. It applies to artificial home lighting sources with even greater force. These are almost invariably in front of the camera and more apt to appear in the field of view. Therefore, the use of the lens hood is especially appropriate in interior set-ups. In the excitement of arranging the set and planning the action it is all too easy to forget the danger of flare. This appears in the finished picture as a brilliant haze, generally emanating from one side or corner of the frame. The lens hood or shield is an excellent specific for this particular malady. One may make an effective hood out of any small cardboard cylinder of suitable size to slip over the lens hood and hold by friction. The inside of such a cylinder should be lined with black velvet or painted with a dull finish black paint. (See the *Clinic* for March, 1929.) The extension of this hood beyond the lens should not be too great or part of the field of view will be cut off. The hoods supplied as standard equipment with most good lenses will answer every purpose and there is no valid reason why they should not be used all the time. In fact, the *f*:1.9 lens of a well-known camera incorporates such a permanent hood or shield. Such a hood is valuable also as an actual protection against accidental damage or contact with the front element of the lens. All fast lenses are provided with this type of hood, either removable or permanent.

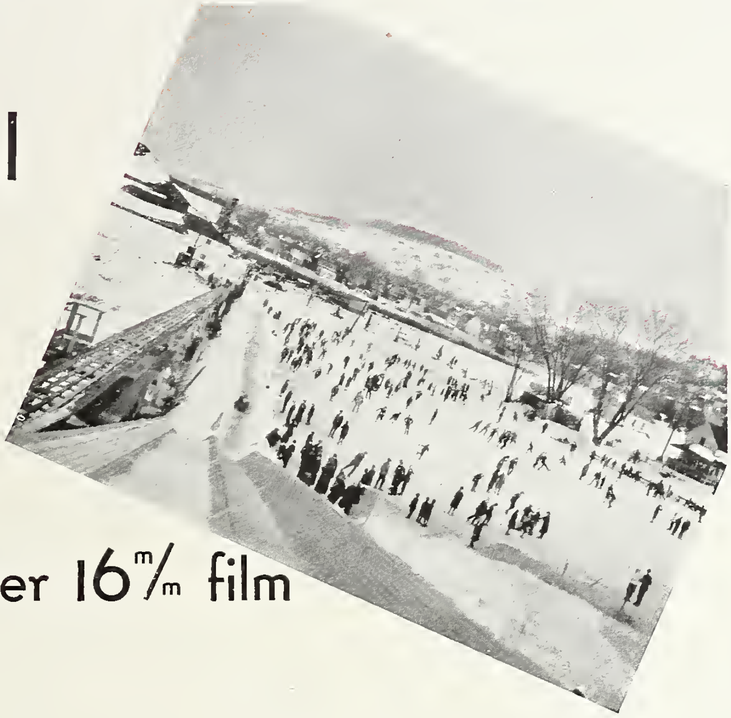
(Continued on page 52)

«« « WINTER DAYS » »»

prove the unusual

QUALITIES of

AGFA all-weather 16 m/m film



THE severest test of a photographic film comes with winter. Picture-taking hours grow shorter. Days become overcast, the lighting dull, as heavy storm-clouds fill the sky and obscure the sun. Even sunlight that appears to be as strong as summer sunlight to the naked eye, does not possess nearly the same actinic value.

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16 m/m Cine-Film
Reversible (Non-flam-Safety-Film)
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Yet, it is during the winter months that some of the best opportunities for interesting action shots are presented. Snow is deep under foot, and billowy clouds draped by the elements hang low over the hilltops, creating ready-made compositions for unusual shots of never-to-be-forgotten winter sports.

Comprehension of winter's photographic problems is built into the emulsion of Agfa 16 Mm. Reversible Cine Film. Its superorthochromatic quality combines wide latitude and speed with a color value and adaptability that assure not alone pleasing pictures of average subjects, but excellent rendering of difficult subjects—with faithful screen reproduction of the most delicate details.

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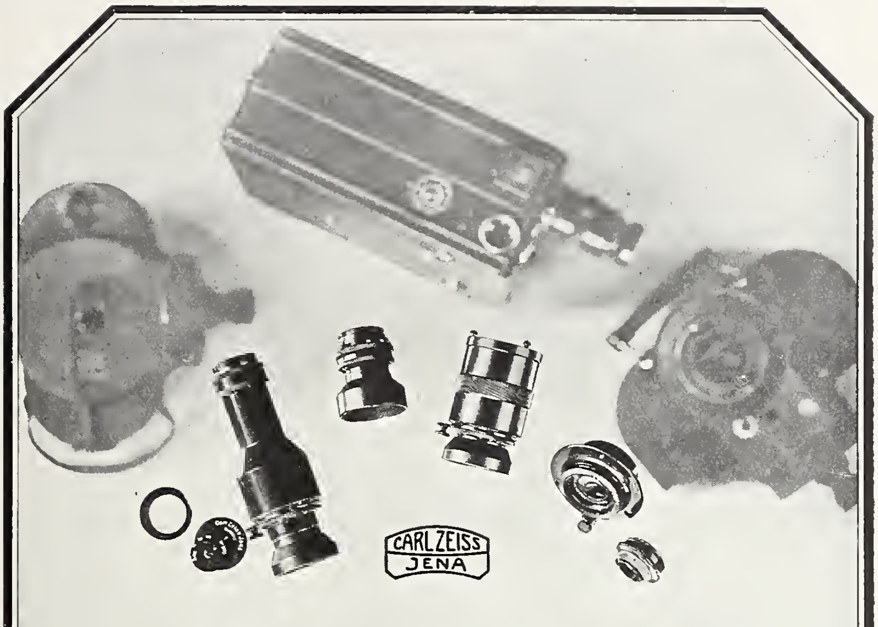
HOME DEVELOPING AND PRINTING

(Continued from page 25)

Drying. After the washing has been concluded the film should be carefully dried. The process of drying should not be unduly hastened, nor should it be extended beyond reasonable limits. The rate of drying has a very definite effect upon the appearance of the emulsion. A film which has been unevenly dried will show a distinct lack of uniformity in density. Film should therefore be dried in from one-half to three-quarters of an hour and upon a rotating rack or drum so that the drying effect will be uniform throughout and so that all parts of the film will dry simultaneously. A film handled in this manner will exhibit to the best possible degree all of the characteristics produced in the course of development. When the film is mounted upon the rack or drum for drying, it is essential that the ends be attached by some kind of elastic connection so that shrinkage in the course of drying will not cause any mutilation. Drying should be carried on in a room as nearly dust-free as possible, since dust particles which stick to the wet emulsion have a tendency to become embedded when the film dries.

Polishing. Washing does not end the processing of the film. No matter how clean the water used for washing, there will always be a certain amount of insoluble matter held in suspension in the water. This suspended matter is deposited upon the film and, as the final drying is in the form of a constantly shrinking spot of water, the deposited matter is left in more or less irregular spots of grey scum. Of course, it is necessary that these be removed from the film as they present a most distressing appearance when the film is projected. One of the best methods for removing these marks and for thoroughly cleaning the film is to pass it between compressed pads of absorbent material such as a fine-grade, silk velvet saturated with carbon tetrachloride. This compound is also available under various trade names. Of



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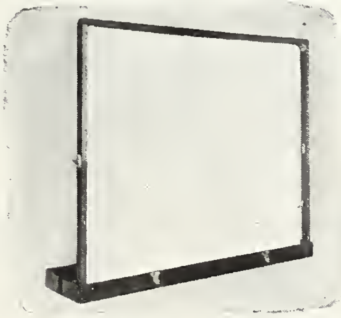

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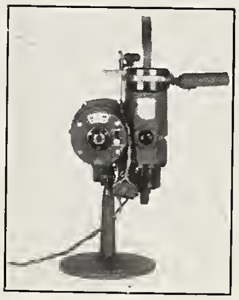

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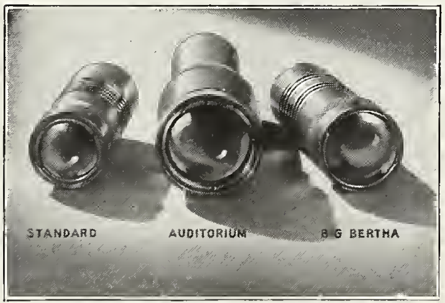

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course, if an uncleaned negative is printed, the spots will print just as though they were part of the image but, as the printed positive has these marks in the silver deposit, it is impossible to remedy such a print. It is essential that the negative be cleaned before the print is made.

When film has been properly polished the celluloid side has a distinct sheen while the dull side has a smooth velvety appearance unmarked by any kind of scratch or deposit. With polishing, the processing is completed. The film, if a negative, is ready for printing or, if a positive, it is ready for editing and projection.

Before going into detailed instructions for development, it might be well to call attention to the relation existing between exposure and development. Entirely too many advanced amateurs and even professionals have the idea that under or over-exposure may be compensated for in the development. This is absolutely impossible. When the exposure has been made the density of the image is fixed. It is true that it can be altered by later intensification or reduction but these require special treatment of the film after development and, at best, are only makeshift methods, having no place in the routine of the careful amateur who takes pride in his work. The question immediately arises as to what is the effect of the time of development. The time of development controls the contrast between the highest lights and deepest shadows of the image. If development is not allowed to proceed for a very long time, the image is uniform in shade, the darkest highlight deposit being very little darker than the most open shadow, with, perhaps, a proportion of one to five degrees of gradation between the lightest and darkest parts of the image. If, however, the development is extended for a considerable period beyond the normal time, the heavy deposits become quite black. In fact, in some cases they become so opaque that no light whatever can penetrate them. In this case they are said to be blocked. In contrast to this, the shadows or thin parts of the negative will be found to have increased only very slightly in intensity so that we may have a proportion between the lightest and heaviest densities as great as one to one hundred.

The type of image we should strive to secure is one having a very distinct contrast scale, yet in which the heaviest deposit is thin enough to exhibit a semi-transparency.

This concludes the discussion of the theory of development. In an early issue of MOVIE MAKERS there will be a discussion of the actual practice of development as it applies to the average advanced amateur of today.

A MOVIE MAKER IN KING ARTHUR'S COURT

(Continued from page 31)

"Uh-huh. You mean a camera, but why worry about an antique like that?"

Again the King looked carefully about the room; again he drew close—closer than before; and again he whispered—fainter than ever. "Because," he said, "I have planned these many moons on recording, for my private albums, dozens of pictures of Camelot's first annual beauty contest which is to be held next month. And particularly—" he paused again to glance sharply about the room—"and particularly of the bewitching Nola, the fairest lass in all my kingdom—a lass with whom I am secretly very much in love." His face bloomed to a rich red as he spoke and he buried his features in his mug as he felt Perkins's eyes upon him.

Perkins was smiling. He slapped King Arthur's shoulder and poked his mailed ribs. "King, old thing, I'm surprised. Shame on you! But I don't blame you, if all those things Twain said about your wife are true.* Now, I'll give you the surprise of your life, old topper. Fill those schooners again, so I can think." The page entered again and poured the mugs full. Perkins drank long and loudly. Then he settled back in his chair and pondered deeply. Suddenly he leaned forward. "I have it!" he cried. "Suppose—er. by the way, how old is this Nola?"

The King sighed. "Twenty-four," he said, reverently.

"Married?"

"No."

"Pretty?"

"Beautiful beyond words!"

"Skinny—or fat?"

"Neither. Just half way between. Perfect."

"Brunette or blonde?"

"Her hair is like midnight. And her skin—" He sighed again, at a loss for words.

"Eyes?"

"Blacker than her hair—"

"Hmm." Perkins shifted his feet. "This sounds like the ale—almost too good to be true."

"What say?"

"Huh? Oh, nothing. Just talking to myself. Er—oh, yes. Does the lady live near the palace?"

"A short jog—half a league or less."

"Uh huh. Now, er, what kind of a contest is this to be—bathing beauty?"

**AUTHOR'S NOTE: If Mark Twain didn't even mention Mrs. Arthur, it's nobody's business. It should be borne in mind that this is a brain-storm. And if King Arthur seems suddenly to have mastered modern English, it's because it's too darned hard to write medieval dialogue in the twentieth century. Proceed—with caution.*

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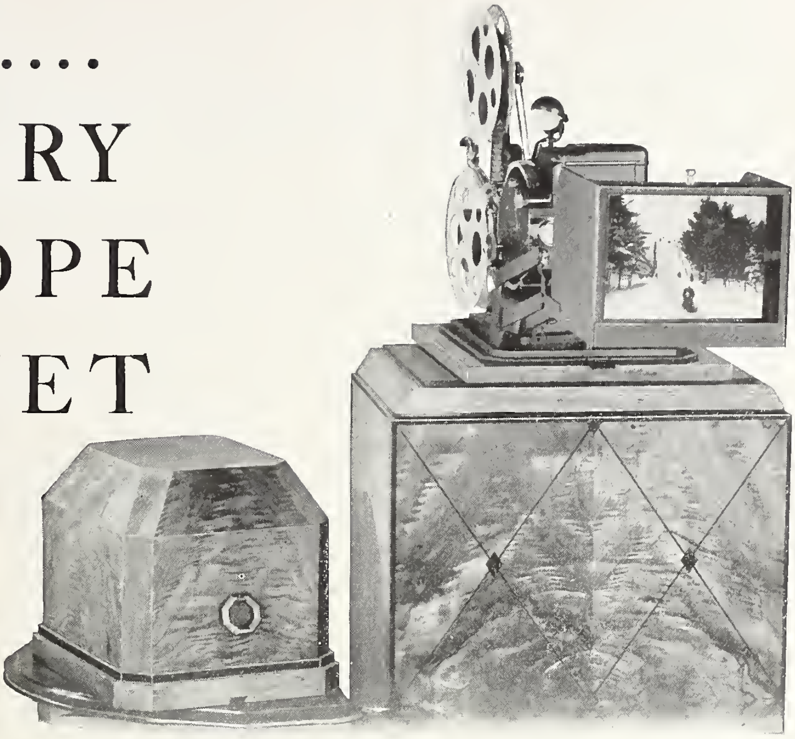
The LIBRARY KODASCOPE *and* CABINET

ONE moment, a distinctive piece of library or living room furniture—hand rubbed walnut, inlaid with ebony; the next, a complete home movie projection outfit in action! Such is the beauty and utility of the Library Kodascope and Cabinet.

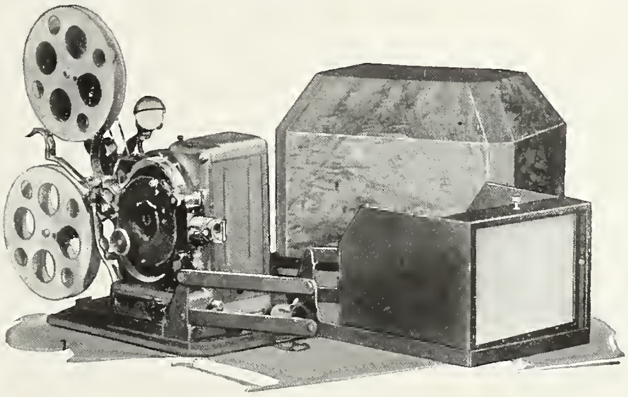
The Library Kodascope is unexcelled in appearance, in reliability, in manufacturing refinement, in smoothness of operation, in the screen quality of its pictures. The Cabinet is the product of skilled cabinet makers, men whose greatest pride is the outstanding quality of their workmanship. It is designed and built to grace the home in which quiet beauty is demanded of all furnishings.

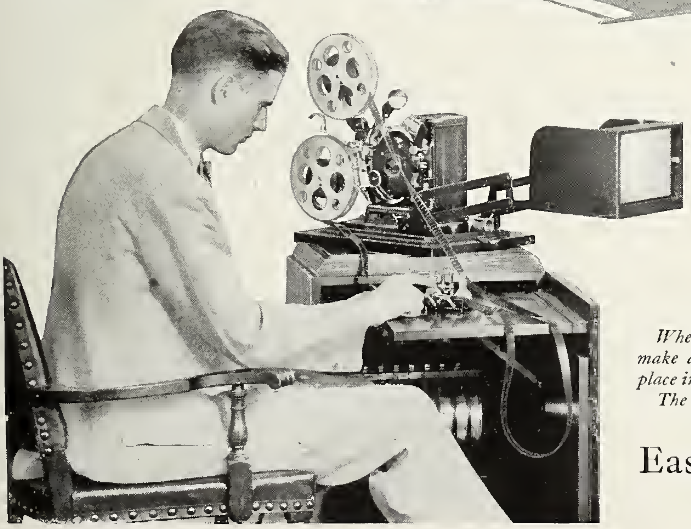


The Library Kodascope is equipped with a small translucent screen on which movies may be shown in daylight or in a brilliantly lighted room. This screen is ideal for use when only two or three persons are watching the pictures. For larger groups, the small screen is swung aside, permitting the pictures to be projected on a larger area. A 1-inch and a 2-inch lens are provided for the short and long throws.

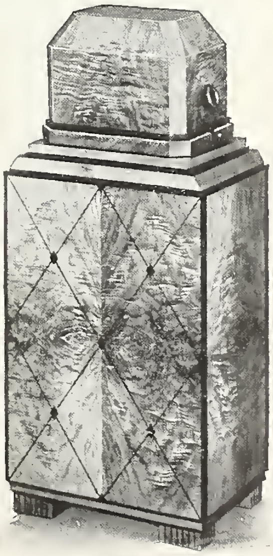
If you are one of those discriminating enthusiasts who demand only the finest in home projection equipment, seek no further! Ask a Ciné-Kodak dealer for a demonstration.

The Library Kodascope is designed to be used either with or without the Cabinet. It is finished in bronze, with many parts chromium plated. It is self-threading, reversible, shows "stills," has a motor-driven rewind. The price of the Library Kodascope and case, complete with self-contained screen, splicing outfit, oiling outfit, 1-inch and 2-inch lenses, one humidor case, two 400-foot reels and a spare lamp, is $300. A Reversing Prism and Kodacolor Filter, for showing Kodacolor on the self-contained screen, is $45. A Kodacolor Assembly, for showing Kodacolor on a regular Kodacolor screen, is $18.





The Cabinet has compartments for twenty-six 400-foot reels, and a deep drawer for the Ciné-Kodak and accessories. A shelf, hinged inside the Cabinet door, provides space for the reel cans when projecting, and for emergency splicing. A screen 14½" x 19¼", suitable for showing either black and white or Kodacolor movies, is clipped on the inside of the Cabinet door, beneath the shelf. The standard for the screen collapses and fits into the drawer. The Library Kodascope is attached to the Cabinet so as to permit projection in any direction without turning the Cabinet.



When it is not in use, the Library Kodascope and Cabinet make an artistic, dignified piece of furniture, worthy of a place in any library or living room.

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Again the King looked puzzled.

"You know," went on Perkins—"vest pocket costumes—beads, bandeaus and the like—Atlantic City stuff?"

The King's face took on a still more bewildered look. Perkins caught himself. "Oh, I say, old knob, I'm sorry. I forgot where I am. Just prod me with that iron elbow of yours if I go wandering again." And he went on to explain how beauty contests are held at Atlantic City. The King seemed highly interested.

"Now what I want to get at is this," went on Perkins. "Why can't we get this young lady out for sort of a private contest tomorrow, sometime? You see, I have in my ship a magic box that'll knock your picture-box off the map. This one of mine uses film, instead of glass, and it makes pictures that move—just like the things and people you see with your eyes." And he painstakingly explained the marvels of the motion picture. King Arthur listened in wide-eyed astonishment. When he had finished his explanation, Perkins hinted again for the ale-boy and, when he had come and gone, King Arthur's plans for the morrow had progressed to the point where a group of the kingdom's ladies were to go slumming with Mrs. Arthur, while he and Perkins made movies of the beautiful Nola.

Perkins interrupted his plans to draw a verbal picture of Nola in modern American feminine bathing attire. The King listened, more pop-eyed than before and, when Perkins had finished, he brought his fist down on the Round Table with a bang that shook the building to its rafters.

"Stop! Say no more, friend. The Royal Dressmaker shall measure my dream girl ere the sun sets today! We shall, as you say, 'pep up Camelot!' "

"But the dream girl, old thing. Suppose she objects to displaying her charms before a total stranger?"

"Think nothing of it," replied the King. "She shall be properly chaperoned. And I, the King, demand it. What can she do?"

Perkins shrugged. "If you can fix it with the lady, Kingy, it's O. K. by me."

"Consider it, as you say, 'fixed.' Let's drink to the morrow—and hope it doesn't rain."

* * *

The morrow dawned early—and bright. Not a cloud disturbed the azure clarity of the sky. It was one of those days photographers and baseball magnates see in their dreams of paradise. Long before the appointed hour of ten, the King and Perkins had appeared in the little glade beyond the sight and sound of Camelot where the pictures were to be made. When Nola, accompanied by the dressmaker and a chaperone, had come and gone and Perkins had exposed every last inch of film in his possession, he and the King rode silently back to the city.

Throughout the ride, Perkins had been in a daze that was deeper, if anything, than that which engulfed the King. For the first time in his life he was head-over-heels in love! All the superlatives the King had used in his description of Nola had prepared him for the sight of an exceptionally beautiful girl. But he had not expected what he saw when she stepped gracefully and somewhat defiantly from behind the leafy shroud of a bush, clad only in ultra-modern American bathing attire. He had been struck dumb by the beauty of her face and figure. No place on earth—and he had been everywhere that mattered—had he ever seen a girl so strikingly beautiful, so utterly divine as Nola. She was the composite of every lovely woman he had ever seen.

Long before he had exposed the first five feet of film, he was hopelessly in love. When the last foot had slid behind the lens and he and the King were bidding farewell to Nola and her escort, he had caught himself blushing for the first time he could recall. For Nola had looked half wistfully, half reproachfully at him out of her deep, shining black eyes and she had smiled the sort of smile he had always associated with angels. A moment later she had touched his hand with her own and his heart had literally stopped beating.

Now, as they crossed the drawbridge and entered the city, his heart was pounding like a pneumatic hammer. Wherever his eyes rested, he saw the face of Nola. Those deep, dark eyes smiled at him from every window, every flagstone, every doorway, and his ears rang with the sound of her voice.

Seated once more at the Round Table, King Arthur called for ale. Perkins stared at the mug before him, and saw within its creamy depths the eyes and rose-bud lips of Nola. Suddenly he sprang to his feet and brought his fist down sharply on the Round Table. He turned almost fiercely to King Arthur. "Have you chemicals in Camelot?"

The King nodded. "Sir Boss taught us much of chemistry. I develop my own plates—if that is what you mean."

"You want to see them too, eh? Where is your darkroom?"

The King arose. "Come with me. But first drain your mug."

"Hang the mug. Come on!"

Throughout the evening and into the small hours of the morning they labored in the King's crude laboratory. Finally, just before dawn, Perkins hurried to his plane and returned with a peculiar-looking instrument which he placed on the Round Table. "This," he explained, "is a projector, through the magic of which we can bring Nola to this very room, now—tomorrow—any time we please. Take off your shirt and pin it on that wall. Hurry."

A moment later Nola was, indeed, with them again. She passed before their eyes in closeup, in semi-closeup, in long shot. She strode gracefully back and forth and smiled sweetly and somewhat bashfully at them from the folds of King Arthur's shirt. That gentleman sat with staring eyes and open mouth and marveled. "Wonderful!" he breathed, time and again, "—simply wonderful. Why, it's just as good as having her here in this very room—and very, very much safer."

"Think so?"

"Positively. I am happy."

That night, Perkins, projector and films disappeared from Camelot for several hours and Nola saw herself as they had seen her in the glade the day before.

Many weeks passed. Then one night the populace of Camelot was roused from its slumber by a terrific roaring in the courtyard. Knights hastily climbed into their armor and buckled their trusty swords about them, prepared to fight to the death for the safety of Camelot. King Arthur, roused from restless slumber, reached the courtyard as a huge bird that he recognized at once as the plane of Edward Perkins, rumbled slowly along the ground toward the far wall, gathering speed as it went. Just as a collision with the wall seemed imminent, it rose gracefully into the air and went roaring away into the night.

Sir Ozana shivered and turned to his king. "What think ye, Sire?"

"I think, as Perk would say, 'there's monkey business afoot.' Looks to me like someone has secretly learned to fly that thing. Let's away to the Round Table and talk this over. Send someone after Perk."

They strode into the little building that housed the Round Table. Roaring a command for ale, King Arthur lighted the candles. Then he stared at the Round Table. Weighted down with several boxes of film and the instrument Perkins had called a projector, was a note addressed to him. With a light of understanding dawning in his eye, Arthur picked it up. He read it through. Then—"Well, I'll be —!! Listen to this." He read it aloud:

> "Dear Art: I hate to run away like this. You've been mighty kind to me, and I think the world of you. But love is love, for all that.
>
> "Nola and I are going to be married the minute we land in New York. Then we're going to Hollywood. She'll knock 'em all

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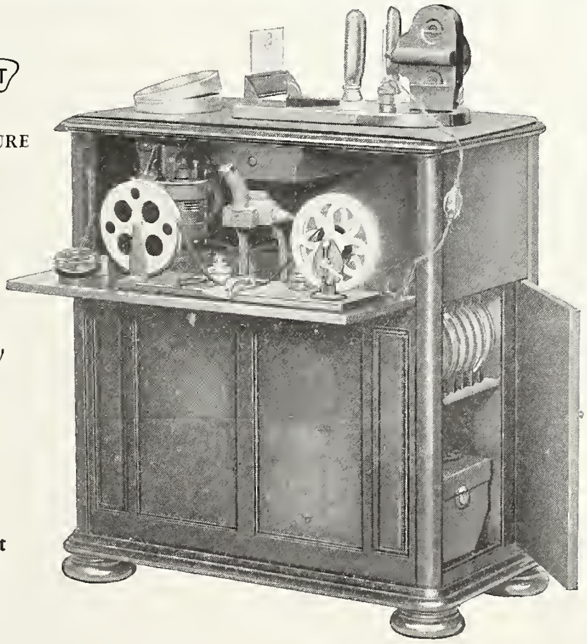

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cold in the movies. Hal Roach and Mack Sennett will murder each other for her.

"I'm taking the girl but I'm leaving you the movies of her. It's safer, you know. Take good care of them and Nola will be with you always.

"I hate to leave your ale but Nola insists that I stop drinking and reform.

"Be good, and we'll see you in Heaven.

"Regards,
"Perk."

SLOW, FAST AND STOP MOTION

(Continued from page 40)

aside in *Strange Interlude*, a throwback to the Elizabethan Theatre, is abortive and has no real place in the general scheme. The films can do it much better, with more fluidity, ease and in a more legitimate manner. On the stage it becomes little more than a make-shift.

A number of advanced French producers of the modern school, Jean Epstein, Germaine Dulac, Rene Clair, Alberto Cavalcanti and others, have employed slow and fast motion effects with striking originality. Rene Clair's *Entr'acte* contains a grotesque funeral cortege wherein the mourners, in nowise anxious to arrive at the cemetery, jaunt along with unnatural slowness and, once the departed is disposed of, rush off the scene with an equally unnatural speed. Here Clair is able to make these effects serve his purpose of mockery and grim humor.

FAST MOTION HEIGHTENS THE COMIC SPEED WITH WHICH THE MOURNERS RETURN FROM THE FUNERAL IN RENE CLAIR'S *ENTR'ACTE*

Many of you are doubtless familiar with the more mundane uses to which slow and fast motion have been put in comedies. A cat or dog, photographed with a high-speed camera, appears to have drunk more than its fill of alcohol and glides along in the most unreal fashion. Dancers and divers become marvels of flexibility and grace, as do athletes, acrobats and so on.

Quite another use of variable cranking speed has been its peculiar application to miniature sets. Of course, extreme care must be taken with the erection of miniatures as to the relation of the various objects employed, both regarding size and movement. A miniature train wreck scene, if taken with a high speed camera, can give the impression that the train really weighs many tons. The taking speed must be increased so that the motion of the toy or miniature object will appear, when projected, as slow and ponderous as it would be if the object were as big as what it represents.

Stop motion or time lapse, that is, condensation of time photography, started with the French. Like many other camera discoveries, it was an accident. It was first used to show the growth of a flower—from the seed, through the long poem of its gradual development to its final blossoming forth into a thing of incredible and amazing loveliness. (An account of the A. C. Pillsbury flower films and the mechanism of his invention for their photography is contained in the *Educational Films Department* of the September, 1928, issue of MOVIE MAKERS.) This trick has since been repeated scores of times and is always marvelous to watch. Charles Urban, an Englishman, commercialized the process of stop-motion, applying it to machinery and all sorts of things.

One of the most remarkable instances of stop-motion ever made was achieved in the Scottish Highlands some years ago by Robert Bruce, noted for his charming camera studies of nature. He set his camera on the pinnacle of a high crag for the purpose of recording the passage of a steamer as it moved slowly on a river which wound up through the hills. He wanted to get the effect of the steamer skimming along at about ten or twenty times the rate it was actually going. One of his main problems was to achieve an even density of light on his negative, which might seem almost impossible in view of the fact that as time went on the sun began to sink or a cloud would darken the sun, resulting in variable densities. The miracle of it all was that he achieved a perfect single density on his negative.

The same process was applied to the gradual growth of the Wrigley Building in Chicago. There are many valuable uses to which time condensation filming can be put and it should be another interesting experimental field for amateurs.

All examples set forth here are possible not only to the cameraman with a 35 mm. instrument and sufficient imagination and inventiveness but also to the owners of several types of 16 mm. cameras. Both can duplicate anything and everything and set out on new paths of their own, if they but have the courage of their convictions, the patience to experiment and the intelligence to back up their enthusiasms.

EDUCATIONAL FILMS

(Continued from page 19)

offices, 16mm. films of patriotic and national interest, generously lent for the evening by the Pathe and Protecto Film Libraries, were screened for Mrs. William A. Pouch, New York State Motion Picture Chairman of the D. A. R., Mrs. Newton B. Chapman, former National Motion Picture Chairman, Miss Vera Sawyer, Motion Picture Producers and Distributors of American, Inc., and others.

Recreating History

A FOURTH educational photoplay production, *The Glittering Sword*, by the boys of the Altrincham High School, near Manchester, England, reconstructs medieval times in a most realistic manner. The film, produced under the direction of Ronald Gow, science master in the school, tells the legend of the glittering sword which gave powers of peace and war to its owner. Many knights were sent in search of the sword by the boy king, played by Tommy Hampson, but all were beaten in its recovery by a peasant lad who returned with it. The king chose to use the sword for war. Rather than have the land subjected to this evil, the peasant boy regained the sword and disposed of it forever.

The characters were portrayed by the juvenile actors most satisfactorily. Hampson received the praise of critics throughout Europe for his work in the Boy Scout film of last year, entitled *The Man Who Changed His Mind*, and the boy who plays the peasant in *The Glittering Sword* endows this character with both emotion and restraint.

Gow's direction of the boys shows keen insight into their psychology. Their construction of the sets used in the picture gave expression and concrete form to their artistic abilities and the historical and moral nature of the film, as interpreted by them, should prove stimulating and beneficial to children wherever the picture is shown.

Famous Films

EDUCATIONAL films from Russia, covering geographical, medical, biological, psychological and other subjects, based on scientific expeditions and research, are now available in America both in the commercial theater and for private rental. Russia for several years has been making extensive use of film for educational purposes. These films are noted for scientific correctitude and excellent workmanship, having been either made or edited by scientists recognized as authorities in their fields. Scientific expeditions are the order of the day in Russia and all such undertakings perpetuate their valuable discoveries for future study by means of the screen.

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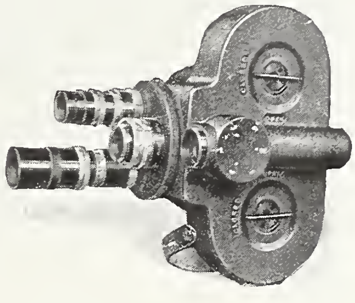

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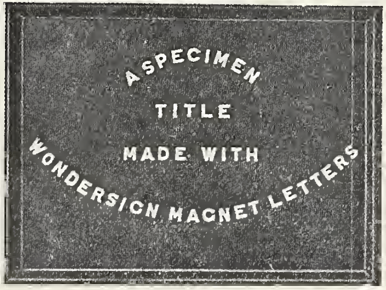

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WINTER WORK

(Continued from page 18)

Probably a few of these films will go a long way with the rank outsiders but every inch will be precious to your fellow artists.

You can also experiment with the black and white value of various colors when reproduced in orthochromatic and panchromatic film. Comparisons with the effect of the same colors in natural color films would also be interesting. You can also fold and cut the paper in a variety of interesting angles and, if you enjoy the unusual effects secured in this way, you can go further by varying the lighting effects. Blue, red, brown and tan offer the best experimental possibilities. Use a soft brush in spreading the color in order to avoid streaks.

There is a lot you can do during the winter. This only scratches the surface. Dig deeper and you'll be almost sorry to see spring come. But winter work demands care. Aim at results rather than footage and discard the failures. These will have served their purpose when they have pointed out your errors. Next year you may confidently work for footage.

KNOWING YOUR CAMERA'S EYE

(Continued from page 42)

Since the underlying principle is to keep the direct rays of the illuminant from striking the lens element, we can, by keeping the requirement in mind, eliminate flare by many emergency methods. Sometimes a piece of dark paper or cardboard may be held at one side of the lens to shield it from the direct rays. A felt or derby hat may be used. Professional studios have a large, dark screen which may be moved about the floor on casters and which is used for the express purpose of shielding the camera from the direct light. Amateur producing groups might easily construct such a screen; they would find it invaluable in interior work. In any case, it will pay to give particular attention to the protection of the lens when the subject is illuminated by a source of light *in front of the camera.*

A number of inquiries have reached the author concerning the proper choice of lenses for a three-lens turret. The advent of the three-lens turret as standard equipment on several well-known cameras has made this question most timely, so that, perhaps, a suggestion for its answer will be a fitting way to conclude a lens article.

The standard 1″ *f*:3.5 lens is the first choice. This lens, if of reputable make, will give excellent definition at all diaphragm openings and is to be preferred for all work that comes within its range. Preferably this lens should be in a focusing mount. Discussion of the pros and cons of focusing versus non-focusing mounts will be found in the preceding installment of this article.

The second lens in the turret should be a fast lens, that is, one capable of giving good definition to the image when working at a wide aperture, such as *f*:1.8, *f*:1.5 or the like. The advent of the new superwide-aperture lens may encourage some to give it the speed position in their turret. At any rate, whatever fast lens is used, it should, in general, be held in readiness for difficult lighting conditions and for apertures which the *f*:3.5 does not possess. With very few exceptions, the *f*:3.5 lens will give more satisfactory results at the smaller diaphragm openings than will the fast lens at the same openings. In this way, the fast lens may be made a valuable accessory and will give the amateur the ability to cope with the widest range of lighting conditions. In interior or special work, if it is desired to include more of the background area than is to be had with the one-inch lens, a short-focus, speed lens may be chosen for this place in the turret. An item covering this special subject will be found in this month's *Clinic.*

The third lens for all-around work with the turret mount may well be a good telephoto. A usable focal length is the 3-¾″ or 4″ telephoto, which will give a sizable magnification to the image without undue bulk. Although the telephoto lens, in general, does not work at the speeds of which the shorter focus lenses are capable, the type of lens recommended may be had with a maximum diaphragm opening of *f*:3.3 to *f*:4.5, giving an excellent range of speed for distance work. Provision should be made for the use of a good tripod for all telephoto work. It is preferable that lenses fitted to a turret should have their focusing scales checked by a competent lens worker after being so fitted. This applies especially to the lenses of large diaphragm opening because good results from these lenses depend on critical focusing. By this time, the amateur who has followed us in our discussion of the camera's eye should have a fair, all-around idea of what the fine lenses of his cine camera can accomplish with proper care and treatment. The full subject, of course, cannot be covered in less than a volume, but it is to be hoped that the amateur will find this short series a stimulus for further inquiry into a matter which will progressively increase his store of usable cinematographic knowledge.

SHOOTING THE BRIGHT LIGHTS

(Continued from page 17)

made to do. In other words, we require as great an exposure as is possible. With the speed lens, we may easily get nice films by shooting at normal speed. When the *f*:3.5 is all that is used, the camera can be slowed down a bit. Many cine cameras can be altered at will as to speed of the mechanism. It follows that as the camera is slowed down the action will appear faster on the screen but this is no serious fault in night films. Rather, it is expected, more often than not. But wherever possible this should be avoided. A normal speed action on the screen in a night film denotes careful camera work plus a speed lens.

What kind of film should be used? Of course panchromatic stock is the logical selection. As you probably know, pan film used with mazda lights is faster than when used with daylight. Then, too, it acts as though a K1 filter were used. These factors are of vital importance, especially in night work. The signs which change color, mentioned a while back, can better be recorded with pan film, for the various values can then be shown, whereas, with ortho film, the various hues would, in some cases, come out nearly black.

So far, we have been considering night photography without faking. Let us see what we can do with a little "hokum." Supposing we want to have a scene that shows not only the lights but also the buildings, traffic and a fairly light sky. In such a case, we select a favorable spot for the camera, set it up on a tripod and shoot the scene about dusk. There is a good time almost every day when the lights are just turned on and there is still some daylight left. The speed lens will secure a remarkable film. Of course, there is the old dodge of making two exposures, one late in the afternoon and the other after dark. The first exposure gives the action and buildings, the latter only the lights. This is a fine idea, only it doesn't work so well when we have traffic to consider. We might have the traffic running into itself, but, where it can be used, this method is quite satisfactory.

Frequently, when a new show opens on Broadway, brilliant spotlights are used to illuminate the theater entrance. Full speed can be used safely for any action taking place within the confines of the light. However, conditions vary in every city and it is not my purpose to go into a lengthy discourse on all conditions. My principal aim is to interest those amateurs in night work who have never yet attempted it. It is well worth while and the results on the screen will give pleasure to everyone.

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CLOSEUPS

What Amateurs Are Doing

ONCE more Mexico guards her ancient secrets from the enquiring lens of an American amateur movie maker. A. E. Smoll of Wichita, Kansas, goes down on record as the latest to be favored with the picturesque Mexican censorship.

Did not the Mexican clerk who sold him his raw stock in El Paso assure Mr. Smoll that he could film to his heart's content in historic Juarez? In fact, there was nothing the Mexicans liked better than some good enthusiastic shooting. *Bueno! Vayamos a Juarez.*

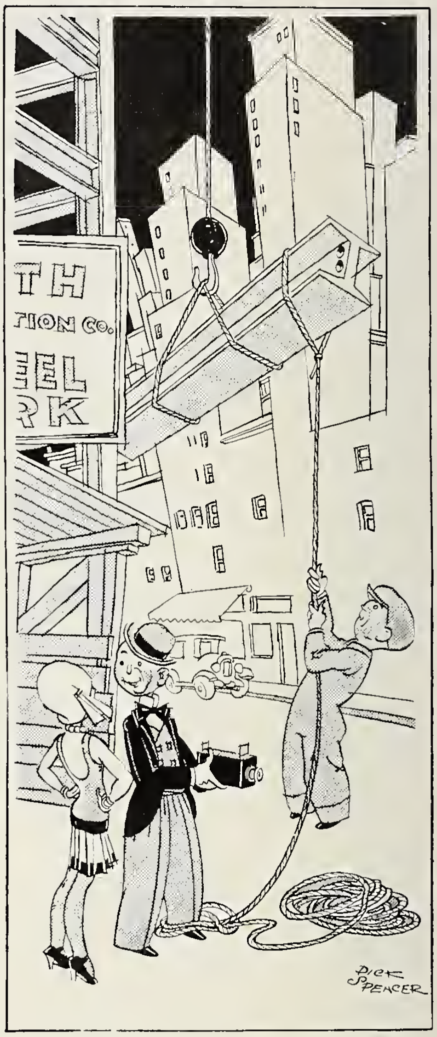
Two hundred feet of film reeled through the camera as Mr. Smoll and his brother attended the local bull fight. And no questions asked. Atmosphere and scenic shots followed by the yard, all taken in honest unconcern, for the Juarezistas seemed so friendly. And had not the Mexican clerk assured him movie making was quite all right? At last, as the warm sunlight faded and the final length of film clicked through the camera, Mr. Smoll turned back toward El Paso and home.

Cuidado! No sooner had his foot touched the street car than strong hands were upon him and he was lost in a babble of excited Spanish. As the trolley moved away he broke free, only to be seized again as more police and more people swarmed about. Finally, at the police station, with a fine of ten pesos and a confiscated camera and film staring him in the face, Mr. Smoll was forced to admit that he must be under arrest. An interpreter was found; many and excited words passed back and forth; the fine was remitted—but not the film. Ah, *Senor*, No!

For Juarez this seemed the end. Not so for Mr. Smoll. To El Paso and the Mexican clerk he went, then back across the river. By this time the camera was in the hands of the Mayor himself. More words, now, and finally the camera was returned with apologies—but not the film. Ah, *Senor*, No!

At length Mr. Smoll came off almost completely the victor. As he turned once again toward home the precious film went with him—in the pocket of the clerk. First it must be developed and the Mayor must see it. Then, perhaps, might Mr. Smoll have the pleasure. . . . Ah, well, I suppose we are not ones to blame His Honor for so cherishing his first chance at amateur movies.

¶ Dr. John A. Donovan, League member of Butte, Montana, brought his amateur films into play in clinching an argument as to the sources of the Missouri River when his statement that it rose on his Montana ranch was challenged by Scout officials at a New York meeting. Taking the natural course of the river as his continuity chart, Dr. Donovan has cleverly spliced together innumerable scenes, from shots of its source in springs on his ranch to a final shot of the Gulf of Mexico, to build up a convincing film proof.



"I'VE ALWAYS HAD A YEN TO SHOOT A FILM WHILE RIDING UP ON ONE OF THOSE THINGS—"

¶ Amateurs confronted with the problem of sending films to Canada for purely non-commercial use owe a debt of gratitude to J. Purkess, enthusiastic amateur of Montreal, for clearing up once and for all the tariff question. He sends the League the following official information from the Commissioner of Customs in Ottawa: "Motion and still picture projection apparatus and films, the property of persons or firms non-resident in Canada, to be used in gratuitous exhibitions, may be admitted upon the Collector being furnished with a cash deposit in a sum equivalent to the duty and taxes payable thereon, the deposit to be subject to refund if the article be identified and exported at the Customs Port where reported inwards, or at another Port, within six months from the time of entry."

THE CLINIC

(Continued from page 23)

length in a special handle or may be easily supported on the ground or on any convenient fence post or other upright object. Flares are not to be used to imitate daylight; rather, they should be employed to produce the sharp, clear-cut dramatic lighting effects of which they alone are capable. For instance, a silhouette of any kind, defined by the light of a flare placed behind the subject, is tremendously effective. In burning, a quantity of white smoke is given off which is, itself, made luminous by the light of the flare, adding greatly to the effect. The photographic tendency of the flare is to produce contrast—stark black and white shots—which, if rightly introduced into the amateur's film, will create a novel and most effective note of variety. In general, it is not best to allow the flame of the flare itself to appear within the field of the lens and the same precaution as to lens protection should be observed as with sunlight. In the case of the silhouette, the flare is, of course, concealed behind the object but there is no particular objection to the flame appearing now and then when, for instance, the flare is carried by a moving figure among the trunks of trees. This gives a very dramatic effect and may well typify a night search for someone lost, or any similar situation. The flare as used in winter sports is well known. Tohogganing or sledding with flares is an ambitious effect for the amateur, but not impossible. Campfire scenes or people on skiis provide effective flare shots. Flares may even be used for illuminating interiors by allowing the light to come through a window from outside. This gives a sharp, incisive, dramatic lighting. Huge, wavering shadows produced by flares are most effective and may be easily photographed against a light surface such as snow. Flares should never be burned indoors or in any confined space but they provide excellent experimental material for outdoor work at night.

Asked and Answered

Question: In a city apartment I find myself somewhat hampered in indoor work because it seems necessary to place the camera so far away from the subject in order to get a natural viewpoint. Is there any way in which I can get a larger field of view with the space I have?

Answer: The short-focus lens will probably solve your difficulty. Such a lens at any given distance will include a greater area than does the standard one-inch lens. The short-focus or wide-angle lens may be had from several well-known lens makers in focal lengths of 15 and 20 mm., giving an approxi-

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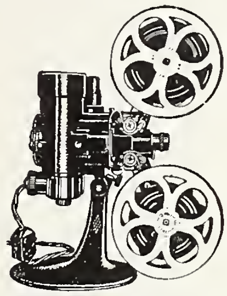

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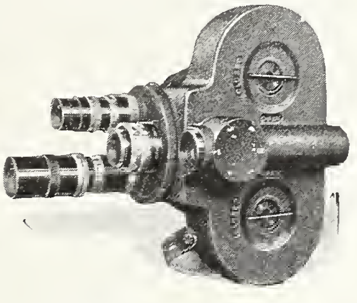

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mate increase of twenty to thirty per cent in the area of the included field, as compared with the one-inch lens. A fast or wide-aperture, short-focus lens is a valuable adjunct in interior work.

Question: Is it possible to secure a type of electric lamp suitable for interior illumination that may be burned in any position, that is, not limited to a vertical position when burning?

Answer: Yes, such lamps may be secured and are known as the "P. S. Type." These lamps come in clear glass or in "photo-blue" glass, with a power consumption as high as 1500 watts for a single lamp. However, since they are provided with the mogul or large size base, a special socket will be needed for their use. Some of the home lighting units now on the market are equipped with this special socket but, in these, it is much better to use the standard tubular 1000-watt lamp which, in conjunction with the specially-designed reflector, gives the maximum illumination.

PHOTOPLAYFARE

(Continued from page 32)

has progressed into dissolves and now, in *The Trespasser*, it has taken another step. This may be called, if a term is needed, an atmospheric sequence with music. In each instance the burst of music precedes, by a split second, the appearance of the "atmospheric" sequence. This sequence, sometimes realistic, sometimes stylized model work, builds up in the audience the atmosphere of the coming scene and, at the same time, indicates the passage of anything from minutes to years. In one instance, a stylized model city is shown with a clock tower in which the hour is sounded. This moves toward the audience, the picture getting larger and the booming of the clock getting louder, while the incidental music continues. Again, the outside of a building is shown in a driving rain, the picture being made at a weird angle. First, in electric lights, is outlined the name of the firm in whose office the action is to take place. This is followed by a caption, *Somewhere in Chicago, a few months later*, superimposed on the building and replacing the electric lights. These are two of many uses of this new device.

This scene-changing technique, after all, goes back to the usage of the legitimate stage of thirty years ago, with modifications to suit the newer medium. Then we had painted drop curtains and the orchestra of the theatre played between acts. The curtain was always the same, for economy's sake. It would seem that all advances of the talkie are made by this new medium's approaching more and more to the true and tried legitimate stage technique with modern adaptations. As has been frequently noted in this department, the talkie offers nothing new, in essence, except the capacity to change scenes quickly and the capability of the camera to focus attention on details, by the closeup. But this device of United Artists is an improvement. It is not the only answer but it is an advance on earlier ones.

The thing that happens to Miss Swanson in *The Trespasser* has already happened to Miss Pickford, Miss Dresser and Mr. Barthelmess. A mysterious and intriguing personality—to the cintelligenzia—has become apparent and commonplace because it clothed itself with a voice. Ronald Colman gained by this wardrobe addition, because he sounds better than he

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ONDER

MARIONETTES AND MOTOCAMERA
Sue Hastings, Puppeteer, Refilming On 9.5 mm. A Scene Of Her *Santa's Toy Shop*, A 16 mm. Pathegrams Subject.

looked. Mr. Fairbanks, senior, has undertaken a gamble in Shakespearean comedy. Of course, to the great mass of moviegoers, the thrill of hearing the divine Gloria or the adorable Richard actually emit words, groans and other vocal symbols is satisfaction enough. To the hunter for screen subtleties, intelligent enough to know when he has something of value, this addition is unhappy. "When the half-gods go, the gods appear" is sound enough sense provided the demigod does not try to put on a false face and essay the larger role. Accepting the godship of the screen talker as opposed to the half-godship of the screen pantomimic —and that is a popular valuation which this reviewer does not share—let us have new gods and let us enshrine, with truly Swinburnian paganism, our old silent screen deities in the still and unprofaned arcanum of our cinematic memories.

If these philosophic reflections are not sufficient to interest you in sampling *The Trespasser,* no other reasons can be advanced because the play itself concerns the sort of thing shop girls dream about, in which virtue flirts with vice, commits incredible follies and comes out triumphantly tied to a wedding ring and unlimited wealth.

WITHIN FOUR WALLS

(Continued from page 16)

amperes, a very good arrangement consists of a bank of five 400-watt T-20's with a 1,000-watt for relief lighting. This amount of equipment will make possible natural color photography indoors and will permit the use of silk diffusers. It is unquestionably true that diffused light in many cases gives a more pleasing result than open lights.

There is little more that can be said regarding the use of photography indoors by the aid of lighting, without going rather deeply into a technical discussion of the various factors involved. Nor have we space to take up the question of natural color photography by artificial light, as this is a subject which needs a complete discussion in itself.

As there are so many factors involved, the first roll of film made by artificial light may not be entirely satisfactory, but, if one roll is exposed upon ten test shots and careful notes kept on the conditions prevailing in making these shots, results of the tests should certainly be sufficient guide to enable the amateur to be entirely successful on all subsequent interior exposures. Certainly, few fields open to the amateur can offer greater fascination than this, and everyone is urged to make good use of the many long winter evenings in filming interiors.

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NEWS *Of The* INDUSTRY

For Amateurs And Dealers

By Russell C. Holslag

Special Kodacolor Packing

THE attention of those who desire to take Kodacolor pictures in the tropics is drawn to an announcement under this head, made by the Eastman Kodak Company. At a slight additional cost, these films may be specially packed in moisture-proof cans so that they will keep in perfect condition before and after exposing. In tropical countries it is advisable that the amateur avail himself of this protection to the fullest extent by not keeping the film in the camera too long a time and by returning the film to its special container as soon as possible.

Studio Recording

FOR those already owning sound-on-disc synchronized home movie projectors, a new studio service is announced this month. The Recording Laboratories of America, 220 East 38th Street, New York City, offer the use of a professional studio and recording facilities on a rental basis to the amateur who wishes to "talk his own." Photography will be done by the studio cameraman on 35mm. film, synchronized with the standard 33-1/3 disc record. The film will be shot at 16 per second, reduced to 16mm., and the synchronized 33-1/3 record furnished. The facilities of the studio have been investigated by this department and found to be excellent. This plan should appeal to those amateurs who desire personal records of both sight and sound.

B. & H. Filmador

A NEW aid in keeping valuable films always in tip-top condition is the Filmador, offered this month by the Bell and Howell Company for delivery in the latter part of January. The device is a most efficient humidor and storage container for three 400-foot reels. The Filmador, complete, is made of heavy-gauge aluminum and comprises two containers, an outer and an inner one. The inner can holds 1,200 feet of 16mm. film on three reels and is provided with a moisture-tight, bayonet-locking cover. The inner unit, being thus securely locked, is placed in the outer container. The difference in diameter between the outer and inner container is such that there is an insulated, dead-air space between the two. Thus, when the outer container is securely locked, no moisture can possibly escape from the inner can, and the insulating space guards against sudden changes in temperaure. Such a device is the complete answer to the problem of film preservation.

Multiple Prism

STUMPP and Walter Company of 30 Barclay Street, New York, progressive dealers in library films and in special-purpose apparatus for the motion picture amateur, this month offer the new Sawco Multiple Prism for duplicated-image screen effects.

Photograph by Keystone

ANDRE TARDIEU IS EYEMO-ED

The Famous French Statesman Being Filmed Before The Elysee, The Presidential Palace

ARCHIE COMPSTON AND HIS CINE KODAK

The Distinguished British Golfer Is Also A Movie Fan

New Talkie Unit

AT a recent demonstration at the offices of the Sonora Products Corporation, 50 West 57th Street, New York City, there was exhibited a new combination radio-movie cabinet. Entirely self-contained, the cabinet houses a radio set, amplifier, 16mm. projector, turntable and screen. For synchronized talkies, the screen may either be placed at a distance and the loud speaker placed behind it, or the synchronized picture may be viewed on a translucent screen which may be attached to the cabinet itself. The turntable operates at the standard home reproducing speed of 78-80. The complete outfit is handsome and should make an attractive addition to the home furnishings.

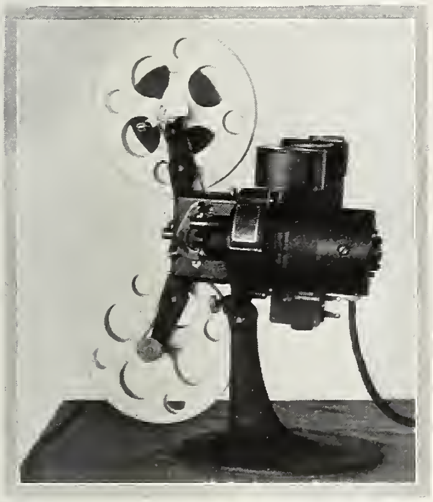
In Your Own Home

THIS is the title of an interesting booklet obtainable from the Eastman Kodak Company, Rochester, N. Y., describing fully the latest releases of the Kodak Cinegraph Library. Films are conveniently classified under the headings of comedy, animated cartoons, animated models, animal actors, travel, history, world war, sports, natural history, adventure and general. This affords an excellent means of choosing just the right subjects for the home film collection.

New 16mm. Synchronizer

MANY users of 16 mm. home talkie devices wonder why they cannot procure reductions of short theatre sound subjects in the same way that home library subjects are reduced from the professional silent releases. The answer to this is that the professional sound film is projected at twenty-four frames per second and this film speed must be maintained when reduced to 16 mm. However, the 16 mm. projector, when operated in the home at this speed, would be rather noisy and this might interfere with enjoyment of the sound reproduction. At the same time, to reduce the speed of the film and record would spoil the reproduction.

In order to reduce the projector speed to the normal sixteen per second, and at the same time to use the standard 33-1/3 professional records at their original speed, a highly novel and ingenious method has been worked out by William H. Bristol, head of the Bristolphone Company, of Waterbury, Connecticut. Mr. Bristol has perfected an optical reduction printer which removes *every third frame* from the 35mm. original in transferring to 16mm. When projected at two-thirds the speed at which it was originally recorded, perfect synchronism is maintained between the shortened film and the original sound-on-disc record. A special pair of synchronous motors has been developed, one of which operates the projector and the other the turntable. These two motors operate precisely in unison but, should the synchronization become disturbed by any cause, the sound record may be advanced or retarded at will while the machine is running. This is accomplished electrically and is a special feature of the device. At a recent demonstration at the Stevens Institute of Technology, perfect synchronism was maintained between a Bell & Howell projector equipped with the special Bristol motor and a standard 33-1/3 theatre turntable. The film used was a reduction from 35 mm. and the elimination of every third picture was not at all noticeable. According to the latest advice, the complete machine as described is not yet commercially available to the amateur but will soon be in production at Waterbury.



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An International List of the Dealers Who Carry This Magazine

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Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Glendale Subscription Service, 1314 N. Virginia.
Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine St.
Los Angeles: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Photomaton Studio, "All Things Photographic," 532 S. Broadway.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Oakland: Davies, 380-14th St.
Sherman, Clay & Co., 14th and Clay Sts.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Richmond: LaMoine Drug Co., 900 MacDonald Ave.
Riverside: F. W. Twogood, 700 Main St.
San Diego: Bunnell Photo Shop, 414 E. St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
Photomaton Studio, "All Things Photographic," 968 Market St.
2534 Mission St.
San Francisco Camera Exchange, 83 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearney & Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 94 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Ana: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
Santa Barbara: J. W. Collinge, 8 E. Carrillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.
Yosemite National Park: Best's Studio.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Britain: Harvey & Lewis Co., 85 W. Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H. St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Jacksonville: H. & W. B. Drew Co., 22 W. Bay St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
St. Petersburg: Barnhill's Camera Shop, 17-3rd St. N.
Robinson's Camera Shop, 115 Third St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., Erlanger Theatre Bldg., 581 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Camera Shop, Box 1294.

ILLINOIS

*Chicago: Bass Camera Co., 179 W. Madison St.
Camera Exchange, 68 Washington St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
* Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Photomaton Studio, "All Things Photographic," 853 E. 63rd St.
4651 Broadway
115 N. Clark St.
6337 S. Halstead St.
3240 Lawrence Ave.
1323 Milwaukee Ave.
2648 Milwaukee Ave.
4705 S. Parkway
3213 Roosevelt Rd.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Bernard Sullivan Co., 360 N. Michigan Ave.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Hartman's Camera Shop, 17 S. Chicago Ave.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders; Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: L. E. DeWitt, 613 Monroe Ave.
Smith & Butterfield Co., 310 Main St.
Fort Wayne: Biechler-Howard Co., 112 W. Wayne St.
Sunny Schick Pictures, 224 E. Berry St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Schilling's Photographic Supply, 329 S. LaFayette Blvd.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News and Book Store, 407 Sixth Ave.
Grinnell: Child Art Rooms, Cine Dept.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

Bogalusa: Dixie Motion Picture Co., 446 Harper St.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., Harcol Bldg., 610-612 Baronne St.
Shreveport: Southern Cine Co., Inc., 310 Milam St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.
Lewy Camera Shops, 502 N. Howard St.
Photomaton Studio, "All Things Photographic," 406 E. Baltimore St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Dadmun Co., 1 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
C. F. Hovey Co., Dept. 709, 33 Summer St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Photomaton Studio, "All Things Photographic," 273 Huntington Ave.
46 Scollay Square

(Continued on page 62)

Pekoscope

A NEW 16mm. projector that is shortly to appear on the amateur horizon is the Pekoscope, a product of Peko, Inc., 1143 Diversey Parkway, Chicago, Illinois. Judging from the model inspected by this department, the Pekoscope seems a well-made machine, capable of performing creditably within its limits. Illumination is furnished by an auto headlamp bulb or by a special bulb similar to that used in the well-known 9.5mm. projectors, proper electrical equipment being provided for whichever lamp is used. Other points possessed by Peko are: framing device, adjustable motor-drive, motor-operated rewind, reverse film motion, wide aperture projection lens in standard projector lens mount and die-cast frame. The machine sells for $42.50 and should prove a practical solution to the problems of those who seek a low-priced projector for any special purpose.

Pathe Combinations

WITH the steadily increasing use of 9.5 mm. film is coming a realization that this width is well adapted for home entertainment through the use of library films. The simplicity and convenience of operation found in the Pathe 9.5 mm. Super-Reel projector has created a demand for both long and short subjects, according to Pathex, Inc., 35 West 45th Street, New York City. It is now possible to combine in one 300-foot super-reel five of the popular Pathex 60-foot films or any combination from the entire Pathex film library not exceeding this total. In this way it is possible to accumulate a great variety of subjects, providing an excellent means of home entertainment. The new library film list is now ready for amateurs on request.

9.5mm. Cine-Nizo

CLOSELY following the recent appearance of the 16 mm. Cine-Nizo, which was announced in these columns, comes another compact and practical camera made to take 9.5mm. film. This machine has several novel and practical features. Among its points are: normal and double speed for slow motion effects, both spring-operated: one-turn-one-picture hand-crank shaft for animation work: standard magazine loading; simplicity of threading; safety and operating catches for release button, and a number of others. The camera weighs thirty-nine ounces and its outside dimensions are 5x4x2½ inches. The outfit is the product of Niezoldi and Kramer of Munich, a firm well known to the European motion picture amateur. It is represented in the United States by Burleigh Brooks, 136 Liberty Street, New York City.

AMATEUR CLUBS

(Continued from page 29)

Accessions

RECENT accessions to the Club Film Library of the League include the following pictures: a second trick reel from the camera of H. S. Shagren, demonstrating the variety of trick work possible with the 16mm. camera; *Fly, Low, Jack and the Game*, 1200 ft., 16mm., the first amateur super-feature, produced by the Community Players of Rochester, N. Y.; *The Florida Hurricane* and a reel demonstrating the use of the 16mm. camera, filmed by Harris B. Tuttle and given to the Club Film Library through the courtesy of the Eastman Kodak Co.; *Quail Hunting*, 400 ft., 16mm., produced by B. V. Covert, a first-prize winner in *Photoplay's* first amateur movie contest. A splendid record of this keen sport, *Quail Hunting* is chiefly remarkable for the beautiful shots of well-trained pointers in action. *Moose Hunting*, another trophy brought home by Mr. Covert, tells, in a lucid and interesting manner, the story of three sportsmen following their favorite hobbies and throws in, for good measure, some excellent closeups of the great moose. All accessions this month are permanent. The League is deeply grateful, as are the clubs, for these fine additions.

Discuss Technique

MEMBERS of the Los Angeles Camera Club recently attended a motion picture program arranged by the Leavitt Cine Picture Co. of that city. The program featured the discussion of still and motion picture photography, lighting, composition and the use of filters and other accessories.

BRITISH AMATEURS

Montage Film

WRITING of the new production of the Film Guild of London, *Waitress*, Orlton West, director of the film, remarks, "*Waitress* was originally planned to consist entirely of a straightforward story of the experiences of a young girl during her first day of employment as a waitress but, while the film was being made, I saw, in Germany, the work of Pudovkin and Vertoff, whose ideas have so strongly influenced the English amateurs. Briefly, Vertoff's method is to build the plot from many different scenes, which may have been shot at any time and any place, and to express ideas by the association or comparison of these scenes. For example, a scene taken of a squad of riflemen in action, spliced next to a scene of a demonstration of strikers, would suggest that the rifles are threatening the strikers, or a scene of starved and ragged people, spliced next to a scene of laughing and carefree theatre-goers, would suggest the obvious economic comparison.

"We replanned *Waitress* and reedited the exposed film to take advantage of this technique. As the climax of the plot approaches, scenes become progressively shorter. Here double exposures were used to express the girl's state of mind.

"Many of the small-part players were total strangers to the camera. We gathered in whatever suitable types happened to be at hand at the time of the shooting and, in one case, laborers on a London road were unaware they were being photographed.

"The film, made of many short scenes and requiring particular care in the editing and cutting, demanded much harder work and greater time than we had expected, but we are much richer in experience as a result." The Russian technique used by Mr. West in *Waitress* requires no special accessories and is dependent only upon skillful and intelligent editing. It is suggested that amateur clubs in this country experiment with a similiar technique.

Amateur Convention

SEVERAL hundred attended the British National Amateur Cine Convention lately held in London with representatives present from all of the outstanding cine societies and producing units of England. The programs included the demonstration of equipment and accessories, the discussion of amateur movie problems and the reading of various papers on many relative subjects. Among the many who read papers were F. J. Mortimer, editor of the *Amateur Photographer*, Bertram Park, R. A. Fairthorn, the Hon. Ivor Montague, Peter Godfrey and T. L. Greenidge.

An amateur movie contest was carried on in conjunction with the convention, open to members of all societies represented at the convention, with interesting results. Two films, *Fade Out*, directed by Nora Cutting of the Film Guild of London, and *The Man Who Was Late*, directed by Gay French of the A.C.A., tied for first place as the best film produced by a society. *The Gaiety of Nations*, filmed by J. H. Ahern and G. H. Sewell of the A.C.A., took first place as the best general photoplay. This film, made with remarkable economy and a minimum of lighting equipment, contains some unusually ingenious model work, lighting effects and symbolic treatment. In general, the film has been hailed as the most advanced and intelligently experimental of all British amateur produc-

(Continued from page 60)

Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*Detroit: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Marquette: Ray's Photo Service, 335 Harrison St.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1119 Boardwalk.
2133 Boardwalk
Camden: Parrish & Read, Inc., 130 Federal St.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, 219 Broad St.
Jersey City: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.
319 Jackson Ave.
18 Journal Square.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Trenton: H. E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photograhpic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, 615 Landis Ave.
West New York: Photomaton Studio, "All Things Photographic," 657 Bergenline Ave.

NEW YORK

Albany: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
Photomaton Studio, "All Things Photographic," 278 Broadway.
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Far Rockaway: Photomaton Studio, "All Things Photographic," 1926 Mott Ave.
Glen Falls: M. Lapham's Sons, 2 Rogers Bldg.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.

Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
Golden Rule Radio Supply Co., Inc., 1401 Madison Ave.
* Herbert & Huesgen Co., 18 E. 42nd St.
William Krippner, 342 Madison Ave.
Lowe & Farley, News Stand, Times Bldg
Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughbys, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering. University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.
Rome: Wardwell Hdw. Co., Inc., 134 W. Dom. St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Waterloo: E. O. Conant, 17 E. Main St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., cor. Park and Main.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Burck-Bauer, Inc., 11 W. Seventh St.
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton Studio, "All Things Photographic," 1507 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Salem: Butcher's Studio, 176 Jennings Ave.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Photomaton Studio, "All Things Photographic," 334 Superior St.
Youngstown: Fowler & Slater Co., 7 Wick Ave
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Durant: B and B News Co., 142½ W. Main St.
Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co.
Tulsa: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Bethlehem: Arthur F. Breisch, 527 Main St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Moviecraft Studios, Hotel Governor.
Johnstown: F. W. Buchanan, 320 Walnut St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Philadelphia: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Amarillo: C. Don Hughes, 1019 Oliver-Eakle Bldg.

(Continued on page 64)

tions. The greatest care was taken in editing the film and the number of splices is said very nearly to equal that of the Russian films.

The award for the best scenic was given to A. D. Hobson of Sheffield for his film, *Italian Lake Vistas. Standfest,* produced by Basil Wright of the Film Guild, took first prize in the travelogue section. *Highland Games,* by T. J. Wilson of the A.C.A., and *Hunger Marchers,* by H. J. Marshall of the Film Guild, tied for first place as the best news or topical films. Clarence Gladwell won the award for the best title backgrounds and the best production still submitted was by H. J. Marshall.

The November and December programs of the A.C.A. in London included the projection of *Another Touch,* filmed by W. V. Brice, T. J. Wilson and F. Hartley; a half-hour talk for beginners; a discussion of incandescent lighting; group experiments in synchronizing music with films; an address, *The Fundamentals of Cinematography,* and the screening of members' films. The Association meets every Wednesday.

At its last meeting the Sheffield A. C. A. projected two films produced by the Bristol Amateur Film Society, *A Trip Around Bristol* and *Queer Island. Her Suited Suitor,* the latest Sheffield production, has recently been completed and screened.

ADVENTURES IN FILMLAND

(Continued from page 21)

well. As for scenic pictures, don't be content to shoot a few disconnected lantern slides. The scenery must be somewhere; you have to arrive there and get home again. Show the start and return and include a few street or road signs to place the scenery. Speaking of titles, there is a place in nearly every film for them and possibility in each film for editing besides.

When you can't think of anything else to take, why not suggest to your bridge club that a little amateur producing group be formed? There will be plenty of fun and the baby and the dog will get a well earned rest.

AIDS FOR THE AMATEUR

(Continued from page 36)

almost instantaneous success of this idea, Mr. Gulph is now experimenting to obtain an elastic glass. A compression flange will be used to bulge the curvature into the widest angled lens possible, the degree of compression determining the angle.

Another important contribution to the crying needs of the cinema is made by Quintius C. Citrus. It will be a boon to those camerists who, in the excitement of picture-making, fail to watch the film meter. Before insertion in the camera, the film is unwound in the dark-room and a perforation is made ten feet from the end of the reel. It is then rewound and placed in the camera, as usual. When the film is nearly exhausted the perforation engages a trigger which discharges a blank cartridge as a warning. If desired, a second perforation may be made on the last frame, which will discharge a ball cartridge. In an exhaustive series of tests, Mr. Citrus has demonstrated that even the most absent-minded operator does not require more than three bullets to remind him to watch his indicator.

Something that will appeal to the lover of nature is the carrying case recently perfected by Pseudonym J. Blatz, and which bears his name. Nothing is more delightful than a day in the country with a camera, but, with a dozen different pieces of impedimenta, it is almost impossible to get back home with the collection intact. Mr. Blatz lost three lenses, a tripod, seven lunch boxes and a pocket flask perfecting this carry-all case.

It is considerably larger than the usual case but it has room not only for the camera and its tripod but is provided with a compartment for nine extra lenses, a thousand feet of film, a panoram top and a complete lunch kit containing a thermos bottle, a pocket flask, sandwich box, cigar humidor, cigarette case, patented lighter three each of knives, forks and spoons, cups and plates, a coffee pot, an alcohol stove and a first aid kit. One side of the case is padded, so that it may be used for a cushion at lunch time; the other side is marked with a checker board, a faro or roulette layout, according to preference. The purchaser is also given an option between a thermos bottle or a flask.

While not strictly an aid to cinematography, no record would be complete without mention of Mrs. Birdie G. Zebulon's baby jumper. This consists of a baby chair suspended by stout steel wires from a coiled spring. The upper end of the spring terminates in a plug which just passes through the screw-hole of a tripod top, being secured on the upper side by a wing nut.

The device is to be attached to the tripod when not otherwise in use, and Mrs. Zebulon asserts that, if the spikes are properly sharpened, the device will not slip even on the most highly polished hardwood floors. It has proven so useful in the Zebulon nursery that Mr. Zebulon has had to buy another tripod for his own use.

[*Note. The publishers desire to announce that the address of these inventors will not be supplied to inquirers, even when a return envelope is enclosed.*]

Good Pictures
Are Steady Pictures

One of the first lessons the amateur learns is that he must hold the camera steady to eliminate "body weave." It is no wonder the professionals make it an iron clad rule to always mount their camera on a tripod.

Steady—the
Thalhammer Way

The Tripod is made especially for home cameras and projectors. It is light in weight but perfectly rigid. It may be set up easily and is beautiful in appearance. A twist of the wrist and the Pano-Tilt handle locks the camera at any angle. A flip of the thumb allows a full, smooth panorama swing.

If your dealer is unable to supply you with a Pano-Tilt, have him write to

THE THALHAMMER CORPORATION
123 South Fremont Avenue
LOS ANGELES CALIF.

(Continued from page 62)

Beaumont: Thames Magnolia Store, 2599 Magnolia St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

UTAH

Salt Lake City: Salt Lake Photo Supply Co., 271 Main St.
Shiplers, 144 S. Main St.

VERMONT

Burlington: Robert T. Platka, 231 S. Prospect St.
Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., 6h Ave. at Stewart St.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.
Yakima: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
Waukesha: Warren S. O'Brien Commerial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 142 B King St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

Auckland: Frank Wiseman, Ltd., 170-172 Queen St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave. W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., Ltd., 156 King St. W.
Lockhart's Camera Exchange, 384 Bay St.
R. S. Williams Co., Ltd., 145 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
Dollar Film Library, 1009 Keefer Bldg.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd.

CENTRAL AMERICA

Canal Zone

Ancon: Lewis Photo Service, Drawer B.

CHINA

Hong kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shaghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: Havana News Co., Neptuno 2-B.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade 1.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif and Pasha St. and Ramleh Sta.

ENGLAND

Bristol: H. Salanson & Co., Ltd., 20 High St.
Harrogate: A. R. Baines, 39 James St.
Kent: Direct Service Co., 112 Ravensbourne Ave., Shortlands.
Liverpool: J. Lizars, 71 Bold St.
London, S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
London, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
London: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Sheffield: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Grande Librairie Universelle, 84 Boulevard Saint Michel, VIe.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
Kodak, Ltd., Kodak House, Hornby Rd.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
Lahore: Watch Material & Tools Supply Co., Gondiwali St., Delhi Gate, Chauk Wazir Khan.

Burma

Rangoon: Y. Ebata and Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E C, Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
Puebla: Casa "Hertes," Av. Reforma 109.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

Buenos Aires: Connio, Gattamorta & Cia, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

Chile

Santiago: Casa Heffer, Estado 150.
Valparaiso: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

Maracaibo: MacGregor & Co., Apartado Postal No. 197.

SPAIN

Barcelona: James Casals, 82 Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz and Co., Bahnhofstrabe 40.
M. M. Gimmi & Co., Merkurstrasse 25.

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BARGAINS in used and demonstrating equipment—A few Model 70 Filmo Cameras, in perfect condition, complete with lenses and cases, $100.00 each; Model B. Kodascope Projector with case, demonstrated only a few times, $175.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; DeVry Continuous 16mm. Projector, demonstrated few times, $135.00; Cooke f: 1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer f: 1.9 lens, for Filmo 70, old style, $25.00. All of the above equipment guaranteed to be in excellent working condition. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut Street, Philadelphia.

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FOR SALE—Selected 16mm. library films, from 20 to 50% discount. Also cameras, projectors, beaded screens, etc., at bargain prices. J. B. HADAWAY, Swampscott, Mass.

FOR SALE—One Hugo Meyer Correctoscope & Exposure Meter, Model A, No. 1219, for Bell & Howell 70-70A-70B. List price, $37.50—Sell for $22.50. New, never used. THEO. M. TOLL, 685 Buffum Street, Milwaukee, Wis.

FOR SALE—New 35mm. DeVry Camera, f:3.5 lens, list, $165.00, has only used three rolls film, $110.00, including case. WALTER W. BENNETT, 309 Warnock Building, Sioux City, Ia.

FOR SALE—New $75.00 Duograph Projector, $50.00; new Home Talkie, one reel and record, $25.00. Trade for f:6.5 Cine Kodak. A. G. CHITTICK, Frankfort, Indiana.

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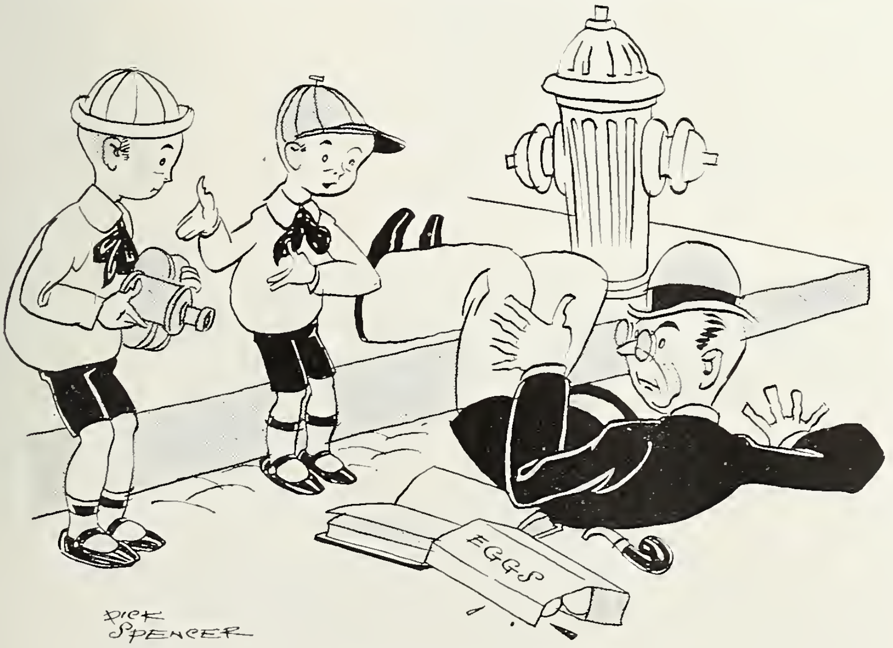

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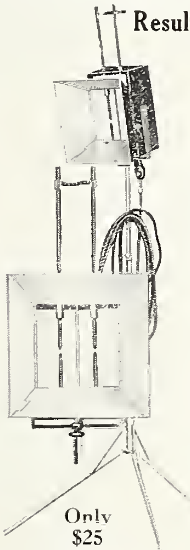

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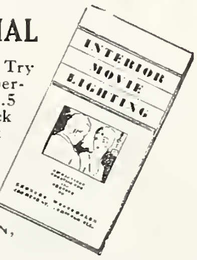

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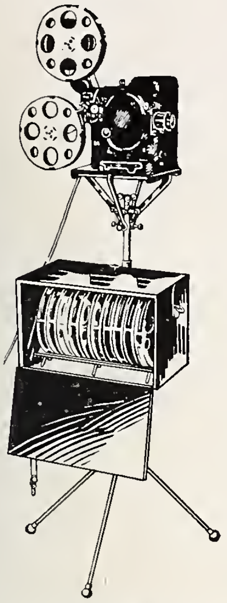

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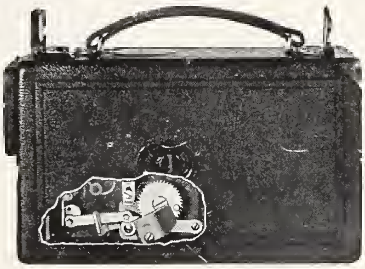

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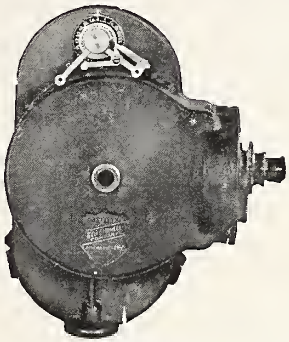

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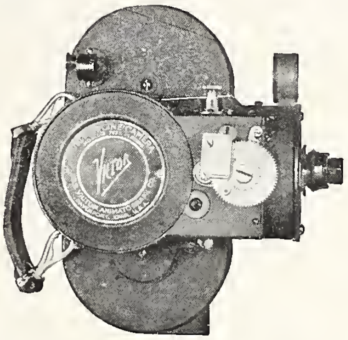

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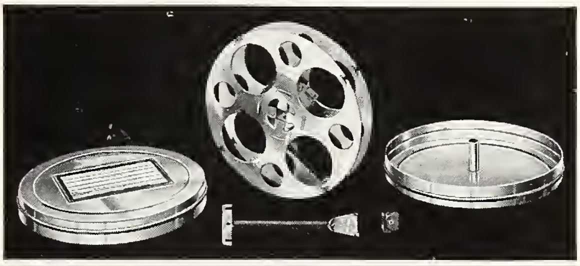

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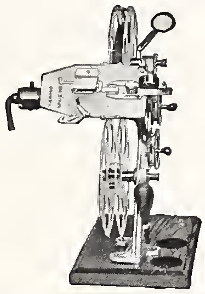

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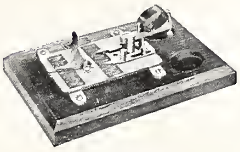

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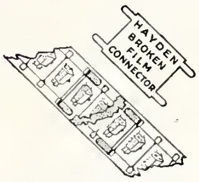

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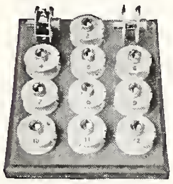

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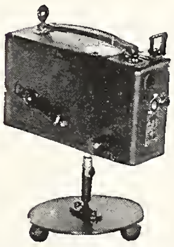

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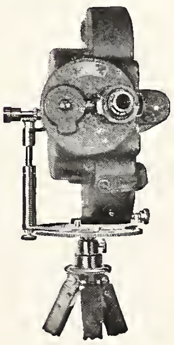

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

BRUARY, 1930

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QUALITY
1908
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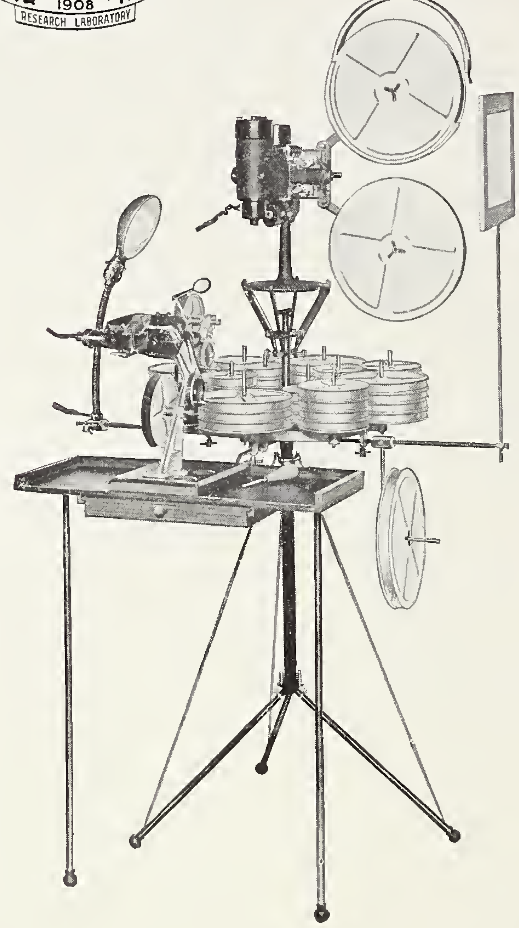
The New Model M. Projector Stand



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BEAUTIFUL CABINET

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A CONFESSION

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Yours, A. C. HAYDEN.

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New Projector Stand Model M	$37.50
Table Attachment	7.50
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We have an interesting offer to those now using our Projector Stands. Write for it.

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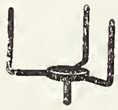

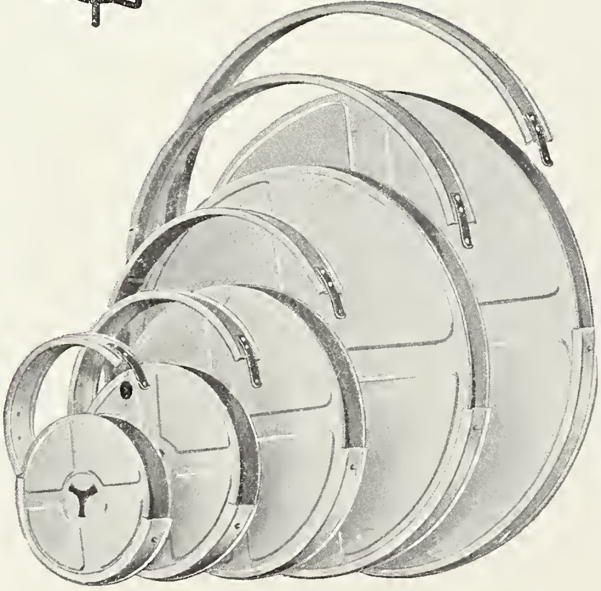

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100	200	400	800	1200 FT
.65	.90	1.35	2.50	3.50

SENSATIONAL

No more dust collecting holes. Cleaner films. Note the air pocket on the sides for humidifying the film. Rim covers grooved so sides cannot crush in. Humidifying pad removable in rim. Remove pad which opens hole in rim when a lot of reels are kept in humidifying chamber. Made of aluminum, nicely finished. Rim removed and put on while on projector. No loose end of film. It weighs about one-half of a reel and can.

Model M Stand without attachments, and Victor Audible Footage Meter and Film Indicator, Page 125.

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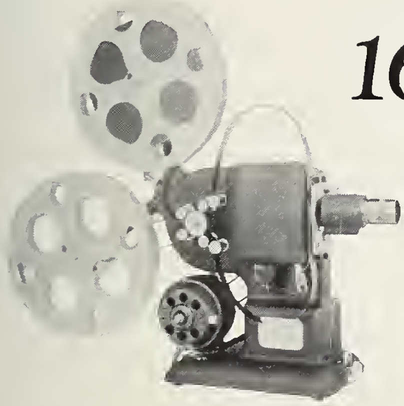

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DEALERS—Kindly refer to current used in your territory.

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$5. *complete*

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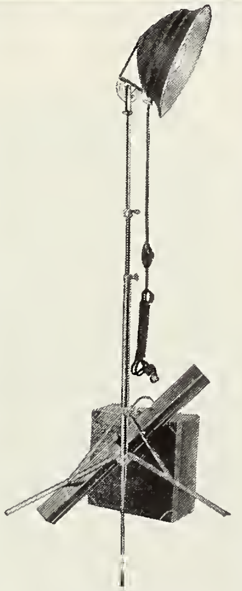

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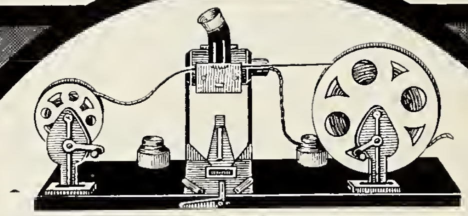

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Complete

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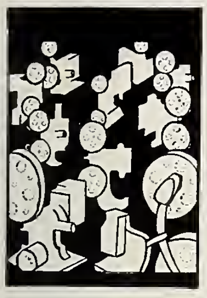
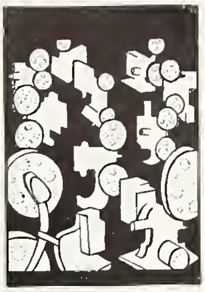


MOVIE MAKERS



MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME V FEBRUARY, 1930 NUMBER 2

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FEATURED RELEASES

For Home Projectors

ARC FILM CO., New York City. *Cristus,* 7 reels, 16mm., a beautiful film of the life of Christ with authentic Holy Land setting, is again stressed for the amateur projectionist. Many other subjects are also in this library.

BELL & HOWELL CO., Chicago, Ill. Another of the popular vaudeville series, *Dog and Pony Circus,* 100 ft., 16mm., in which these animals perform remarkable tricks, is offered for the amusement of both young and old. Felix the Cat in *Two Lip Time,* 400 ft., 16mm., records more of the adventures of this popular feline. Announcement is also made of a new series of one and two reel educational pictures, the details of which will be released shortly.

DENNIS & RALEY FILM SERVICE, Pendleton, Oregon. The thrills of a western rodeo come to the home screen in *World Famous Pendleton Roundup,* issued in both 100 and 200 ft. lengths. *Cowboys in Thrills and Spills,* 200 ft., is also offered as well as a 100 ft. reel on *Indians of the Pendleton Roundup.*

EASTMAN KODAK CO., Rochester, N. Y. Cinegraph releases for February feature *The Bull Fight,* 200 ft., 16mm., described as the most thrilling picture of its kind ever photographed; *Where Traffic Is All Wet,* 100 ft., 16mm., an interesting film on the peculiarties of water travel in China and Japan; Snap the Gingerbread Man in *Hindu Magic,* 100 ft., 16mm., in which Snap encounters a magician and sees an empty vase grow a plant and then turn into various things, providing much excitement for Snap and his dog.

EMPIRE PRINTS, New York City. Comedies, scenics. *Zobelogs, Uncle Tom's Cabin Series,* historic events and a travel series, *The Orient,* by Eloise Maci, are offered in 100 ft. lengths. A descriptive catalog may be had on request.

HEMENWAY FILM CO., Boston, Mass. *The Passion Play,* 4 reels, 16mm., depicting the life of Christ, is a religious and inspiring educational, described as even more elaborate than the *Oberammergau* play. This film is available from your dealer or direct.

HOLMES LECTURES, INC., BURTON, Chicago, Ill. Intimate glimpses into the lives of foreign people at work and at play are brought to the home screen in the offerings of this discriminating traveler. *Japanese Table Manners,* 100 ft., 16mm., is an interesting record of chopstick manipulation. *Surfing—The Famous Sport of Waikiki,* 100 ft., 16mm., contains all the thrills of surf-board riding in Hawaiian waters. *Paris From a Motor,* 100 ft., 16mm., is a filmed sightseeing tour.

PATHE EXCHANGE EDUCATIONAL DEPT., New York City. A series of ten subjects on *Human and Physical Geography,* edited at Harvard University for classroom use, is offered by this library on 16 as well as 35mm. These films, together with other educationals on the Pathe list, are vivid, interesting and especially helpful to children, whether shown in home or classroom.

HOME FILM LIBRARIES, INC., New York City. The two newest releases of this library are again stressed. *Great Arctic Seal Hunt,* a vivid and realistic record of the Newfoundland sealer's struggle for existence, and the *Fall of the House of Usher,* hailed by critics as the greatest cinematic achievement since *Caligari,* are both pictures every projectionist will want to see.

KODASCOPE LIBRARIES, INC., New York City. Five two reel comedies, selected from Fox film productions, are offered in *The Lyin' Tamer,* animal comedy; *Jerry the Giant* and *Napoleon Jo,* juvenile animal comedies; *Captain Kidd's Kittens* and *Wild Puppies,* juvenile gang comedies. The third edition catalog of this library, describing many other interesting subjects, is available.

NATIONAL FILM PUBLICITY CORP., St. Louis, Mo. Synchronized musical releases of this company include *The Recordion Orchestra,* 400 ft., a medley of popular hits; *Toyland Fantasie,* 300 ft., featuring Cliff Friedrickson, the Boy Accordionist; *Cotton Pickers Melody Boys,* 200 ft., with Singing Southland Boys, and *Recordion Revue,* 200 ft., a display of youth and beauty.

PATHE EXCHANGE PATHEGRAMS DEPT., New York City. A widely diverse and interesting group of subjects constitute the offerings of this month. *Ten Million Years Ago,* 100 ft., is a visit into the prehistoric past; *Rube Goldberg And Fontaine Fox,* 100 ft., is a cartoon comedy concerning Boob McNutt and Old Skipper; *On Big Game Trails In Africa,* 100 ft., is a report of Prince William's African Hunt; *Baby Brother* and *Lodge Night,* each 100 ft., are most entertaining comedies by Our Gang; *Sumatra's Big Baboon College,* 100 ft., contains beautiful scenery, a lot of baboons and an enticing story. These and many other films are available.

PATHE, INC., New York City. Releases for the Pathe 9.5mm. projector especially stressed are *The Fighting Eagle,* 300 ft.; *Sea Gulls,* 60 ft.; *Thrills,* 60 ft.; *Sport Almanac,* 60 ft.; *What Price Touchdown?,* two 60 ft. reels. A complete list of available films may be had on request.

REYNOLDS, ERNEST M., Cleveland, Ohio. *The Scenic Hudson River, Yosemite Valley* and *Heart of the Adirondacks* are emphasized this month. Many other interesting subjects are listed in the *Gold Seal Catalog* of this company.

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The always sparkling monthly Pathegrams release schedule shows six superlative home-movie subjects for February:

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ON BIG GAME TRAILS IN AFRICA. On 100 foot reel. $7.50. No. 7047. Accompany Sweden's Prince William on his thrilling African hunt. All jungledom's wild animals greet you!

BABY BROTHER. Our Gang comedy. On 100 ft. reel. $7.50. No. 7045. The Gang goes into the business of parking baby brothers. A hit!

LODGE NIGHT. Our Gang comedy. On 100 ft. reel. $7.50. No. 7046. A deep dark secret society—initiations, pass-words, hocus-pocus and all!

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EQUIPMENT FOR SALE

BARGAINS in used and demonstrating equipment—A few Model 70 Filmo Cameras, in perfect condition, complete with lenses and cases, $100.00 each; Model B. Kodascope Projector with case, demonstrated only a few times, $175.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; DeVry Continuous 16mm. Projector, demonstrated few times, $135.00; Cooke *f*: 1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer *f*: 1.9 lens, for Filmo 70, old style, $25. All of the above equipment guaranteed to be in excellent working conditon. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut Street, Pa.

MODEL A CINE-KODAK; equipped *f*: 1.9 and *f*: 4.5 telephoto, complete with carrying case, tripod and electric motor drive, $150.00. H. L. VAN BENTHUYSEN, 7114 Narrows Avenue, Brooklyn, N. Y.

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FOR SALE—Brand new 35mm. DeVry Camera with case, *f*: 3.5 lens, list $165.00 First money order for $110.00 takes same. W. C. COSBY, Box 338, Abilene, Texas.

4 TWO HUNDRED WATT FILMO PROJECTORS, $100.00 EACH. Cine *f*: 1.9, $100.00. Kodascope C, new model $40.00. Vitacolor Projector, 250 watt, $175.00. PHOTOART HOUSE, 220 Wells Street, Milwaukee, Wis.

MODEL C KODASCOPE, new conditon, $35.00. B & H. character title writer, $28.00. Model B Cine-Kodak and case, brown, new, $135.00. Model A Cine-Kodak, *f*: 3.5, with slow-motion attachment, $100.00. HALL STATIONERY COMPANY, 623 Kansas Avenue, Topeka, Kansas.

BASS offers some more red hot bargains in guaranteed used-but-good-as-new 16mm. apparatus. Bell & Howell Projector, standard model, fine conditon, $110.00. Bell & Howell Filmo Model 70, Cooke *f*: 1.8 lens, $110.00. Bell & Howell Filmo 70, three lens turret, fitted with 1″ Cooke 3.5, 1″ Plasmat 1.5 and 4″ Wollensack Telephoto, complete with case, condition like new, price, $225.00. Cine Kodak Model B, *f*: 6.5 lens, $34.50. Kodascope Model A, latest type, with large lamphouse and Kodacolor equipment, $125.00. Three-quarter inch Plasmat *f*: 1.5 lens to fit 70, A or Victor Camera, $37.50 Write or wire if what you want is not listed. BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

FOR SALE—Several used Filmo 70 Cameras, $75.00 up. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St., Philadelphia.

BARGAINS: *f*: 1.9 Cine Kodak, $95: Model A Projector, $60.00; DeVry 16mm Projector and case, $40.00; Eastman Model C Projector, $35.00; DeVry 35mm. portable projector, $125.00 THE CAMERA SHOP, 320 S. Fifth St., Springfield, Ill.

BARGAINS in new and used 16mm. and 35mm. cameras, projectors, printers, etc. We buy, sell, exchange, do developing, printing, art titling. Price lists free. LA ROY ZEHRBACH, 579 Peachtree, Atlanta, Georgia.

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2 UNIVERSALS, 2 Wilarts, 2 DeVrys, 2 Filmagraphs, 1 Q. R. S. Camera, 1 Q. R. S. Projector, 1 Model C Kodascope, 1 Hayden Viewer Splicer, carrying cases, tripods, screens, makeup kits, Pathex outfits. Sale or exchange. Write your wants. F. W. BUCHANAN, 320 Walnut St., Johnstown, Pa.

STANDARD equipped DeVry 35mm. and case, as good as new, $85.00. A Model Eastman 3.5 lens, $50.00. Light professional tripod, $20. Bell & Howell Filmo, special Sesamee case, focusing TH-C 1 in. lens, 16-32 exposures, $140.00. TH-C *f*: 1.8 Kodacolar lens, 2 filters, case, $55.00. All above items guaranteed. Will be shipped C. O. D. subject to inspection. 10% deposit to guarantee return transportation charges. DUDLEY H. LUCE, 601 Prudden Building, Lansing, Mich.

FOR SALE—2 1000-watt Haldorson lights and 2 500-watt Kirbylites, complete with globes and stands; perfect condition, used twice. First $100.00 takes them. JOHN J. J. CLABBY, 4527 Frankford Avenue, Philadelphia.

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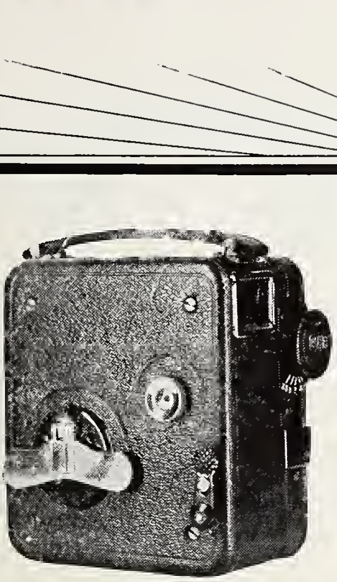

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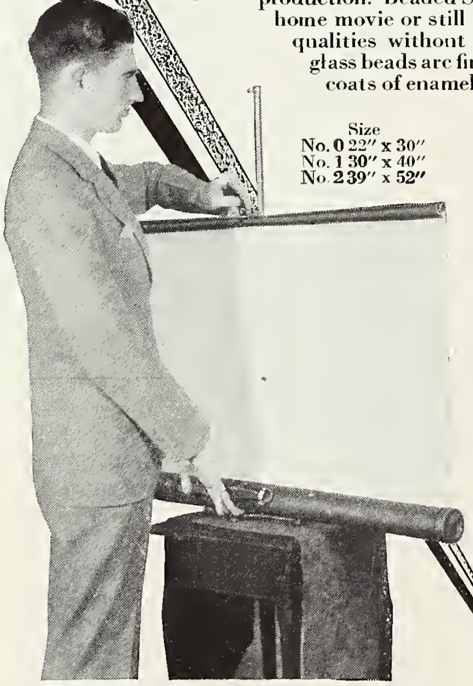

TRIPOD MODEL

Size	Code	Old Price	New Price
No. 0 22″ x 30″	AJIPI	$25.00	$20.00
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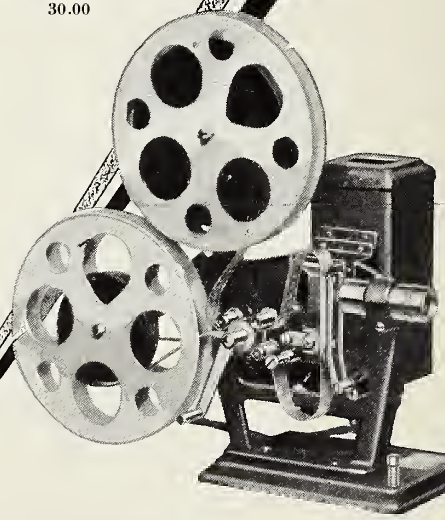

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Sets on a table or chair on rubber pads or can be hung on the wall if desired. Folds into self contained metal case. The quality of the reflecting surface is equal to that of the higher priced DeVry Beaded Screens. When folded it occupies a minimum of space.

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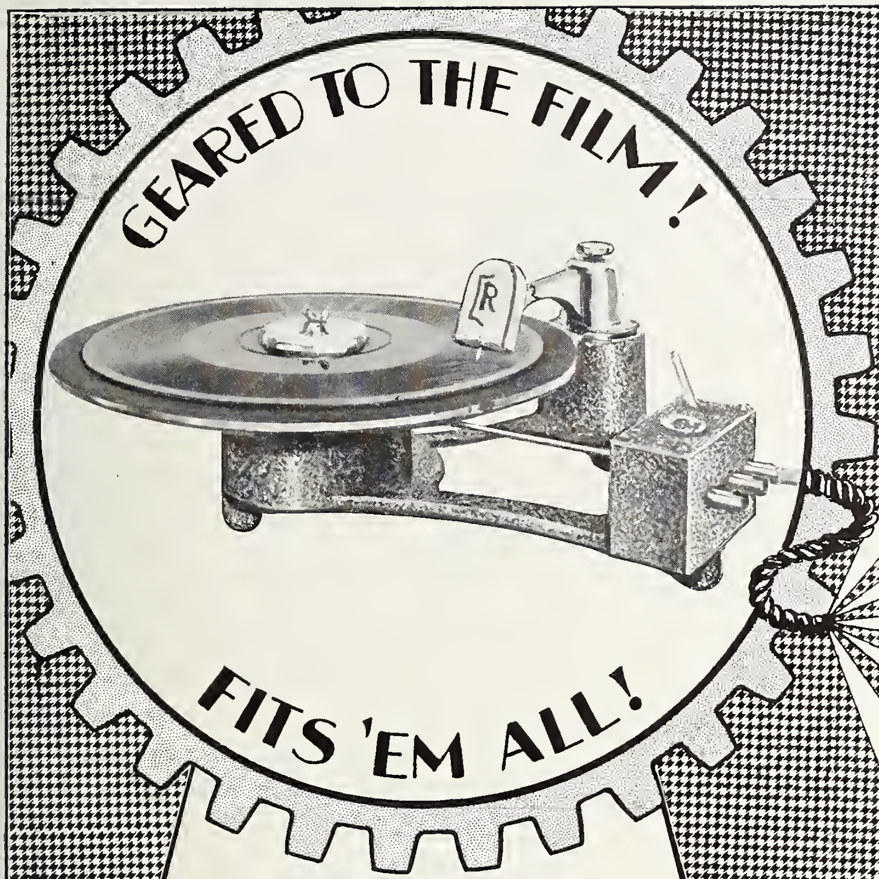

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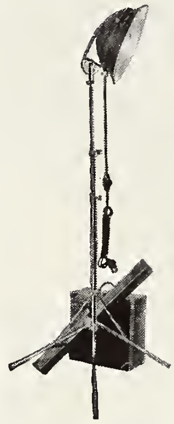

A new and remarkable chemical process applied to the reflectors enables you to take ultra brilliant pictures right in your own home. The new 500 watt No. 15 Fotolite used with the No. 10 provides a light unsur-passed for steadiness and power.

No. 10 and No. 15, complete with carrying cases (without bulb) $36.00
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A small, compact, convenient, carrying case for the Filmo 70-D with telephoto lenses attached. It also provides ample room to accommodate needed accessories and extra rolls of film. Made of heavy sole leather with sturdy brass fittings. Plush lined throughout.

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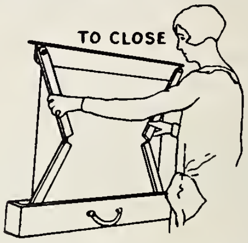
CULLEN RADIANT SCREENS



The satin-finish beaded screen that gives excellent brilliance with exceeding depth and definition. It is self contained in a portable, strong and durable leatherette case, light in weight yet rigidly constructed. It opens easily in one motion by an upward pull. Made in sizes from 22″ x 30″ for $17.50 to 45″ x 60″ for $45.00.

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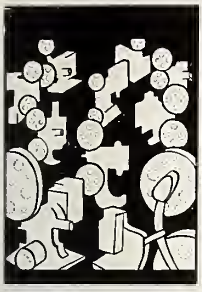
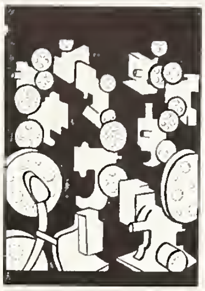


EDITORIAL



SOMEONE recently asked if the Amateur Cinema League maintained a laboratory. The answer was about to be negative until a discerning member of the headquarters staff pointed out that the offices of the League are, in themselves, an actual and intensely practical laboratory. The facts are these:

¶ A League member plans a certain adventure in filming. He writes to the consultants at headquarters, outlining his project. His outline may be accompanied by specific questions or it may be merely a request for an opinion "in the premises," as the legal people put it. The League's machinery begins to operate and this member has a letter from the technical department indicating the feasibility of what he has planned, pointing out difficulties and suggesting ways of surmounting them. It may be that specific equipment is "indicated," as the doctor says. It may be that some other members have recently accomplished something parallel and this experience is passed on. The photoplay department (under which name, for want of a better, is included the whole matter of advice and consultation on the subject matter of all kinds of films) advises this member on the story or plot—the idea that the member wants to set forth — the scenario — the road map of the development of that idea—and on the continuity—the specific directions for carrying out the idea. The experience of other League members and of commercial film producers is brought to bear upon the problem in hand.

¶ With this aid from the League's consultants, the member builds his plan in greater detail and again submits it for final comment and suggestion. He is certain to have his enterprise considered from the amateur viewpoint because the Amateur Cinema League deals "from soup to nuts" with more amateur filming plans than any other existing agency. Film manufacturers see more amateur films than are sent to League headquarters but they see them once or, if editing and titling are involved or duplicates are ordered, two or three times and for specific and definite purposes which often preclude a general examination and comment.

¶ The League member, having completed his plan, after consultation and liberal discussion at League headquarters or by letter, begins filming. During the actual shooting, he frequently wants more advice and gets it by letter and telegram. Then he sends the first result to the League offices for examination and comment. Retakes are sometimes advised. The whole question of editing and of titles is considered.

¶ Finally, the film is completed, after the member himself, the League's consultants and, not infrequently, other League members who may have valuable suggestions have worked over it. In many cases a print is given to the Club Film Library and the finished picture goes on a visit to the amateurs of the world. The story of the whole adventure is told in MOVIE MAKERS.

¶ Here is a laboratory that operates from plan to complete performance. It is a laboratory the attitude of which is unique because it has no parallel in any of the excellent studios and experimental departments of commercial producing companies. It does not operate from the viewpoint of pure science, without regard for practical application, because it must never suggest things that amateurs cannot do. It does not presuppose complex equipment but sets its own limitation which is measured by the equipment which the average amateur can conveniently acquire. Like the Amateur Cinema League and MOVIE MAKERS, it is not professional and its expertness is the expertness of him whom it serves—the Amateur. Every League member who does not use it misses the amateur's unique opportunity.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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Photographs By H. Armstrong Roberts

WHEN JACK FROST SETS THE SCENE
New Worlds Of Charm Await The Winter Filmer

JAN 28 1930

MOVIE
MAKERS

FEBRUARY, 1930

THE FOURTH SEASON

Data On Winter Filming In Black And White Or Color

By Walter D. Kerst

THE fourth season is still a future pleasure so far as many amateur movie makers are concerned. All amateurs of colder climes should realize the sport they are missing until they learn the joys of winter shooting, to say nothing of the variety of films they could add to their personal libraries! It is possible, you know, to become bored with shot after shot of green grass, trees and budding flowers. A swirling snowstorm or the crystal beauty of lengthening shadows on snow and ice can be as delightful and as interesting as the most idyllic summer setting.

Winter filming is no more difficult than that of summer. Still, there are certain facts that must be taken into consideration if successful results are to be obtained. The winter sunlight is much weaker than that of summer and, hence, more exposure must be given. More specifically, if a scene in summer calls for an exposure of *f*:8, the same scene in winter, under the same lighting conditions, will require a stop of *f*:5.6. This last statement should not be taken too literally. Exposure rules and guides must be mixed with a liberal amount of common sense. Conditions of the atmosphere will necessitate a change of exposure, even though the light source remains the same. The presence of snow on the ground will aid materially in cutting down the time of exposure since it acts as a reflector. In some cases it may even compensate for the increased exposure considered necessary because of the lessened strength of the sun during the winter months. In such a case, a subject calling for an exposure of *f*:8 in midsummer might call for the same stop in midwinter.

The early and late hours of the day in winter call for considerable increase in exposure over the midday hours. A good plan would be to work out a personal exposure schedule, as it were, designating the hours of the day between eight and ten in the morning as the early period and the hours between three-thirty and five in the afternoon as the late period. Ascertain by a few actual tests the correct general exposure for these hours, making a change only when individual conditions call for it. One of these conditions has already been suggested, namely, snow. The presence of a white or light-colored object reflecting light on the scene will call for a smaller diaphragm opening. A dark gray, brown or red object will absorb more light than it will reflect and hence a larger diaphragm opening will be used. In other words, a change of environment usually means a change in exposure, even though the light source remains the same.

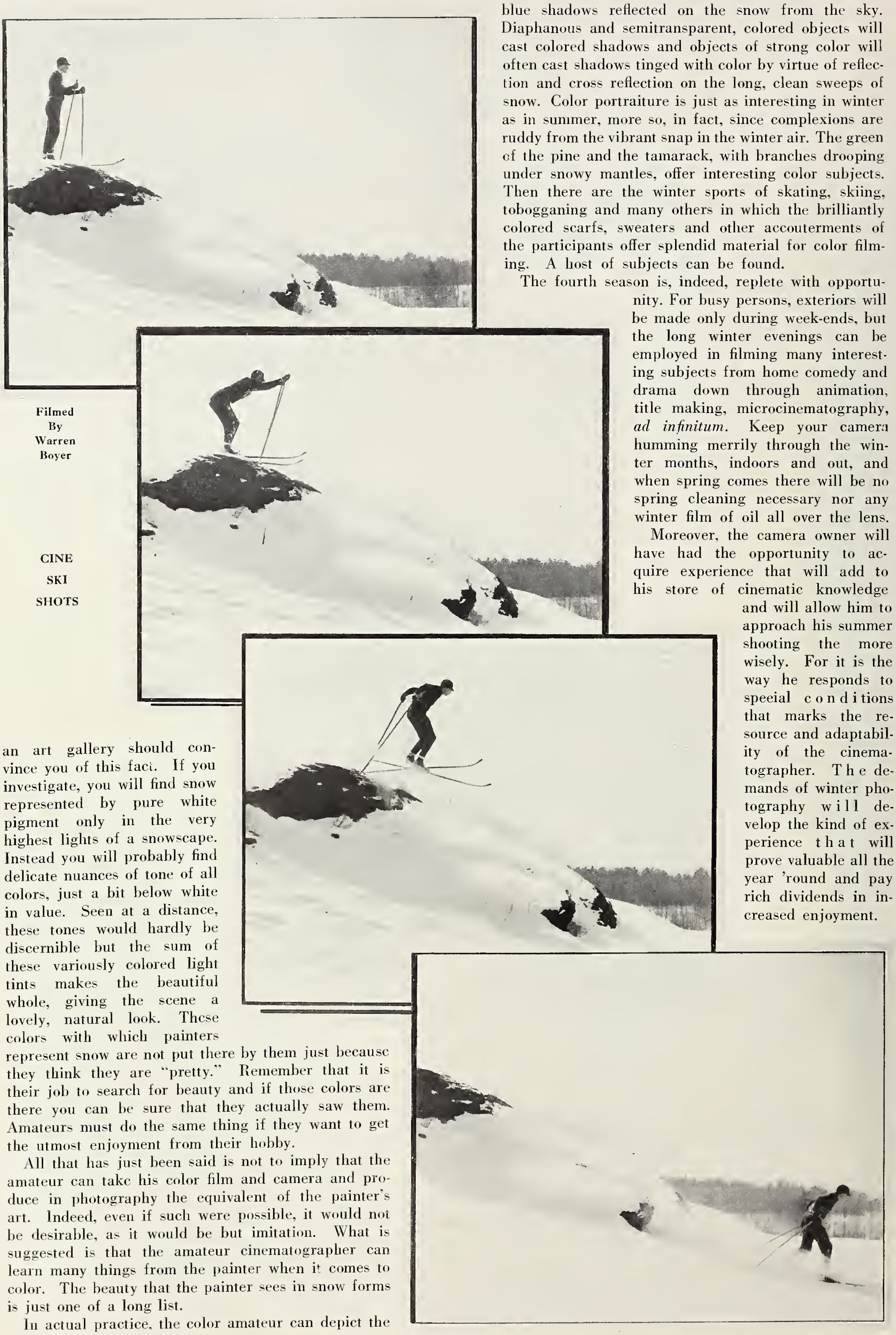
In shooting a snow scene in which figures or objects are fifteen to twenty feet from the camera and in which a generous expanse of snow is included, calculate the exposure for the snow. If a longer exposure is given so as to obtain detail in the objects and figures, the snow will appear on the screen as a blank white space, having lost all its beautiful gradations. Don't worry about the figures or objects appearing in many cases as dark gray or black spots, with but little detail in them. Figures at fifteen to twenty feet do not show appreciable detail in any kind of scene, unless they are enormous in size. When detail is wanted, shoot at a distance of four to eight feet and expose for the figure only. Scenes of this type can be spliced in the film when it is edited.

To get the best results when shooting snow scenes, the use of panchromatic film with a filter is strongly urged. The yellow color filter subdues and holds back the intense blue rays that are reflected from all snow that is lighted by bright sunlight. The panchromatic film emulsion, because of its lesser sensitivity to the blue rays than ordinary emulsion, helps further to retain all those beautiful gradations of light and shade that make snow scenes so delightful. Of course, when most of a scene is entirely in shadow there is not much to be gained by the use of a filter, since it prolongs the exposure needlessly and in gray or dull light the exposure problem becomes acute to one not working with a fast lens.

Two filter factors, one of two and one of four, are sufficient for snow scenes. The four-time filter can be used when the sun is at its brightest, making it possible to use the diaphragm at a normal opening. The four-time filter will give a better rendering of color values than the lighter filter, that is, more gradations of light and shade will be rendered and, therefore, a more truthful and pleasing reproduction of the scene will be evident on the screen. It is suggested, however, that the amateur try a given scene with both filters and judge for himself which is the more pleasing. Individual taste varies and, after all, what is one man's meat is another's poison.

A word about natural color filming in the winter would not be amiss at this point. Contrary to popular opinion, the writer feels that natural color filming is just as feasible and productive of interesting results in winter as in spring, summer or autumn. Perhaps one must be "color-minded" to feel this way but a little thought on the matter will show the reasons why.

To the majority of laymen, as distinguished from artists, be they painters or cinematographers, snow is just "pure white." To artists, however, it is anything but white. A trip through



Filmed
By
Warren
Boyer

CINE
SKI
SHOTS

an art gallery should convince you of this fact. If you investigate, you will find snow represented by pure white pigment only in the very highest lights of a snowscape. Instead you will probably find delicate nuances of tone of all colors, just a bit below white in value. Seen at a distance, these tones would hardly be discernible but the sum of these variously colored light tints makes the beautiful whole, giving the scene a lovely, natural look. These colors with which painters represent snow are not put there by them just because they think they are "pretty." Remember that it is their job to search for beauty and if those colors are there you can be sure that they actually saw them. Amateurs must do the same thing if they want to get the utmost enjoyment from their hobby.

All that has just been said is not to imply that the amateur can take his color film and camera and produce in photography the equivalent of the painter's art. Indeed, even if such were possible, it would not be desirable, as it would be but imitation. What is suggested is that the amateur cinematographer can learn many things from the painter when it comes to color. The beauty that the painter sees in snow forms is just one of a long list.

In actual practice, the color amateur can depict the blue shadows reflected on the snow from the sky. Diaphanous and semitransparent, colored objects will cast colored shadows and objects of strong color will often cast shadows tinged with color by virtue of reflection and cross reflection on the long, clean sweeps of snow. Color portraiture is just as interesting in winter as in summer, more so, in fact, since complexions are ruddy from the vibrant snap in the winter air. The green of the pine and the tamarack, with branches drooping under snowy mantles, offer interesting color subjects. Then there are the winter sports of skating, skiing, tobogganing and many others in which the brilliantly colored scarfs, sweaters and other accouterments of the participants offer splendid material for color filming. A host of subjects can be found.

The fourth season is, indeed, replete with opportunity. For busy persons, exteriors will be made only during week-ends, but the long winter evenings can be employed in filming many interesting subjects from home comedy and drama down through animation, title making, microcinematography, *ad infinitum.* Keep your camera humming merrily through the winter months, indoors and out, and when spring comes there will be no spring cleaning necessary nor any winter film of oil all over the lens.

Moreover, the camera owner will have had the opportunity to acquire experience that will add to his store of cinematic knowledge and will allow him to approach his summer shooting the more wisely. For it is the way he responds to special conditions that marks the resource and adaptability of the cinematographer. The demands of winter photography will develop the kind of experience that will prove valuable all the year 'round and pay rich dividends in increased enjoyment.

A DEFENSE INHERITED

What The Amateur Can Learn From Hollywood's Mistakes

By Roy W. Winton

THE movies are banal. The movies are sensational. The movies are cheap. The movies ruin fine books and stories. The movies are false in sentiment.

How many of us have not joined in this chorus in the past? How many of us have not arrived at a *parti pris* about the professional films and have not refused to look at new evidence?

It is easy to imagine the average movie amateur—in those departed days when the commercial films were silent—polishing off the whole question of professional movies with some such line of thought as this:

"Certain things are obvious. Professional producers are engaged in the business of purveying entertainment for profit. Their past experience has indicated that greater profits will come from mass sale than from class sale and they are primarily concerned with turning out products for the millions. They know their market and they must offer what the market demands. They have shown a very healthy and praiseworthy desire to improve the quality of their film offerings of late and frequently a producer takes a loss on a large production, pretty well knowing in advance that it will be a loss, because he wants something to his credit that is, in his own opinion, artistic. The general average of professional silent photoplays has risen from year to year and the mass is shown more and more footage that can win the approval of the class. But, while all of this is true, the fact remains that most movies are banal, sensational, cheap, false and spoil fine stories. If they make money for their producers, well and good, but why don't the producers stick to their knitting and turn out material for the millions and stop talking about art? Why do they continually try to capture the class patronage with their mass products?"

There this average amateur might have arrived and there he probably stuck, considering the professional movies as a closed incident so far as he was concerned.

The events of the last two years in the professional movie world have put the movie amateur in a very novel position. To put it bluntly, the commercial producers have gone out of the movie business into the stage entertainment business and their present product of talking movies is fare not for devotees of movie art but for patrons of stage entertainment. The movie amateur is the inheritor of the silent films and he may well examine his own past criticisms in the light of his present possession.

Before taking up the inquest, it is certainly the part of fairness to recognize some of the fine things the commercial producers reached before they went into eclipse as movie makers. Such plays as *The Patriot*, *The Crowd*, *Sunrise*, *Ivan the Terrible*—if it can be called a play—*The Last Laugh*, *Seventh Heaven* and—to go into frank melodrama—*The Man in the Iron Mask* and *Stark Love* prove that, whether as good business and good art or as good art and poor business, commercial producers were presenting photoplays that knock our stenciled strictures into cocked hats.

It is to be doubted whether professionals tried to capture the class trade at all with films like these. More probably they represented the natural emergence of art from commercial experiment because it is inherent in the human being to want to better every product and, even if studio owners were cynically profit-hunting, their employees developed pride in accomplishment. An entire industry with scores of thousands of workers should not be indicted *en bloc* for lacking normal human stimuli and impulses.

Now that the silent movie is ours, as amateurs, let us see what of the old, familiar *cliches* of damnation we have courage to apply to our own art. In evaluating a photoplay, the intelligent critic of films must look for excellence and must condemn its absence according to the fashion in which a particular film does its best in its own medium. He must not expect from the motion picture the same performance that is offered him by other art forms. He must conclude, once and for all, that a motion picture is not a pictured stage play and cannot do the things that stage plays can do. This is something that commercial producers never learned, although some of their employed directors and cameramen did their best to tell them. Their critics accepted the producers' evaluation, although criticism of movies, using the criteria of the stage, is as stupid and antiquated as would be criticism of painting, using the standards of architecture or music. Nevertheless, the majority of the critics of daily newspapers and weekly or monthly magazines even now apply to silent photoplays the yardstick of spoken drama. Do we, as the amateur owners of the silent movie, still apply this false measure?

Taking up the bill of particulars, in detail, let us see whether we, as amateur possessors and producers of silent films, cannot understand the reasons for and possibly learn from the failures of the commercial producers of former years.

The movies are banal. This quality is shared by the greater part of life because the greater part of life is lived not in unusual situations but in ordinary and familiar situations. Let us imagine—those of us who claim to be subtle—how interesting our lives would

(Continued on page 111)

PRACTICAL DEVELOPMENT

A Continuation Of The Discussion Of Home Laboratory Work

By Herbert C. McKay

THE actual practice of photographic development is a very simple procedure if a few pieces of apparatus are available. Of course, the most important of these are the tanks and racks. There are four types of tanks and racks adapted to motion picture development. These are the ordinary, deep tank, the drum rack and tray, the pin-cross rack and tray and the spiral rack and round trays.

The deep tank is a square, narrow tank, usually of wood, which is filled with developing solution. The rack is made of wood in the form of a square which will just fit into the tank. The film is wound spirally around this rack and immersed in the solution. Deep tanks are usually used only in professional laboratory work.

The drum rack and tray is simply a large cylinder of wood or other convenient material around which the film is wound. A shallow tray is so arranged that the drum may be lowered to a position where the film will be immersed in the solution in the tray at the lower part of the drum as it is revolved. This type of developing equipment has found favor among the amateurs of Europe but not in this country. The pin-cross rack consists of two bars of wood fastened at right angles to each other. Non-corrosive metal pins are set in these arms. The film is wound around these pins which serve both to separate and support the loops of film. A square, shallow tank or tray is made to fit the rack. When the film is wound upon the rack, it is merely set in the tray, care being taken to see that there is sufficient solution in the tray to entirely cover the film.

Possibly the most popular form of developing equipment for amateur use is the spiral rack. This consists of a ribbon of metal wound in a continuous open spiral and held in this position by braces on the bottom. Round tanks are provided into which the rack fits comfortably. Such a rack is easily filled by suspending it upon a rewind and rapidly revolving it while feeding the film into the spiral. Racks and tanks of this type are compact in relation to their film capacity and the resulting development leaves nothing to be desired.

In addition to the actual racks and tanks, the amateur technician will need the usual sundries such as a pair of balances for weighing chemicals, one or two glass graduates, a safelight, thermometer, stirring rods, absorbent cotton, etc. The chemicals necessary to start are metol, hydroquinone, sodium carbonate, sodium sulphite, potassium bromide, potassium metabisulphite, potassium permanganate, borax, glycin, caustic soda, citric acid, hypo, common alum and acetic acid.

Preparation. The first requisite for successful developing is the proper kind of place in which to work. This should be a room which, while lighttight, may be readily and fully ventilated. As many amateurs will use either the kitchen or bathroom for this work, the problem of ventilation is quite simple, as the short time during which the room will be closed will not seriously interfere with comfort. Provision must be made in the room for hanging the safelight in a position which will provide adequate illumination, yet which will not give any possibility of fogging the film while working. The table should be provided with a rewind or other supporting pin in case spiral racks are used. It is essential that such provision be made if the racks are to be loaded speedily and accurately. The trays should be placed upon a level table in proper order—developer, rinse, hypo. When the equipment has been placed for the most convenient working conditions, the actual solutions may be prepared.

Mixing Chemicals. Mixing chemical solutions is not simple in the sense that it may be done carelessly but it is very easy if directions are followed and the most elementary precautions taken. In the first place, one must remember that various systems of weights and measures are used in compounding photographic solutions. Those most commonly used are apothecaries', avoirdupois and metric. Most formulae published in this country are based upon the avoirdupois system. Certainly the metric system is the most logical and sensible, but the difficulties of converting the proportions from the avoirdupois to the metric system prevent its wide adoption.

Occasionally formulae will be given in "parts." For example, a given solution may be indicated as being used in the strength of one to ten. This may be regarded as a mixture of one part of the original solution and nine parts of water, or it may be regarded as a mixture of one part of the original solution and ten parts of water. Fortunately, photographic solutions act in such a manner that the slight error involved in interchanging these methods of mixing parts will not seriously interfere with the results. Of course, more careful chemists use the expression, "to one part of solution add nine parts of water," or whatever the degree of dilution may happen to be. In the actual process of mixing, one rule should always be observed, that is, to mix chemicals in the order given in the formula. There are certain formulae originating in Continental Europe in which this order is not observed. However, English and American formulae are prepared in this manner. The reason for doing this is that certain chemicals are very difficult to dissolve in water but dissolve readily in solutions of other chemicals. For example, hydroquinone dissolves far more readily in a solution of sodium sulphite than in pure water.

Another excellent practice is to make sure that each chemical is thoroughly dissolved before adding the next one. Any formula will be found to give the expected results provided the chemicals are carefully compounded and ordinary care and cleanliness are observed in the process of mixing.

The developing and fixing baths are both to be prepared and the solutions placed in the tanks before the room is darkened. The last thing to be done before turning out the white light for the actual start of development is to see that every needed piece of equipment is in its proper place and that the temperature of the solution is reasonably close to sixty-five degrees, that is, between sixty-three and seventy degrees Fahrenheit.

Actual Development. The rack is placed upon its support. For example, in the case of the spiral rack, it is placed upon the winding pin which has previously been attached to the table. The film is wound upon the rack in such a manner that the only contact with any supporting surface is upon the celluloid side. The emulsion is thus left absolutely free and exposed to the action of the solution. When the rack is filled, it is immersed in the developing bath and then raised and dropped three or four times to remove all air-bells. During the development process, the rack should be slightly agitated at intervals of approximately thirty seconds. When development is completed, as indicated either by a time and temperature factor for the developer being used or by the appearance of the film itself, the rack with its film is lifted from the solution. It is allowed to drain a few seconds and then the entire rack is placed in the second tray which contains pure water or water containing a slight amount of acetic acid. This rinsing need not take more than a second or two. The film is then placed in the tank of hypo and left for about fifteen minutes, if negative, or for about five to eight minutes, if positive film. It is then removed from the hypo and placed in the tank of water. A continuous stream of running water is allowed to flow into the tank and overflow across the edges for a period of approximately one-half hour.

After Treatment. When the film has been thoroughly washed, as explained, it is ready for drying which should be done in a room as free of dust as possible. It is placed upon a supporting surface such as a wire screen. From either spiral rack or the pin-cross rack the film can be removed in the form of a loose spiral. By immersing in just sufficient water to cover the film this spiral may be rapidly tightened into a comparatively compact coil. If the film is removed from the water in this condition, the closely adhering turns of the film in the coil force out most of the surplus water. The end of the film is now attached to a drying rack or a small wooden drum and by rotating this drum or rack the film is wound upon it. In carrying out this operation it is essential that the film be wound with the emulsion side out and the turns be made rather loosely. The film shrinks while drying and, if wound too tightly upon the drum, this shrinkage will cause it to break. In the absence of such a rack or drum, the film may be suspended from any convenient support in long loops. All surface moisture should be removed with a pad of absorbent cotton. This will prevent uneven drying, remove foreign matter and tend to eliminate the difference in film density due to the lower ends of the loops drying less rapidly than the upper ends. When the film is thoroughly dry, it is wound loosely upon a spool. This is placed upon a film rewind. Two pads of heavy chiffon-velvet, chamois skin, or absorbent cotton wrapped in surgical gauze are saturated with carbon tetrachloride, although there should be no free excess of the fluid. The film is held firmly between these pads and wound from one reel to the other. Two or three repetitions of this process should remove all drying marks and other foreign matter from the film, leaving it perfectly clean and burnished, ready for printing or projection.

Before concluding, it is advisable to include a little information regarding the control of development. The system in highest favor at the present time, and one which certainly has many points to recommend it, is the so-called time and temperature system. This is based on the fact that a developer of given dilution, allowed to act for a definite length of time at a definite temperature, will produce a definite result in the emulsion. Most developing solutions are supposed to be used at a temperature of sixty-five degrees Fahrenheit. Developers of such strength that they will produce full negative development in about fifteen or twenty minutes at this temperature are the most widely used for ordinary purposes. Many formulae, and, in fact, all of them intended for tank developers, have the time and temperature factor given. Motion picture negative film may be developed in almost any good negative developer, although the metol hydroquinone combinations are the most popular. The very finest quality is obtained through the use of a developer such as glycin and, although this is a developer which is supposed to be difficult to use, the fact is that it presents few, if any, more difficulties than the more prominent developers. When a glycin developer is used, it may be used in a dilution requiring from thirty to forty-five minutes for development. On the other hand, positive films are almost always developed in metol hydroquinone at a strength which will give complete development in five minutes or less.

Another method of control is the visual method. Although this is excellent in the hands of those who have had considerable experience in photographic development, it certainly is not a dependable method of control for the beginner. Very little advice can be given regarding the appearance of the developed image, although an old-time rule is that the film is ready for fixing when the image is plainly discernible upon the back of the film. Those who expect to control development by visual means should devote at least one spool of film to experimental work. This should be exposed and developed in five foot lengths. Each piece should be fixed and dried before the next is developed and, if possible, tried out in a projector. The development of twenty five-foot pieces of film will give far more important and valuable information than could be imparted in a volume of written instruction. It is quite possible that the first trial at development will not be entirely successful but, certainly, after developing one or two rolls of film the amateur should have no further difficulty in this work.

Those who wish formulae for motion picture developing can secure them by writing the technical consultant of the Amateur Cinema League.

CAMERA-ANGLING A SIDEWALK CAFE
A Diverting Scene From Eugene Deslav's *Montparnasse*

THE MONTAGE FILM

Europe's Contribution To The Art Of Editing

By Harry Alan Potamkin

THE French word, *montage*, is perhaps the most internationally accepted term for the film process which we call "cutting," or "editing." It refers to the arranging of images into a unified organic relationship. In Europe there has evolved, under the influence of the Russians, a special group of film creators whose work is known generically as "the *montage* film." The best-known of these workers is the Ukranian, Dzige Vertov, who made *The Eleventh Year* and *The Man with a Camera*, the latter known in America as *Living Russia.*

Actually, this type of picture has its ancestry in the newsreel and the travel picture. Before the advent of the organized *montage* film we had, as we still have, films assembled or faked from the celluloid clippings of film libraries. Frequently, excerpts of newsreels are inserted in feature films but, instead of giving authenticity to the whole, they often intrude disturbingly different light densities and movements.

An amateur might learn an enormous amount in film construction by assembling a film made up of diverse clippings, selected because of a relative unity of light, movement, imagery and theme. The *montage* film offers the amateur an independent opportunity. He takes his camera and does one of two things. He either collects a variety of unrelated shots which he may later join selectively into a film, or he decides upon a film and goes forth to discover the details which will comprise it. In the former instance, while there is no guiding intention of relationship, the amateur will probably find on looking through his library that he has enough shots which can be made into a short film. When he begins to "edit" this film he will be guided by the same method that controls the *montage* of the amateur who has chosen his theme prior to the shooting of the scene. However, the latter amateur will have acted more deliberately and wisely. He will first have prepared himself for the actual shooting by surveying his locale without his camera, recording in his mind's eye types of faces, categories of groups, settings, etc. Serge M. Eisenstein, the great Russian director of *Potemkin* and *Ten Days that Shook the World*, keeps a notebook in which he records types and their addresses so that he may reach them on need. Hollywood does the same with professional performers and the amateur can keep a similar notebook recording friends, scenes and other possible shots.

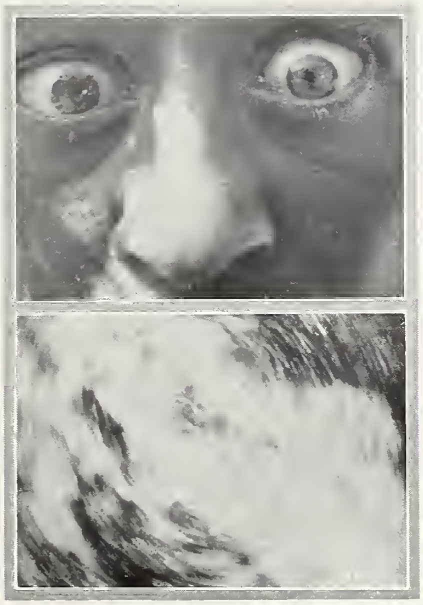
Three professional films may serve as a starting point for a consideration of the *montage* film. The first is Alberto Cavalcanti's *Only the Hours.* I choose this first because it preceded the others in production, because it expresses best the principle of rhythm which defines the good *montage* film and because it has deeply influenced many young Parisian amateurs. Cavalcanti has three motifs in his film, alternating progressively—a news vendor moving through the streets, a drunken hag drawing herself to the waterfront, the city about them. The interrelationship is fluid. One cannot separate the motifs while they are in progress. The amateurs who have been influenced by this film have often missed this principle of fluid interweaving. They have usually had a two-motif film—a simple undetailed story or episode with characters; the workaday city. But these two motifs are usually not dovetailed so that one feels they are inseparable. Moreover, the human episode is usually too insignificant for the proportions of the environment. This false scale of the motifs inflates the episode or crushes it.

The second film is *Berlin, a Symphony of a City*, by Walter Ruttman and Karl Freund. Here the sequences are more sharply delineated one from the other. There is no motif that tells a story as in *Only The Hours.* Not individual human episodes but the City is the pattern. *Only The Hours* is romance; *Berlin* is document. *Only The Hours* is subjective; *Berlin* is objective. Both, however, are more than matter-of-fact records; they are compositions. In *Berlin*, the city day is shown chronologically, the tempo increasing gradually to full speed, then closing abruptly. This is the city of human details but in the pattern, repeated at points, is a moving spiral, a store's ensign, which brings an abstract but moving detail into the human activity and provides an effective motif for the whole.

Vertov, in his *Man with a Camera*, has produced, upon the objective principle of *Berlin*, a film of amazing fluidity with successive images which do not always connect directly with each other. He has, in the typical Russian way, sought to make the images symbolic of the land and has endeavored to include in the film all the various contrasts of the city's life, of human existence—work and pleasure, birth and death. In films of no single continuous narrative the piling up of diversified scenes may increasingly obscure the underlying movement of the picture.

Amateurs frequently attempt to include too much in their films, too many images of too many different categories. Not only does this prolixity work against the memory of the spectator and, thereby, defeat the intention of the film itself but it is also very fatiguing. Mlle. Lucile Derain blundered thus in *Harmonies of Paris*. The very title indicates a too ambitious intention. Mlle. Derain attempted not one harmony but several, succeeding finally in getting less of harmony than of wearisomeness. Had she limited the film to one phase of Paris, the beautiful opening with the Montmartre byways, she would have produced a lyric of the cinema. Similarly the work of Lodz and Kauffmann defeats its expert photography and rhythmic reiterations by going in for too many sequences. The final caption of the film, *Etc.*, neatly characterizes its interminable succession of scenes.

For the amateur's first attempt in the film of *montage*, it would be wise for him to select a simple theme, a document. It might be a romantic document in which the details tell the story of the life of a particular people. Such is George Lacombe's film of the ragpickers of the Flea Market, the locale of *The Innocents of Paris*. In this film, *The Zone*, Lacombe follows the ragpickers from the early hours, when they hunt their wares, to the Sunday, when they sell them at the Clignancourt gate, recording as he goes the rare personalities of the quarter, the unusual sign-boards, the amusements, the incidents of family life, *etc.* It is a unified document in which the regular sequence of the actual details of the ragpickers' lives forms a tale. This film, which will be shown in America, is a fine example of simple, sincere, direct documentation, an excellent model for the amateurs.



SUICIDE

A Startling Moment In The Montage Film, *Berlin*, Of Walter Ruttman And Karl Freund

The American movie maker can find splendid ideas for films of documentation in the exceptional instances of American life or, better, in typical instances—an American lunch hour, American markets, an American Sunday. Every amateur ought to attempt to film his city or a part of it. It would be interesting to compare the data. Humor is possible in the documentary film. Andre Sauvage in his *Studies of Paris* couples his scenes so that the second comments on the first. A lay-figure in a shop window comments upon a preceding scene of a girl in the street. Often these are obvious but the principle is worth consulting.

The film of *montage* and document offers fundamental, manifold and independent opportunities. One need not trouble with human beings at all; there is subject matter in the natural elements. Franken and Ivens found such material in the oily rains of Holland: Blum in Europe and Steiner in America found it in the qualities of water, while Silka in France found it in the barnyard.

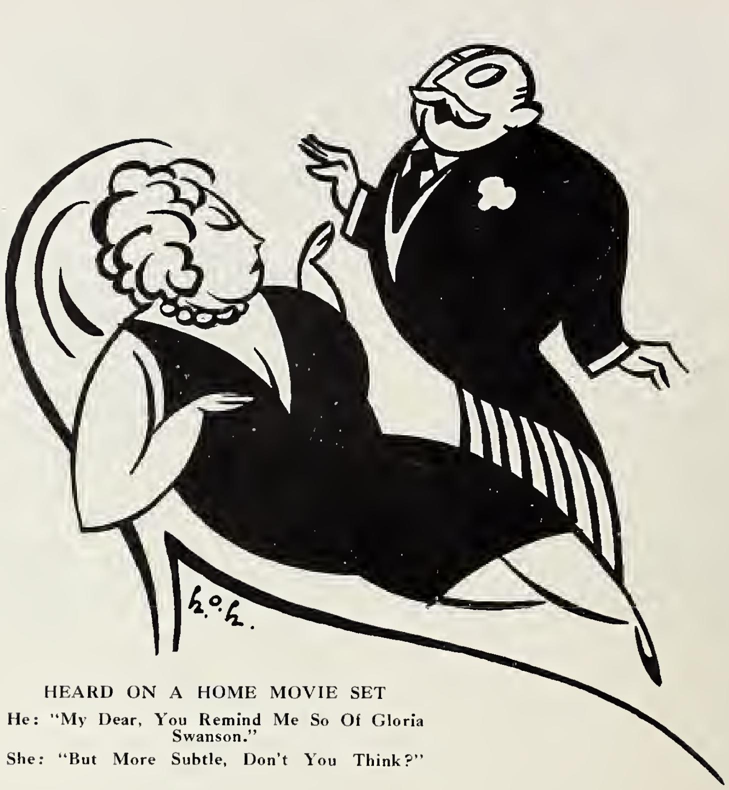
The movement of clouds, grasses, grain and treetops in the wind and the motion of machinery are all open to this treatment. There are many untried possibilities in the simplest relations of motion in familiar subjects. Your reel might not have any other purpose than the presentation of the beauty of motion as portrayed in varied patterns.

ENVIRONS OF THE FLEA MARKET

A Paris Slum Was Epitomised By George Lacombe In *The Zone*

FILM FLAM

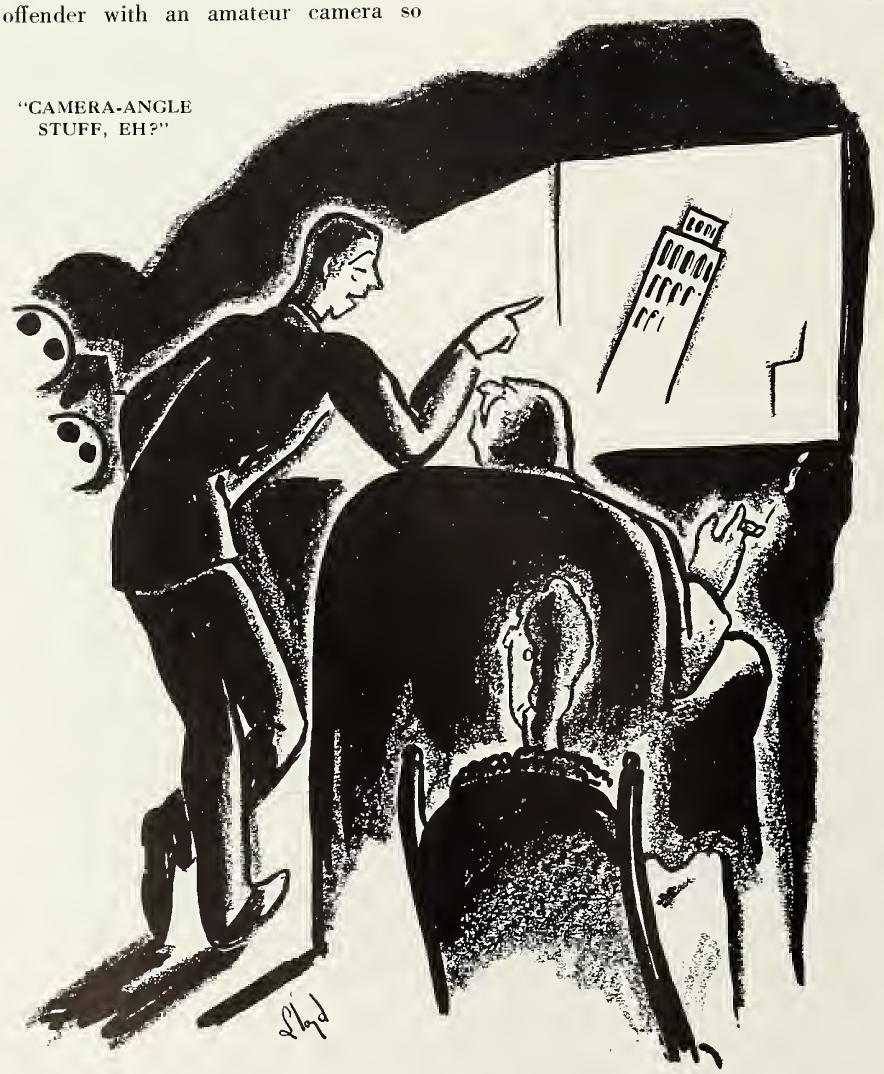
By Louis M. Bailey



HEARD ON A HOME MOVIE SET
He: "My Dear, You Remind Me So Of Gloria Swanson."
She: "But More Subtle, Don't You Think?"

Pointer for West Point

WE are beginning to feel that, after all, we have been prophets crying in the wilderness. In spite of all we have said about amateur movies being the ideal way to analyze in slow motion the faults of one's croquet stroke, backgammon moves, pingpong serve, or even rolling pin technique, we learn from the press that officials of the United States Military Academy have ignored our wisdom completely. It seems there is pressing need to show each cadet just how he looks when cantering around the riding hall on old Dobbin. While this may be treason or *lese majesty*, the inference may be drawn that not all of our future generals produce poems in motion while on horseback. But to overcome these flaws in horsemanship, are the authorities planning to take our tip and film each offender with an amateur camera so that he may study his faults in slow motion until he overcomes them? No, our solution has been completely ignored. Instead, they are asking the government to line the hall with huge mirrors which, to us, at best, seems an inadequate makeshift. However, we do not believe that any affront to *Film Flam* in this matter was intended. Being broad-minded, we attribute it to human vanity. Nevertheless, we still believe that even this frailty could be better satisfied by amateur movies.



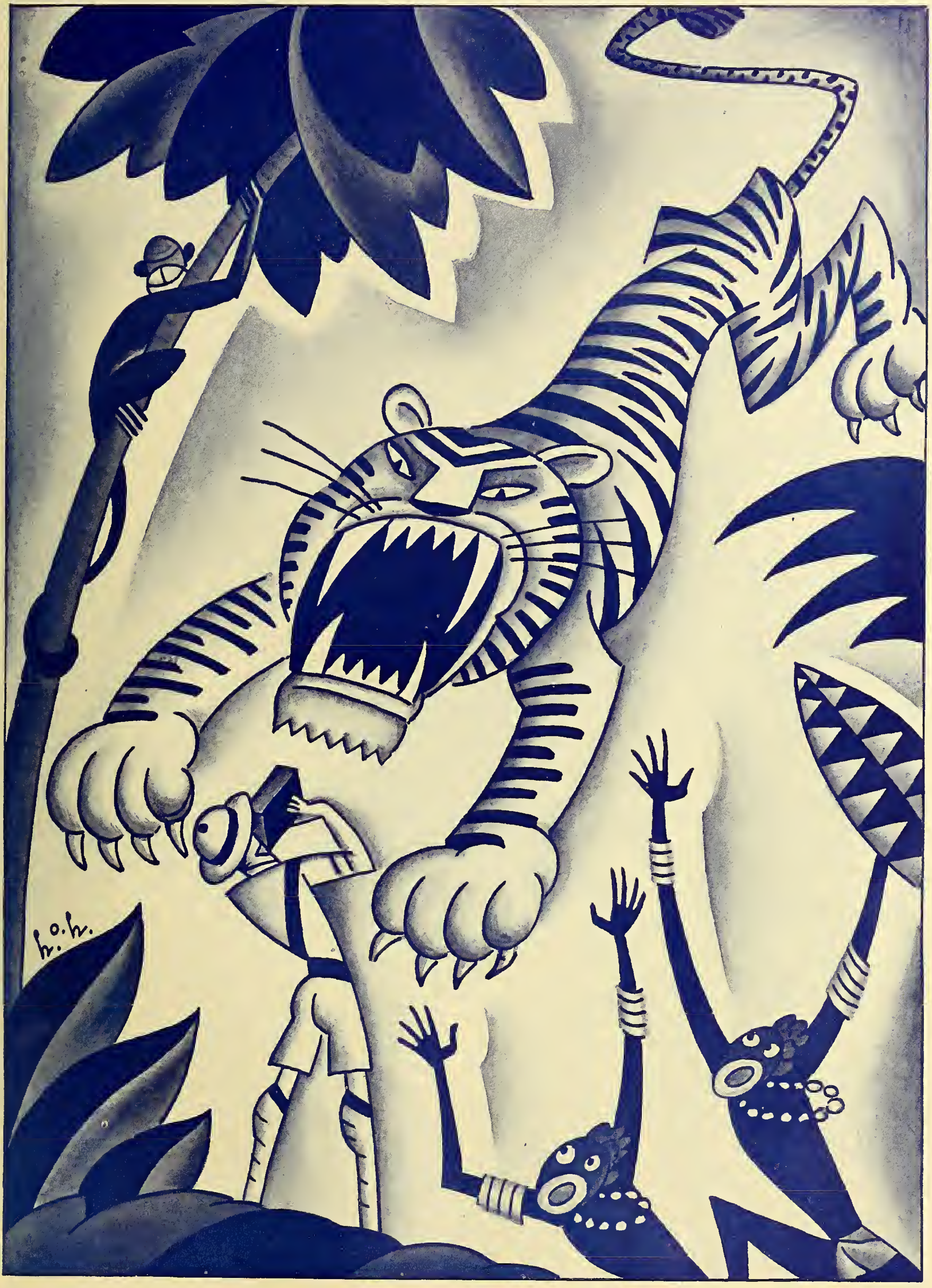
"CAMERA-ANGLE STUFF, EH?"

Ultimatum

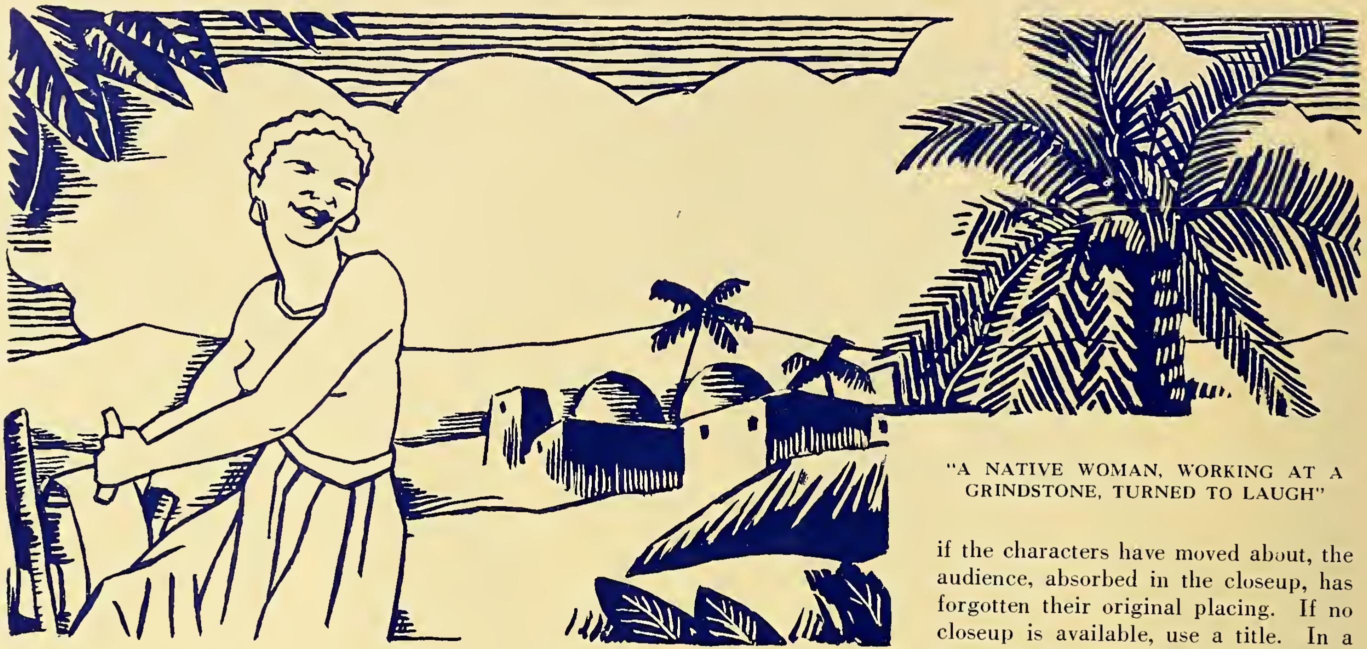
THE colored mammy who has done the Colburn laundry "fo' two generations" was somewhat upset on seeing herself for the first time on the home movie screen. Junior had caught her just as the back yard clothes line broke for the second time and her verbal expostulations were not the sort a "lady" would care to have repeated. This incident on the screen occasioned but a single comment, "If them pitchers start talkin' I's aint never goin' to wash no mo' clothes!"

Fiends for Punishment

WE were horrified the other evening to see a film showing how the religious fanatics of India torture themselves by fastening hooks in their flesh, embroidering their skin with pins, or impaling their tongues with skewers. We left the theatre thanking a kindly Providence for favoring us with a country where this sort of thing is unknown. But we are beginning to doubt that now. It would seem that the Hindu philosophy is beginning to affect even American youth. Our proof—well, one need only think of mothers-in-law, motorcycle cops or insurance salesmen in connection with a song which is just now being bellowed by the younger set, *If I Had A Talking Picture of You.*



THE CLOSEUP FIEND



"A NATIVE WOMAN, WORKING AT A GRINDSTONE, TURNED TO LAUGH"

EDITING—TITLING

Some Formulae For "The Complete Filmer"

By Paul D. Hugon

ALTHOUGH there is plenty to keep the camera busy in winter as well as in summer, nevertheless, by common consent, winter time is editing time. It is not only a good occasion to give the final touches to last summer's reels but it is also pleasant and profitable to pull out the older prints and see what can be done to make them more attractive.

In tackling a new film, the editor's first step is to project everything that was shot, including the poor as well as the good, provided only that it is photographically usable. After each scene the editor makes a written description of it in strictly objective terms. For example, in a scene of a photoplay we might write, "Discover villain at left talking to maid. Hears something, turns to the left, looks." For a shot from a scenic film we might write, "Lake from shore, two canoes, a man in each, glide into the scene and turn away from the camera." Not one single idea which is not actually to be found in the shot should be included in the description. For example, if the analysis reads, "Heavy hears woman's voice," we shall be influenced by the use of the words, "woman's voice," and we shall later be unable even to think of that scene if it is required for the heavy to hear the shot of a gun. Innumerable scenes have been saved from the waste basket by the ability of the editor to look at his material objectively.

Once, in the midst of 500,000 feet of African negative, I found a five foot shot in which a native woman, working at a grindstone, turned to laugh at the joking audience on her left, unseen by the camera. The negative, labeled "Woman grins at audience," was put down as useless. Relabeled, "Woman turns left and laughs," it became part of a good scene, being made to fit in with an old negro who was making sweeping gestures at his cronies and laughing. Cutting abruptly in the middle of one of the man's gestures, he appeared to point to the right and to refer to somebody in that direction. Then the woman looked up and laughed and a title explained that a native chief had as many wives as he needed servants.

These two negatives had been shot both months and thousands of miles apart. They had no connection with each other, but the action, objectively observed and connected skillfully, provided a short sequence and a laugh.

In the manufacture of sequences, closeups of all kinds are most useful, providing the costumes match. Truly, it is with closeups as with the Biblical stone which was rejected by the builders and yet became the cornerstone of the edifice. Do not spurn your surplus footage. Many a despised shot, rescued from the waste basket, has saved the production. A closeup is useful also to replace a missing piece of film. In such a case, cut the scene at any point where the closeup will fit, insert the closeup, and return to the scene. Even if the characters have moved about, the audience, absorbed in the closeup, has forgotten their original placing. If no closeup is available, use a title. In a photoplay, the director who wants his picture to cut well should provide his editor with a plentiful variety of closeups.

After listing all the scenes impartially, try to construct your plot without regard for the scenario. Sometimes you will think of better dramatic values than those originally contemplated.

It is good practice to assemble first and completely the big climactic scenes. Do not begin at the beginning. Begin at the end. If it ends well, it is easy to make it begin well. Film assembling is like running a schedule. By figuring from the result end-backward, you can easily provide for all preceding steps. Work out your climactic scene to perfection, stealing freely from all other scenes to build up suspense. Better to deplete introductions, for which a title can be substituted, than to miss out on the big event.

Do not wait until you have the whole film assembled before projecting. Run individually every major scene and sequence. It is easier to concentrate attention on making a sequence perfect than to remember all the editing details of a whole reel. I have often projected sequences forty and fifty times in the course of editing, noting the required changes and carrying them out then and there, continuing the process until I reached the limit of possible operation and could not improve on the sequence with the material at hand.

After complete assembly and, if possible, before titling, have a total outsider come in to see the film. Tell him nothing about it. Stop the reel after the first sequence and ask him to guess what is going to happen. Even the wildest guess will often reveal to you an *expectation* which shows what you have unconsciously planted. If you have unknowingly given your audience a bad steer this is the best way to detect it. It is no use waiting until the whole film has been projected. Stop the machine at one third of the run and get reactions then and there.

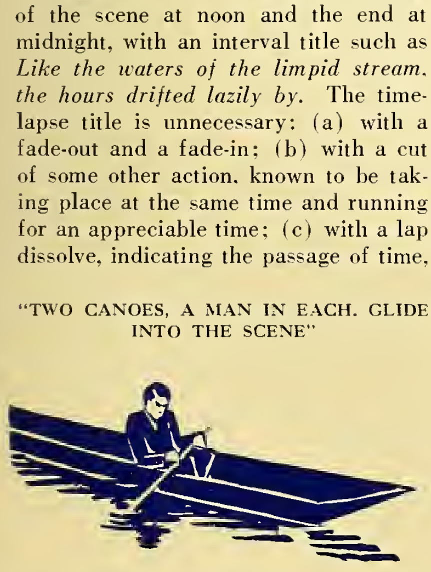
I dropped in on a famous director once while he was previewing a production. At the end of the first reel, I asked, "Why is the heavy going to kill the girl?" There was consternation in the room. What had made me think that? I pointed out one or two minor motions which could be so interpreted and thus saved the film from being unintentionally misleading. The final explanation would, no doubt, have been satisfactory, yet there would have remained in the mind of the audience a feeling that the treatment—meaning the editing, if they only knew—was not quite right. Let an outsider judge. He is unprejudiced.

When everything has been done with editing, all gaps must be filled with titles. Leaving out of account the inartistic and immediately forgotten wisecrack title which does not connect with anything before or after, the sole object of a title is to tell in words what the picture did not or could not show. Photoplay titles, therefore, may be classified as follows:

1. Life-history titles, summing up years too long or too uninteresting to deserve screen footage, such as *Brought up in seclusion by a spendthrift grandmother, George Cunningham found himself, at her death, alone, penniless and friendless.* This will not only sum up past years but plant future improvidence, emotional unbalance, etc. Or *Having been in turn a hash-slinger, manicurist, trance medium and chorus girl, Sylvia Desmond had now turned to serious business.* This makes it easy later to introduce men who "knew her when." It also leaves the ending in suspense.

2. Time-lapse titles. We cannot sit with lovers in a canoe from noon till midnight, so we play only the beginning of the scene at noon and the end at midnight, with an interval title such as *Like the waters of the limpid stream, the hours drifted lazily by.* The time-lapse title is unnecessary: (a) with a fade-out and a fade-in; (b) with a cut of some other action, known to be taking place at the same time and running for an appreciable time; (c) with a lap dissolve, indicating the passage of time, such as from a dark-haired man to the same man grey-haired.

"TWO CANOES, A MAN IN EACH. GLIDE INTO THE SCENE"



3. Scene-substitute titles such as *He stepped right in front of the car,* spoken as the injured man is brought in. Often a scene in the script fails to register. Unless it is vitally dramatic—and even then, sometimes—the effect can be indicated in a title such as *Arthur had expected a better reception.* Of course, it is a lame substitute but it will save a retake. Notice the use of the past tense. The present tense would have been tipping off.

4. Characterization titles. These are usually spoken titles used to save a lot of action such as *"I have not made up my mind yet."* A characterization title gives us an idea of the kind of mind a person has, of his refinement or partial lack of it.

To cover the whole range of amateur films, we can add to these classifications the informative-news title, the sport and topical title, the stimulative-scenic title, the connecting-travel title and the personal title. These classifications have recently been discussed in MOVIE MAKERS.

On the purely technical side of title writing the rules are few but almost absolute:

1. Start a title with words that refer to the scene just gone by; close with words that lead straight into the scene to come, but don't anticipate. For instance, to connect a scene of a mother putting her child to bed with one of the husband flirting in the night club, *Sleepy time to the child was wakeful time to his father.* Note, in passing, the effective parallel, for economy of attention: sleepy time—wakeful time; the child—his father.

2. Do not tip off what is coming. Exasperating is the only epithet to be applied to a title that destroys the element of surprise and anticipation.

WRONG: *Watch him jump a high fence.*

RIGHT: *He has been trained to face hazards of the field.* Use the past tense to describe a cause and that will make it unnecessary to use the present tense or the future to anticipate an effect. This leaves your spectator some thinking to do for himself. It makes him your collaborator rather than your victim.

WRONG: *We reach the city gates.*

RIGHT: *We come upon a cheering sight.* If it is necessary to state that these are the city gates, cut your shot or use two and add another title. *After days of hiking we come upon a cheering sight.* Then comes a scene of a party approaching the city gates. CUT: *The city gates of Damascus were built a thousand years before the birth of Caesar.* Then return to the scene or use another. This illustrates a technique too little known and used in educationals—the informative, past history title. Here is a simple example:

WRONG: *This is a race horse. Note his slender legs.*

RIGHT: *Race horses have evolved a slender frame suitable for high speed.* Here is the past tense again, in past history; cause instead of effect; no tipping off of what you are going to see.

3. No title should be more than thirty or thirty-five words long. A longer title will necessitate type too small to be read in one screenful; it will have to "travel," an inartistic device, or it will have to be split, which is cheating. Keep your titles down to twenty words if possible.

4. No title should contain more than three principal ideas. This is the rule most often violated in amateur and educational productions. Within the footage duration of the longest title used,

(*Continued on page 125*)

THE CLINIC

By Russell C. Holslag

Pan In Winter

BECAUSE of the fact that winter days are short, we find that it is best to confine our photography to that period of the day bounded by two hours after sunrise and two hours before sunset. During this period the light varies in color, in the temperate zone, from a decided orange-red, just after sunrise and before sunset, to yellow and yellow-green. While it is difficult to determine on a fixed filter factor for light which constantly changes, surprisingly good color separation may be had simply by the use of panchromatic film alone. As a matter of fact, the use of a filter late in the winter day is likely to give overcorrection, that is, the reds may appear brighter in the finished picture than the blues and may produce an unnatural appearance due to inverted color values. The fact that many dull days in the winter seldom show light other than a yellowish-blue or gray, even at midday, is another reason why panchromatic film can be heartily recommended even without the use of a filter. In this way many shots of undoubted cinematic value may be made during the winter months, which could not be made at any other time.—*Carl L. Oswald.*

Lighting Refinements

THE interest in special effects gained by use of home lighting units has been sufficiently pronounced to warrant a further discussion of this fascinating winter pastime. The number of variations on a single interior lighting theme is endless; therein lies its attraction. A few basic hints should inspire the amateur to improvise his own variations in lightings, each with a particular charm of its own.

Photograph By Metro

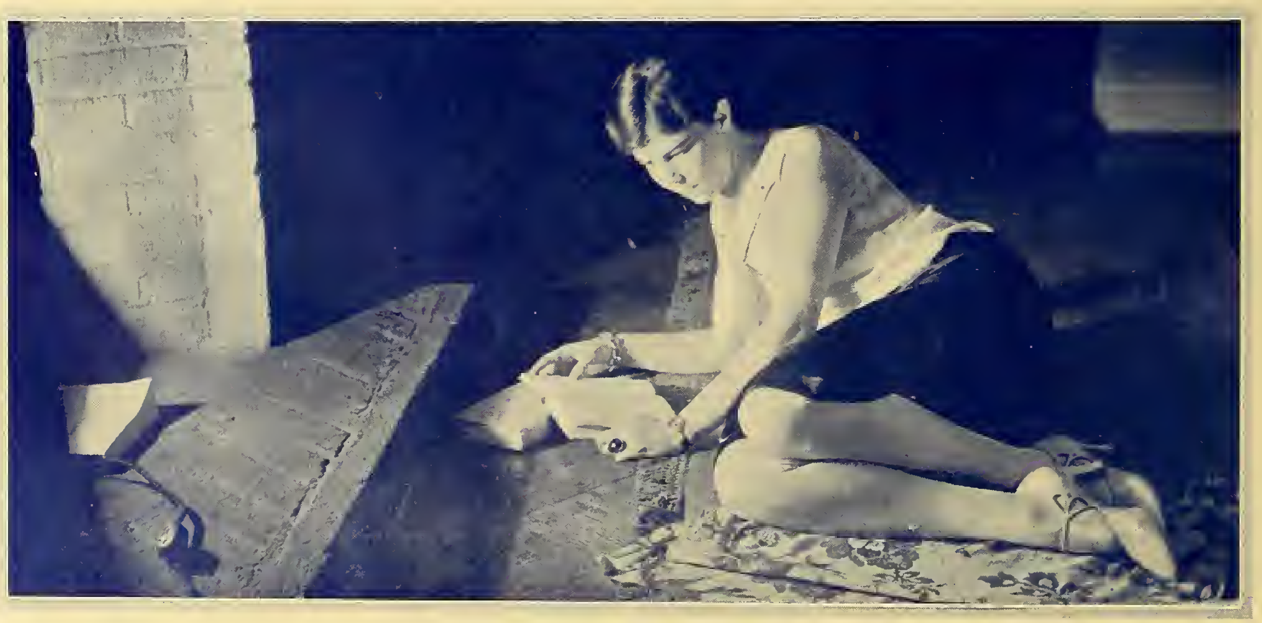
WHY NOT MAKE A LIGHTED LAMP PART OF THE PICTURE?

The fireplace stunt is always effective. Moreover, a "practical" fireplace is not necessary. The fireplace opening provides an ideal niche for a single reflector unit and high-power lamp. Generally, it will be found advisable to prop up the lamp reflector on the brick floor of the fireplace, dispensing with the lamp stand, temporarily. Place the reflector well toward the rear of the opening so that the side walls of the fireplace will act as a light shield. Seat the subject on a low hassock or on the floor and shoot the scene from the side, including a bit of the fireplace, which will be brightly illuminated by the lighting unit. The accompanying photograph shows the effect. Be sure that the light is placed far enough back so that no part of the actual apparatus shows.

If you have an honest-to-goodness fire in the fireplace why not take a picture of it? Impossible? Not at all! Of course, only the flames themselves will show but this will provide an effective bit of novelty and will add verisimilitude if spliced into the sequence described above. In this way, we first have the subject thoughtfully gazing into the fire, then a closeup of the leaping flames themselves. For the latter shot, use panchromatic film as it is more sensitive to the orange-red and yellow of the flames. A lens opening of *f*:2.8 or larger is best. Add plenty of fuel and stir up the fire until it is burning brilliantly; then shoot. You will find it rather warm work but doubtless you will be willing to endure a modified scorching in order to get a full image of the flames in the finder.

Consider the use of moderately high-power incandescent lamps as part of the composition of a set itself. Of course, the scene must be properly illuminated, in the usual way, by a more powerful source of light beyond the confines of the picture, but a spot of light properly placed in the picture itself often adds a definite point of

(Continued on page 113)



Photograph By Russell C. Holslag

"FAKING" THE FIRELIGHT
One Cinelamp In The Fireplace Lights A Charming Study

ALL MODERN IMPROVEMENTS

A Battle-cry For Editing

By Epes W. Sargent

CRITICAL study of amateur cinematographers develops the conclusion that they may roughly be divided into two general classes—those who edit their films and those who do not.

Having established this more or less interesting segregation of the sheep from the goats, let us make a further subdivision of the second group. Once more we find them falling naturally into two classifications—those who have no splicers and those who think it too much trouble.

The first condition may more easily be cured than the second. A splicer which makes editing comparatively simple may be had for a very small sum. No one able to afford a camera is unable to afford a splicer. It is the second and much larger class which is giving the trouble. It is almost hopeless. If Congress will do nothing about it—and probably it will not—then the League should take some drastic action, for these indifferents are bringing discredit upon the amateur world.

In 999 cases out of every 1000, the man who runs shrieking from the room when the exhibition of amateur films is proposed has suffered from one or more of these unedited shows. Generally one is sufficient to implant terrible fear in the heart.

Not long ago we were lured into looking at a couple of reels of unedited film on the plea that the proud photographer had a perfectly swell picture of ourselves. He had, but we paid a terrible price for the sight of a five foot shot, for we had to look at two reels of cinematic junk.

This was the program of one of the reels: a flash of his wife coming down the steps; two people, vaguely described as "neighbors," walking down the street and trying to pretend they did not know the camera was there; a close-in shot of the front steps of a road house with two automobiles passing and containing persons more or less well known to the writer but not recognizable as they shot past; a shot of a baseball game participated in by the above mentioned and some others, constituting the guests at a clambake; a short shot of one of the spectators talking to a strange child of indeterminate sex; the writer and three others sitting on a park bench with nothing to show that they were watching the game; a player making a pop fly, though he had promised to whang out a home run; the child above mentioned, accompanied by three others; the State Camp at Peekskill; three members of the Seventy-first Regiment washing up outside the mess house; Colonel De Lamater's headquarters, without the Colonel; a squad of soldiers marching by; three more soldiers marching by; three more privates washing up; a fine shot of the Hudson, looking north; another shot, looking south; headquarters again, with the Colonel on the job; Colonel De Lamater and three ladies (it's all right—one was Mrs. De Lamater) at a hydrant; another shot of the Hudson; a shot of dress parade; four unknown women in a huddle; more dress parade.

Photograph By H. Armstrong Roberts

"TWO PEOPLE, VAGUELY DESCRIBED AS 'NEIGHBORS,' WALKING DOWN THE STREET AND TRYING TO PRETEND THEY DID NOT KNOW THE CAMERA WAS THERE"

We had to stand for all that and another reel for the sake of the flash of ourselves. Never again! When we told the proud producer what we thought of him, using words of force and of few syllables, instead of indicating penitence, the best he gave us was, "Oh, what's the use. And, anyhow, I haven't a splicer."

We told him with great definiteness that, until he got a splicer and used it, it was a waste of effort to coax us to the sacrifice.

Now here's what he should have done. The shot of his wife should have been added to the other 739 feet of the same lady scattered through every reel. It could be titled *Meet the Wife* and enlivened with judicious wise cracks calculated not to cause domestic friction. The clip of the neighbors should have been added to the 385 feet of similar human scenery. The clambake pictures should have been spliced into other pictures, made at various times, of the fraternal order to which the crowd belonged. The shots at the State Camp should have been elaborated into a loosely running story, starting with the arrival of the boat at the dock and ending with a late afternoon shot across the Hudson. In between, there could have been a ramble through the camp, a call on the Colonel and the impressive scenes of the dress parade.

Then, if you were interested in the Shriners, you could be shown the Shrine reel. If you were a member of the Seventy-first, you could be shown that section and, if you were interested in his wife, maybe you could stand a thousand feet of her.

This chap has been making movies for about two years. He was an excellent still photographer for ten years before that. In his two years he has not made a single cut in any reel of film. If a film breaks he takes it down to the shop where he buys his stock and they splice it for him. He has the makings of a number of good collections but they are scattered through a variety of mediocre reels.

He has some good shots and some remarkably uninteresting but they are all together, just as they came back from the factory. He has never made the slightest effort to assemble an edited film. As a result you cannot get interested in any of his work.

In the professional ranks there are skilled workers who take what is known as "stock" or "library" and edit it into attractive one reel fillers. It's all in the assembling and titling, chiefly the titling. We saw one the other afternoon. There was not an inch of new film except the titles. Probably a dozen photographers had made the shots and turned them in at various times. With skilled cutting they had been turned into a consecutive subject. A professional editor will take 300 feet of 35mm. shots of Hawaii, 200 feet from China and 400 feet from Siam and work them into a travel picture with an introductory shot of a ship leaving dock in San Francisco. That starts the trip. The subtitles carry it along. From 900 feet of shooting, the editor has worked out 800 feet of picture and 200 of title. Very few realize that the titles have made valuable otherwise worthless stuff, perhaps the trim from other travel pictures.

The amateur can do precisely the same thing with his reels, if only he will take the trouble to edit. Of course, the best way is to shoot with some idea of a continuity in mind but it is also an achievement to assemble brief cuts into a running story, connected only by subtitles.

It is the smooth running continuity which turns the trick. You would not be interested in a travel story which started in Paris, went back to London, hopped over to New York for the start of the trip, jumped to Rome, slipped over to the Scotch lakes, dipped back to Italy for Vesuvius and then shot up into the air without conclusion.

It's the same way with a film story. Even loose shots look more interesting if they are connected with a thread of comment. You do not have to work them into a complete story. Just give the semblance of a continuity.

Go over your reels and note just what you have. Pick out all the related subjects. Perhaps you have forty or fifty clips of the baby. Shown one after another, they might interest the immediate family. To interest the outsider, work up a continuity. Give it a title such as *High Spots in a Little Life*. Get the stuff in rough chronological order. Start off with a sub-title, *Our hero made his professional debut at the early age of one*. Pretty soon, shoot in a title which will explain a shot or point out a situation. You do not have to title every scene. Just space the titles in.

Work other collections in the same way. Pick up the mavericks—pictures which have no relation to any others—and work them into a loose collection or save them in your own stock library until you find a film in which they exactly fit. Now take one subject and roughly splice it into shape. Unless you are very close in your calculations, you will find that you can better most shots by cutting a little off either end. But don't cut too close on the first assembly. You will lose frames when you make the final splice, so allow three or four extra frames.

Run the reel through your projector, reassembling if you think a change will improve it. Run it through until you are sure you can make no better arrangement. By this time you should know it by heart.

Now decide just where you need titles and why. Generally there are three reasons for a title—to break a time jump, to explain the subject or to make it more interesting. Decide just where titles are needed. Decide just what you wish to say. Write them out and put them aside for a day or two; then read them again. Some will sound different. They can be made better, perhaps. Keep at it until you are certain you are content and then send them off to be printed, or make them yourself.

Photograph by H. Armstrong Roberts

"OUR HERO MADE HIS PROFESSIONAL DEBUT AT THE EARLY AGE OF ONE"

If you are assembling more than one reel, give each a letter and then number the spaces where the titles go in. Mark the titles A-1, A-2 and so on. When you get them back, splice them in where they belong, make the final cuts on the other splices and, when you show the reel, you can be proud of it.

It means a lot of splicing but this is just as much fun as making pictures if you approach the job in the right spirit. There is more art in assembling a good reel than ever in shooting good pictures. Anyone can aim a camera and get good stuff sometimes. But a well assembled and smartly titled film is a real creation.

Study the newsreels and scenics to see what others do and try to catch the trick. Don't try to be smart through the use of current phrases. Slang changes quickly. The title depending on a current phrase will be horribly old fashioned next year. Write your titles to endure.

Then, and not until then, can you feel that your pictures have all the modern improvements. And not until then will your friends really enjoy your showings.

You will improve the reels here and there as the time passes. After you have built up a long reel on one subject, such as the one made up only of shots of your wife, you can easily dope out some continuity idea which will enable you to make a shorter and more interesting reel from the material in the longer one. You might work out a film presenting a day in her life or, perhaps, a reel of rambles in the country or of her favorite hobby. If the film represents a collection of several years, some of the scenes could easily be worked into a "short" illustrating the rapid change in women's styles. We have seen several amateur collections which present many amusing possibilities for a reel treated in this way. Why not try some of these variations?

AMATEUR CLUBS

News of Group Filming

By Arthur L. Gale

In New York City

THE last meeting of the Metropolitan Motion Picture Club in New York City featured a demonstration of interior lighting equipment conducted by L. X. Champeaux and Russell C. Holslag, technical consultant of the Amateur Cinema League.

Plain front lighting, one unit used in conjunction with daylight, full back lighting and silhouette effects were included in the lighting set-ups demonstrated. Movies were taken of the various stages and the reel, an excellent one, will constitute a helpful demonstration film on interior lighting and will be the first accession to this club's library. Members' questions were answered during the demonstration and Mr. Champeaux concluded with a brief review of interior lighting possibilities.

Films of interior lighting and of athletic exercises, both taken by Lawrence C. Smith, were projected, followed by *Carlsbad Caverns*, screened by H. S. Millar. An open discussion of interior lighting closed the program.

A previous meeting was devoted to a clinic on exposure problems. Members' films were screened for discussion at the end of the program. After a brief business meeting, Herbert C. McKay, F. R. P. S., gave an informal address on how to get the best exposure with particular reference to winter exposure conditions. Russell C. Holslag gave a shorter talk on the use of the exposure meter, presenting all types of exposure meters to the audience during his discussion. Projection included *Our Metropolis*, filmed by E. Jacobson. *Many Times a Day*, the first prize winner in the recent Philadelphia Amateur Motion Picture Club contest, made by W. Theodore Whitaker, and a reel demonstrating movie camera technique, owned by the League Club Film Library through the courtesy of the Eastman Kodak Company. An open discussion of exposure problems and the screening of members' films completed the program.

James W. Moore has been selected as secretary of the club to replace Norman V. N. Merrill who resigned.

A CASTLE AND A CLUB
The Universal Motion Picture Club Of Paterson, N. J., On Location At Lambert's Castle

Amateurs Aid Shut-Ins

LATE programs of the weekly meetings of the Amateur Cinema Club of Toronto, Canada, have featured a practical demonstration of makeup by George Booth and Lawrence Burford, a demonstration of home talkie equipment by G. A. Playfair and screen tests filmed with artificial light. Members are working on a scenario for early production and arrangements have been made for a series of addresses covering every angle of amateur movie making. G. A. Playfair has been added to the list of the club's officers as vice-president.

Through the week preceding Christmas, this active club gave movie programs in all of the hospitals in Toronto. The shows were begun in the Christie Street Hospital where over three hundred men, victims of the World War

(Continued on page 116)

CAMERA!
The Hawthorne Photographic Club Of Chicago, Ill., In Production On *Muddy Waters*

THESE PICTURES
P

"Pan" Brings Out Color Values Never Before Possible in Black and White Pictures

No need to ask which picture you prefer. The beauty appeal of the picture on the right is instantaneous. The remarkably faithful black and white reproduction of the natural color values is apparent at a glance. This is the kind of picture you want. It is the kind that Ciné-Kodak Panchromatic Film gives you.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only reflected colored lights that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values, in varying shades of gray, for "Pan" is sensitive to all colored light. Not only the violet and blue, but red, green, orange, yellow and all other colored light is correctly recorded.

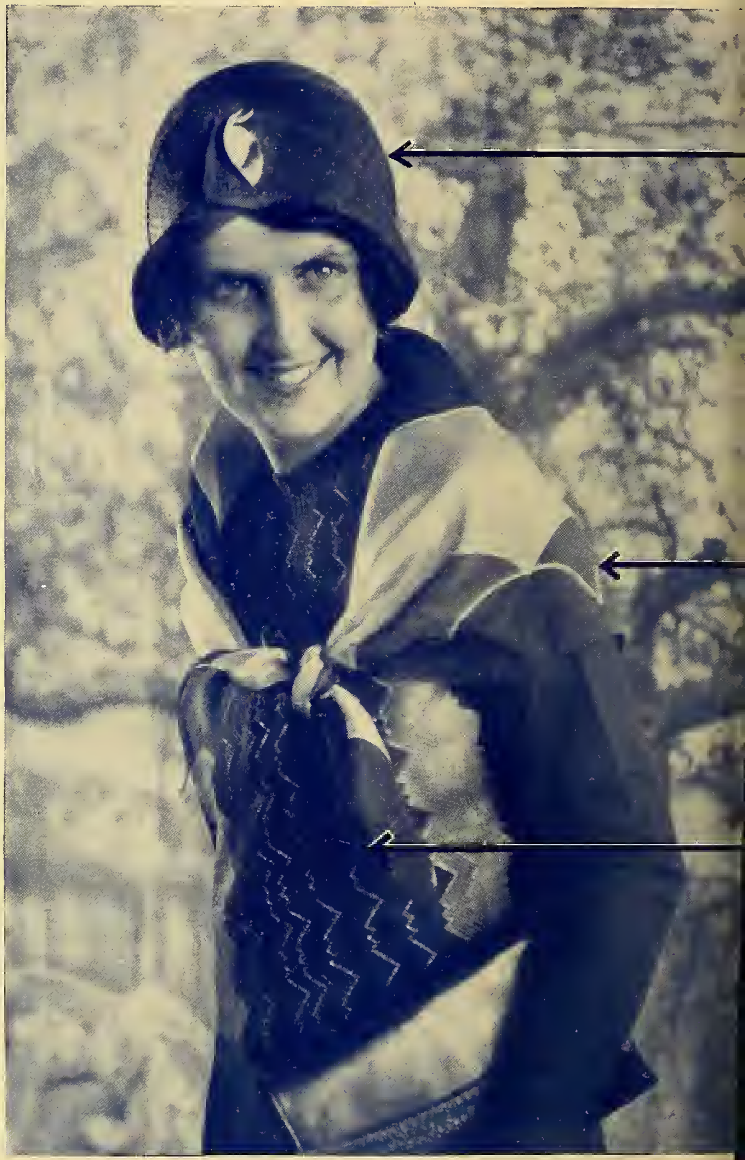
The twin pictures tell the story. The one on the left was made with ordinary film. It shows navy blue as a dark color. Naturally, you expect to see yellow and red reproduced as lighter shades of gray. But they appear almost as dark as navy blue.

Now, look at the picture made with "Pan." Note the difference in color value reproduction. Navy blue appears dark; red, a medium gray; yellow, a vivid, light gray.

That explains Ciné-Kodak Panchromatic Film... it reproduces, in their correct black and white relationship, all the colors of natural light... it gives you the utmost in black and white photography.

Beauty Heretofore Impossible

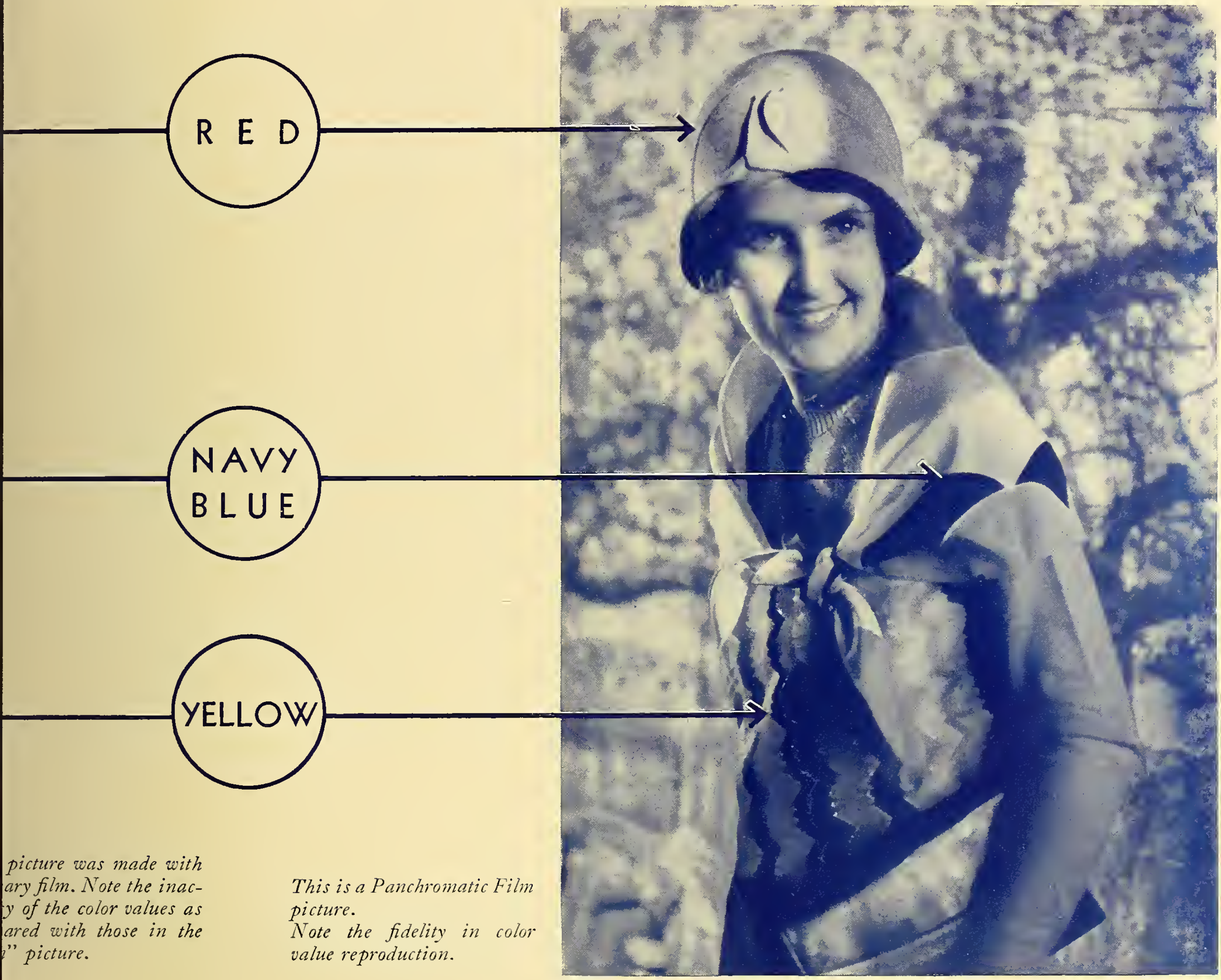
"Pan" opens up a new black and white picture-taking field for your enjoyment. The subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures... all are yours with "Pan."



Daylight loading, "Pan" is just as easy to use as reg
Ciné-Kodak Film. Except for portraiture, the Ciné-Ko
Color Filter is recommended for general use with Ciné-K
Panchromatic Film. In a word, "Pan," like regular Ciné-K
Film, gets the picture, but gives it a new realism, a
beauty, a new quality that you will appreciate.

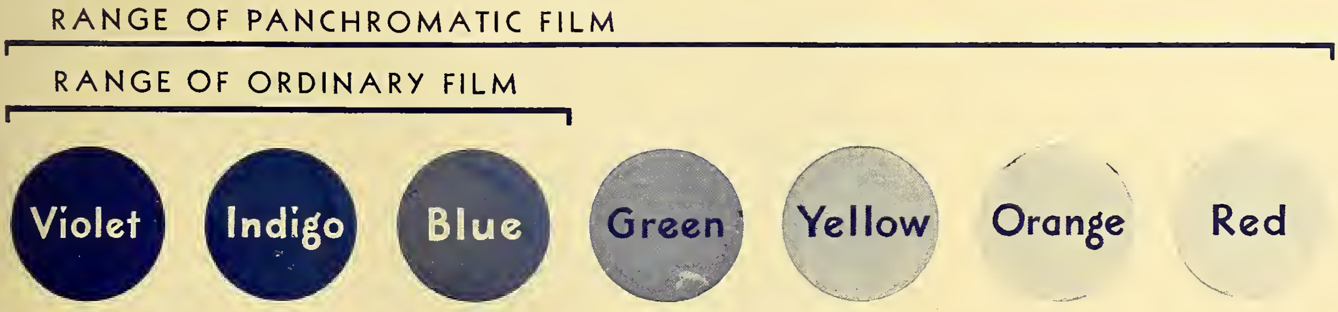
Ciné-Kodak Panchromatic Film is priced at $7.50
100-foot roll, $4.00 per 50-foot roll. The Color Filter
the Ciné-Kodak, Model B, f.1.9, is priced at $2.50; for
Model B, f.3.5, or f.6.5, $1.50. A special Front to ac
modate the Color Filter on such f.3.5 models as do
have a projecting ring in front of the lens, is priced at $

ow the Difference Between
CHROMATIC Film and Ordinary Film


RED
NAVY BLUE
YELLOW

picture was made with ary film. Note the inac- y of the color values as ared with those in the " picture.

*This is a Panchromatic Film picture.
Note the fidelity in color value reproduction.*


RANGE OF PANCHROMATIC FILM
RANGE OF ORDINARY FILM
Violet
Indigo
Blue
Green
Yellow
Orange
Red

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

THESE PICTURES Show the Difference Between PANCHROMATIC Film and Ordinary Film

"Pan" Brings Out Color Values Never Before Possible in Black and White Pictures

No need to ask which picture you prefer. The beauty appeal of the picture on the right is instantaneous. The remarkably faithful black and white reproduction of the natural color values is apparent at a glance. This is the kind of picture you want. It is the kind that Ciné-Kodak Panchromatic Film gives you.

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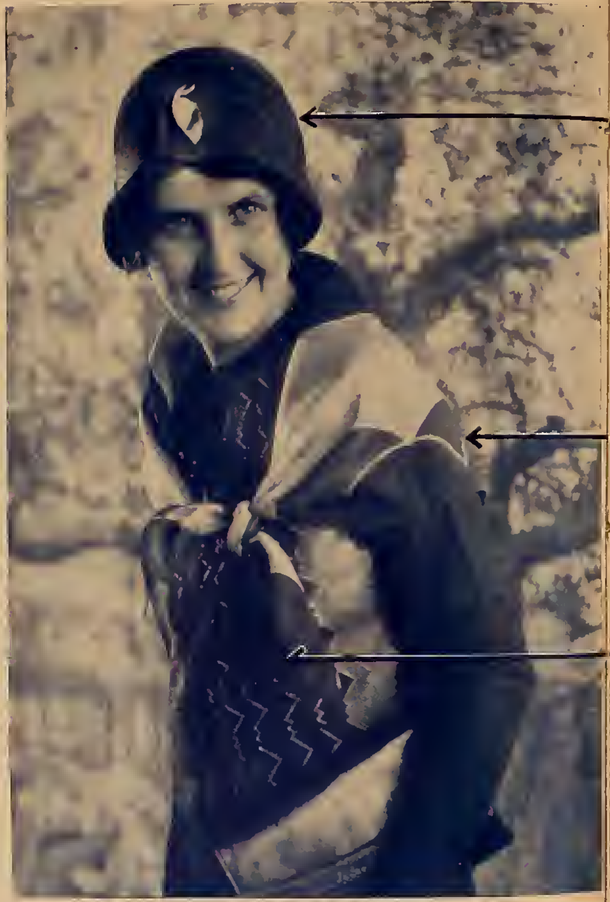
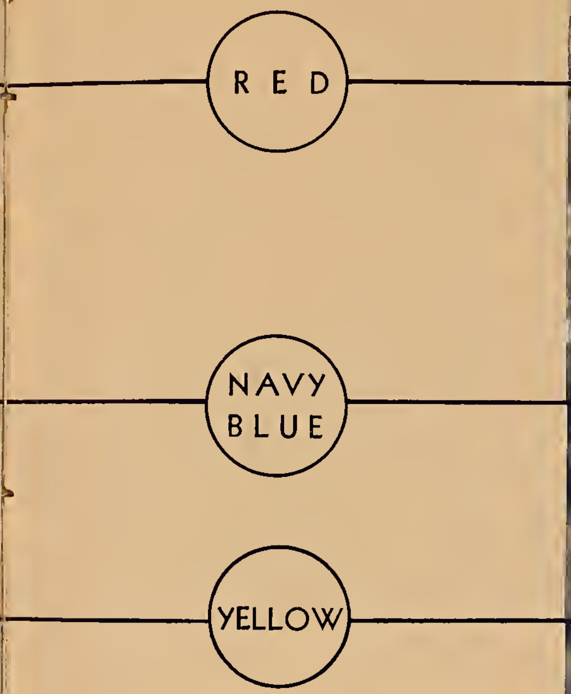
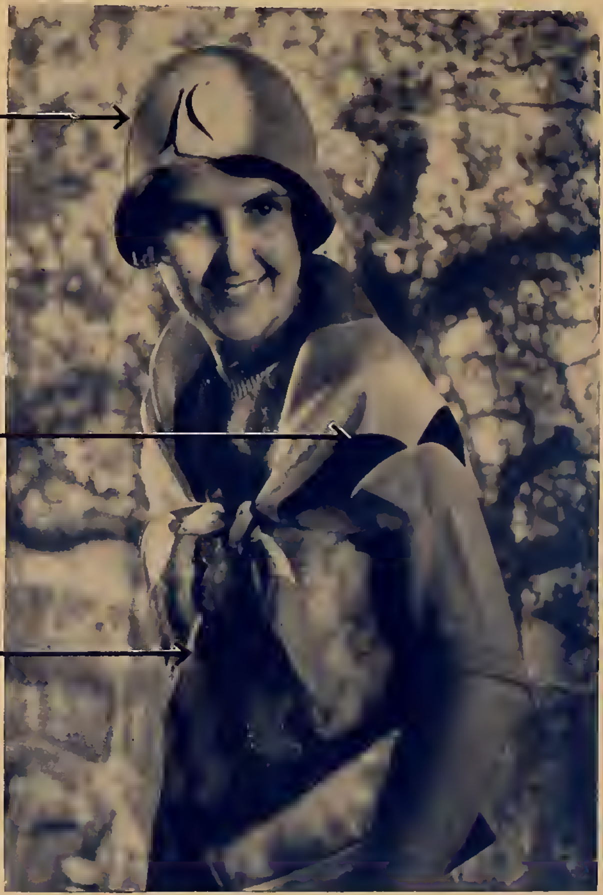




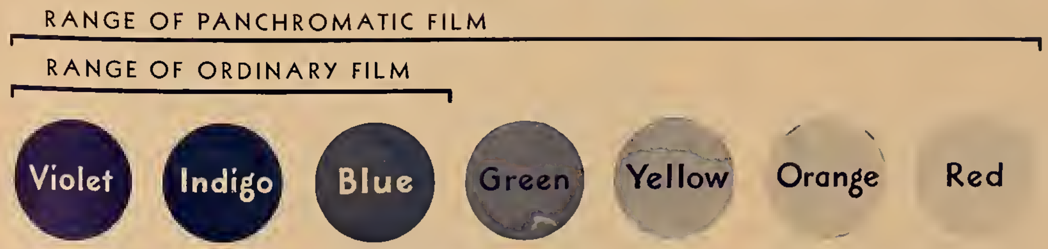


This picture was made with ordinary film. Note the inaccuracy of the color values as compared with those in the "Pan" picture.

This is a Panchromatic Film picture. Note the fidelity in color value reproduction.

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with Ciné-Kodak Panchromatic Film. In a word, "Pan," like regular Ciné-Kodak Film, gets the picture, but gives it a new realism, a new beauty, a new quality that you will appreciate.

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B, *f*.1.9, is priced at $2.50; for the Model B, *f*.3.5, or *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such *f*.3.5 models as do not have a projecting ring in front of the lens, is priced at $1.00.



EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

Photograph By Talking Picture Epics

TIGER BELOW!

Commander Dyott Is Shooting One Of The Unique Animal Scenes In *Hunting Tigers In India*

PHOTOPLAYFARE

Reviews For The Cintelligenzia

By Roy W. Winton

A Lecture Talkie

TALKING PICTURE EPICS, INC., whose president is that veteran of motion picture finance, Frank R. Wilson, and whose board of directors includes Daniel E. Pomeroy, George D. Pratt, H. P. Davison, Jr., and George Palmer Putnam, among others, has produced what, for this reviewer, at least, is the pioneer lecture talkie. *Hunting Tigers in India*, made by the British explorer, Commander George M. Dyott, who is known to the amateur movie world through his presidency of the Expert Film Laboratory, gives an example of a new technique.

Considered as an evening's entertainment and compared to other films of similar subject matter, *Hunting Tigers in India* has all the charm of a Burton Holmes Travelog, where the lecturer presents on film the countries he has visited as a simple traveler, and it has the additional attraction of adventure and danger. Commander Dyott has the good sense to realize that the preparations for a tiger hunt and the approach to the major action cannot sustain audience interest by themselves. In *Simba*, the record of the Martin Johnsons' lion hunt, fully two thirds of the film was taken up with preliminary matters, which is also the case with *Hunting Tigers*. But, while the Johnson film gave only the Johnsons and rather higgledy-piggledy scenes of other African animals beside the lions, the Dyott picture shows the incidentals of Indian life as observed on the way to the hunt itself. There are street scenes, fakirs, nautch dancers, religious fanatics and Hindu rulers. There are also pictures of other animals and other animal hunts besides tigers. There is something for every taste.

Hunting Tigers is a hunting picture, although the Commander's weapon was the camera only, and we miss that amazing naturalness of animal action that is to be found in the record of the Carlisle-Scott non-shooting expedition, which offers the most completely objective film of wild animals in foreign lands that this reviewer has ever seen. It lacks the horror and the sustained brutality of Snow's African pictures and is generally better than Rainey's. It has an authenticity that *Chang* did not achieve. Since the conditions of control could not be obtained in what was basically a big-game hunt for the New York Museum of Natural History, the film does not offer us the carefully scientific pictures of Dr. Raymond L. Ditmars or of William Beebe, which are first-hand scientific sources in themselves.

Photographically, the Dyott film is excellent, although there is no effort to use the special functions of cinematography. The spoken accompaniment is well managed as are the musical synchronization and the sound effects, all of which were, of course, added after the film had been made. The Commander elects to use a platform manner, which seems unfortunate, as the conversational style could have been employed very convincingly, especially as the speaker is discovered reading in his library and merely comes forward to a table to speak. It takes him considerable time to get under way, he is too serious and his attempts at humor are too labored. At the end of the film, the tempo of picture and speaker increases most satisfactorily.

The wide uses of this new medium are at once apparent. Talking Picture Epics plans other films featuring the Martin Johnsons, Dr. Ditmars, Mr. Beebe, Roy Chapman Andrews and others. These will all be lecture talkies. There will be technical modifications, including the use of the conversational style and a kind of counterpoint between speaker and natural sounds from the scene itself.

On the same program, as presented in New York City, with *Hunting Tigers*, was an admirable short subject from Talking Picture Epics, called *Today*—

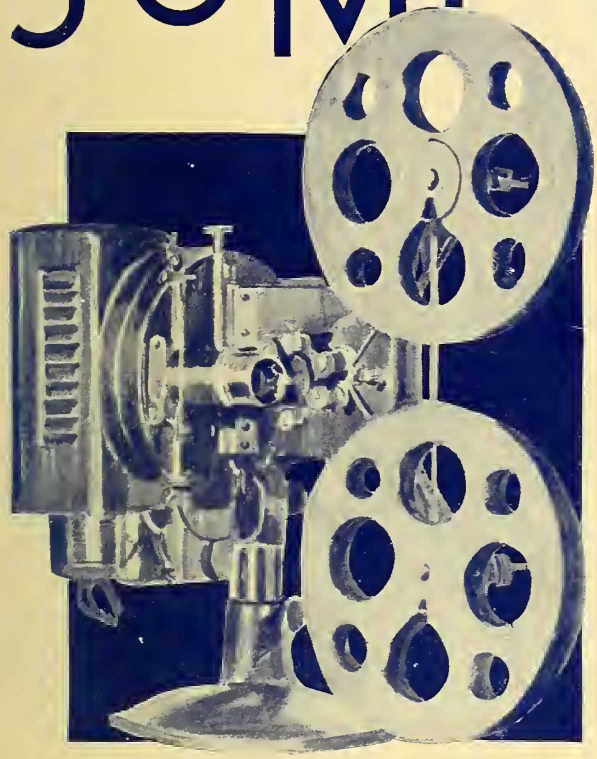
(Continued on page 112)

Photograph By Talking Picture Epics

"WHAT'S THAT NOISE?"

But The Tiger Does Not Seem Very Frightened By The Purring Of The Camera Above Him

No More JUMPY Pictures..



A VICTOR PRODUCT

FOR SHOWING 16 mm FILMS

They Are Always "Rock-Steady" *with the*

VICTOR MODEL 3B PROJECTOR

The VICTOR 16 m/m PROJECTOR gives *permanent* insurance against unsteady pictures that strain the eyes and nerves by flitting up and down the screen.

The adjustable shuttle—an exclusive VICTOR feature—provides absolute *steadiness for all time, without subjecting valuable films to destructive tension or pressure.*

Further protection against the damaging or mangling of films is provided by an automatic trip which cuts off power and light if the film fails to track.

For smooth, brilliant, sharply defined pictures, the VICTOR is without equal. Superior Illumination . . . variable speeds . . . reverse action . . . stop action . . . 50% reserve of motor power . . . an automatic or hand rewind . . . all built into a compact, simply operated and highly efficient instrument, are other features enjoyed by Victor users.

But it is only by seeing the VICTOR that you can appreciate its incomparable performance. Ask your dealer to arrange for a demonstration of the VICTOR MASTER PROJECTOR. *Write direct for complete information.*

VICTOR ANIMATOGRAPH COMPANY, DAVENPORT, IOWA

Make movies indoors

Controlled Daylight with HALLDORSON MAZDAS

In drab February, you have only to walk into your own dining or living room to discover the best movie set you ever had. With Halldorson Mazda lights, you have *controlled* illumination with which to paint your movie picture. A little more shadow here, a little less there, and you can shoot a scene of the friends at dinner, the family at bridge, or the youngsters cutting capers with the kids next door . . . and your effects may be as satisfactory as any that Old Sol ever gave you. If you've been missing the fun of indoor movie making, send today for the brochure "Filmo Movie Making—Indoors." It tells the A-B-C's of this fascinating winter-time indoor game.

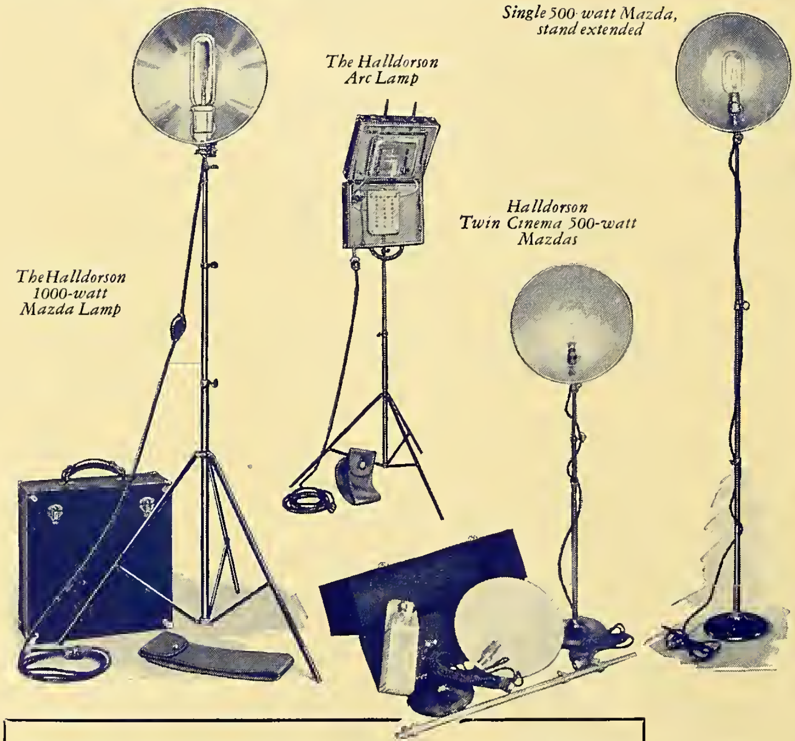
The equipment required for indoor photography is neither complex nor expensive. The Halldorson Arc Lamp is ideally suited for every kind of photographic work, particularly indoor photography. Its twin carbons give a steady, blue-white light. Complete with four-section tripod and heat-resisting glass spark shield. Code MISLA, $65.

The Halldorson 1000-Watt Mazda Light, practical and convenient to use, has a directional reflector and can be raised ten feet from the floor for overhead lighting. It comes as a complete unit with 1000-watt globe, reflector with fittings, 12 feet of cord, carrying case, and four-section tripod stand with canvas case. Code MISOC, $37.50. Same, but with mounting for use of light on table or chair and not including tripod stand. Code MISOD, $31.00.

The new Halldorson Twin Cinema 500-watt Mazdas, used together, are more flexible than a single 1000-watt light. Separately, they are indispensable for reducing heavy shadows and assisting daylight. The two units, complete with stands, bulbs, cords and twin case, Code MISLW, $35. One unit, with stand but without case, Code MISLS, $13.50.

The Halldorson Diffuser is a requisite for softening illumination from Mazda lamps, particularly in close-ups. Code MISLY, $2.50.

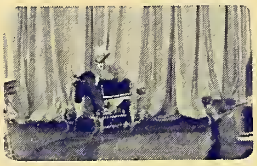
Taking an indoor movie scene. Note the position of the lights and of the Filmo camera


Single 500 watt Mazda, stand extended
The Halldorson Arc Lamp
Halldorson Twin Cinema 500-watt Mazdas
The Halldorson 1000-watt Mazda Lamp

The scene resulting from the set-up shown above. Notice the clean-cut modeling of the faces and the impression of depth secured by using two properly placed Halldorson lights, the Arc and the 1000-watt Mazda

FEBRUARY FILMO LIBRARY RELEASES

These films may be purchased or rented from your Filmo Dealer. Mark Coupon for February Library Release Bulletin.



FELIX IN TWO-LIP TIME. One 400 ft. reel. $35; Code MUFGA.

DOG AND PONY CIRCUS. One 100 ft. reel. $7.00 Code SPASG.

BELL & HOWELL

Bell & Howell Co., Dept. N, 1843 Larchmont Ave., Chicago, Ill.

with *Filmo* equipment

Movies in miniature with B & H *Character Title Writer*

Making titles for your movies is only one of the scores of uses of the B & H Character Title Writer. Because of the fixed camera stand for Filmo 70 cameras, the permanent lights, and the accurate focusing apparatus, the Title Writer makes an excellent stage for interesting miniature sets.

With a little experimentation, you can construct your own models and your own scenery for a miniature photoplay with infinite possibilities in the direction of serious drama or side-splitting farce. The joy of the Punch and Judy show, for instance, is nowhere so keenly realized as when it is filmed in action on your B & H Character Title Writer and it is as joyfully easy to do.

The photo shows the Character Title Writer rigged up with a home made stage set. Sister Jane's cartoon doll, "Ignatz" is rescuing "Felix the Cat" from Junior's bloodthirsty tiger. Write your own scenario, make your own actors, set your own stage . . . and the sport is on.

And when you've made your miniature movie, use your Character Title Writer for making titles, and the Film Editor for cutting and splicing them in, or rearranging your sequence. Write for literature on editing and titling equipment or ask your dealer to demonstrate.

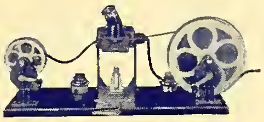
Scene from "Ignatz Comes to the Rescue," staged and filmed with the Character Title Writer. The Title Writer complete, Code MISIO, $36.

B & H Rewinder Outfit

Consists of geared rewinder itself and reel or spool holder both mounted on hardwood base. The Convertible Film Splicer and the B & H Picture Viewer may be added later to make a complete Film Editor outfit. Price $6.00, Code MISLO.

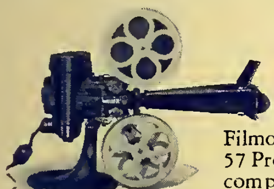
B & H Convertible Film Splicer

This splicer has its own cutter which shears the film on the diagonal in exact register for scraping and joining. Gives more bonding surface than right-angle splicers. Includes cement and water bottles. Price $7.50, Code MISBU.



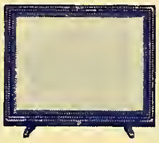
The B & H PictureViewer and Film Editor

Make real movies from your film by rearranging shots and inserting titles. Complete, Code MISPB, $40.



Filmo Enlarger

Make 2¼ x 3¼ enlargements of any frame in your movie film. The Filmo Enlarger fits Filmo 57 Projectors. Enlarger, complete, $28.50, Code CARDC.



"Bub" North Screen

The highly reflective surface of the Bub North Screen makes it ideal for Kodacolor as well as black and white. Surface turns in for storing. In sizes from 12 x 16 inches to 30 x 40 inches at $15 to $39.00.

New Map-Style Screen with Case-Tripod

This map-style Crystal Pearl bead screen may be had with novel tripod which utilizes the case as part of the standard. In sizes from 15 x 20 inches to 39 x 52 inches at $5 to $22.

To Preserve Your Personal Films Properly

Announced but a month ago, the new Filmador is being snapped up by scores of moviemakers who want a "servant" to look after their film for them. Because it is composed of an outer thermo container and an inner humidor, moist air cannot escape nor dry air enter the Filmador. When you put your films away, the humidor needs no moisture until you again open the Filmador, no matter how long the time, nor how dry the atmosphere.

Filmador, complete, with outer and inner containers, $5.00; Code PROAS.

Humidor, consisting of the inner container of the Filmador. Accommodates 3-400 foot reels 16 mm. film $2.50. Code PROAT.

Thermo, consisting of the outer container of the Filmador. Accommodates 3-400 foot reels in B & H Humidor Cans. $2.75; code PROAU.

Filmador with Reels consisting of the complete Filmador and 3-400 foot B & H Reels, $7.25; Code PROAW.

Thermo Container with Cans, consisting of the outer container of the Filmador and 3-400 foot B & H Humidor Cans, $5.00; Code PROAX.

Filmo

New York, Hollywood, London (B. & H. Co., Ltd.) *Established 1907*

COUPON

BELL & HOWELL CO.
Dept. N, 1843 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send me further information on items marked: ☐ Halldorson Lights ☐ B & H Character Title Writer ☐ Filmador ☐ Picture Viewer and Film Editor ☐ Convertible Film Splicer ☐ Rewinder Outfit ☐ Filmo Enlarger ☐ Bub North Screen ☐ Map-Style Screen with Case-Tripod.

Name..

Street..

City..............................*State*..............................

SCHOOLS
MEDICINE
MUNICIPALITIES
WELFARE
ART
INDUSTRY

EDUCATIONAL FILMS

Film Progress In School, Medical, Civic, Welfare, Art And Industrial Fields

By Louis M. Bailey

◆

Funds and Film

USING motion pictures to acquaint the public with the type of community service it is rendering, the Jewish Hospital of Cincinnati, Ohio, has just completed a successful campaign to raise $1,500,000.00 for buildings and improvements.

"The campaign was a city-wide one," says Dr. Louis Levy, superintendent of the hospital, "and was participated in by people of all creeds. They looked upon the Jewish Hospital as a community institution and made generous donations to the fund. The campaign lasted twelve days and it was handled not by professional money raisers but by members of our Board of Trustees with the expert advice of Mr. Charles M. Bookman, head of the Community Chest of Cincinnati.

"Pictures were taken of every department of the hospital and were based on a specially prepared scenario. The pictures showed the arrival of visitors who were taken upon a personally conducted tour of the hospital. They saw the patients undergoing operations, metabolism tests, x-ray examinations, pathological examinations, cardiographic tests for the heart and numerous other activities that one finds in the modern hospital. The present conditions were exemplified, as were the activities of the training school.

"These pictures were educational and served a splendid purpose. It is the plan of the hospital to use them from time to time in campaigns for the acquisition of pupil nurses and on other important occasions. They are historical and were a valuable adjunct in the campaign that was so successfully culminated a few weeks ago.

"The Jewish Hospital of Cincinnati possesses both 16 and 35mm. projectors. These are used for presenting medical films for the education of pupil-nurses in training and for study by the medical staff of the hospital."

Servat

A LIFELONG devotion to the cause of visual education has taken League member E. J. Schaefer, a former school teacher, to most of the remote as well as better known corners of the world in his compilation of eighty 400-foot reels of travel and scenic films which he uses to illustrate lectures in schools, churches, clubs and social gatherings. Mr. Schaefer devotes much of his time, free of charge, to giving illustrated talks on subjects taught in the Milwaukee schools. His many reels are particularly valuable in the history and geography classes where they are highly appreciated by both teachers and students. Two thousand colored slides, made entirely by himself, are also part of Mr. Schaefer's visual education equipment.

Microcinematography

A FILM to be used in teaching bacteriology to nurses is now being planned by H. A. Heise, M.D., League member of Uniontown, Pa., whose photoplay, *Soul Thief*, contains shots of an actual operation, while another, *Whither Flowing*, is a psychological study of hysteria. George L. Rhodenburg, M.D., League member of New York City, is also working on a series of films on bacteriology which, too, will be used in conjunction with lectures for teaching purposes.

Dr. Heise's *Whither Flowing* won second award in the dramatic division of the recent *Photoplay Magazine* contest and *Soul Thief* is available through the League Club Film Library.

Dental Health

TWO dental health films, *Clara Cleans Her Teeth* and *Tommy Tucker's Tooth*, each 1,000 feet in

(Continued on page 115)

LAYING THE CORNERSTONE FOR A NEW HOSPITAL WHERE EDUCATIONAL MOTION PICTURES WILL HAVE AN IMPORTANT ROLE

Dr. Joseph B. DeLee, *Center*, President And Founder Of The Chicago Lying-In Hospital And Noted Producer Of Personal Medical Films, Is Officiating At The Ceremony. The New Structure Will Be Wired For Talking Pictures

NOW,
a camera
can give you
the COLOR and MOTION
that is LIFE

Yours to enjoy, both in taking and showing, are Kodacolor pictures (home movies in full color) that will bring to your screen a new beauty, a new realism, a new pleasure.

TO your eyes, life is an ever moving, rainbow splashed panorama. Life is color... it is the blue of eyes, the gold of hair, the red of lips, the tan of cheek. Life is motion... it is the creep of babes, the surge of youth, the strut of 'teens, the plod of age.

The life that your eyes see—color and motion—is yours to keep and enjoy for years to come, with Kodacolor.

What Kodacolor Gives You

Kodacolor reproduces colors as they actually are, from soft flesh tones to the vivid coloring of costumes and flowers. It catches motion as you see it—the inquiring poke of tiny fingers—the fleeting smile on the face of a loved one. Kodacolor gives you the opportunity to immortalize, as you know each moment today, the high spots in your life. It gives you a life-like re-creation of life's most precious events to enjoy at will.

Easy To Take

It is just as easy to take Kodacolor as it is black and white movies. All you need is Ciné-Kodak Model B or BB *f*.1.9, Kodacolor Film and sunlight. With Model BB *f*.1.9 you can even take Kodacolor in the open shade by using the half-speed device.

Easy To Show

Kodacolor may be shown with Kodascope Model A, Model B, or the Library Kodascope. You simply attach the Kodacolor Filter to the lens of your projector. A regular Kodacolor Screen, which is specially surfaced, will give best results.

To convince yourself that Kodacolor is all that you have wished for, you must actually see these realistic pictures yourself. Ask your Ciné-Kodak dealer for an exhibition today.

KODACOLOR
HOME MOVIES IN FULL COLOR

EASTMAN KODAK COMPANY
Rochester, N. Y.

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L. Gale

Condemned

United Artists

Models: An unusually realistic model of the convict ship is used in the opening scenes of this picture just long enough to establish the background. The scene then changes before the audience is able to pick up the details which would give the effect of unreality.

Lighting Effects: Aboard the convict ship, in the prison scenes on Devil's Island and through the swamp scenes in which the guards hunt for the escaped convicts, this film abounds in examples of beautiful and unusual lighting effects. On the boat and in the prison, shadow patterns caused by light falling through the iron grilles, give effective backgrounds to the action. The searchlights playing over the water and through the tangled vegetation of the swamp produce an atmosphere which the amateur could study with profit and readily duplicate.

Photograph By United Artists

SHADOW PATTERNS

The Camera Finds Beauty Even In The Devil's Island Dungeons Of *Condemned*

Camera Angles: Some of the early scenes of the convicts in the ship's hold are taken from the hatch, giving the effect of a visitor peering over to see the prisoners.

Blackmail

Foreign

Continuity: Scenes of Scotland Yard detectives, trailing the fugitive criminal through the enormous structure of the British National Museum, furnish an example of a skillfully handled, swiftly moving chase sequence, unusual in these days of sophisticated drawing-room and back stage plots. The sequence noted has all of the fast movement and suspense of the old western thriller, coupled with the most advanced camera treatment. As a set, the building used is completely outside the scope of the amateur but the treatment of the fast action can be adapted for any amateur scenario calling for this type of sequence. Part of the credit is doubtless due to the film editor as well as the continuity writer.

Hunting Tigers In India

Talking Picture Epics, Inc.

Animal Photography: Filmed by Commander George M. Dyott, who is already known to the amateur cameraman as the head of the Expert Film Laboratory, this picture presents numerous fine examples of wild animal photography, made the more interesting since, during the narration which accompanies the film throughout, Commander Dyott frequently tells of the position of his camera and his plans to secure a given scene. Since the film is accompanied by the vocal description of the action, it in no way furnishes an example of continuity technique for the amateur silent film. In fact, the entertainment value of the film would have been greatly improved had not the vocal description caused constant anticipation of the action in advance of the scene.

Taming Of The Shrew

United Artists

Treatment: This picture furnishes an interesting example of the value of "business" in shaping a plot. The lines are, generally speaking, the lines of Shakespeare, but the action is "roughed up" to suit the supposed taste of the moviegoer until it has become early Mack Sennett. A useful lesson for the amateur photoplay producer to learn and apply—in moderation.

Photography: Effective use is made of the traveling camera to follow characters from one room to another without break in the action and intelligence governs the use of closeups. There are many nice studies in grouping and composition in the wedding scenes and in the picture's final sequence.

The Sky Hawk

Fox

Photography: There are some splendid examples of air photography, as well as generally good work on the ground scenes, in this aviation picture. A number of interesting angles are to be noted in the street scenes.

Miniatures: The picture is chiefly interesting to the amateur student as offering one of the best examples of model work to be seen in the current cinema. This is in a scene of an air raid over London during the war. A duel between a Zeppelin and a British plane is staged over an immense model of the city. In these scenes no human actors appear, although the human note is skilfully supplied by closeups of the Zeppelin gondola and the cockpit of the plane, together with actual shots of London street scenes during the raid. The scenes of the Zeppelin's departure from its base are also in miniature, although highly deceptive. It is well worth seeing merely as a matter of technical interest, though the play itself is engrossing.—*E. W. S.*

The Love Parade

Paramount

Direction: Although he has adapted his direction to the new medium of the dialogue, Ernest Lubitsch still offers many delicate touches of directorial skill which may be studied with benefit to silent productions. For example, in an early scene a revolver figures when a love affair is interrupted by the husband. When the fracas is over, Chevalier tosses the husband's gun into a drawer, already containing a score of weapons, thus establishing, better than could words, his record for intrigues. There are a number of interesting camera angles and some exquisite lighting that would furnish profitable study.

Photograph By Paramount

FROM TWO ANGLES

Cameras Are Shooting From Both Above And In Front Of This Scene From *The Love Parade*

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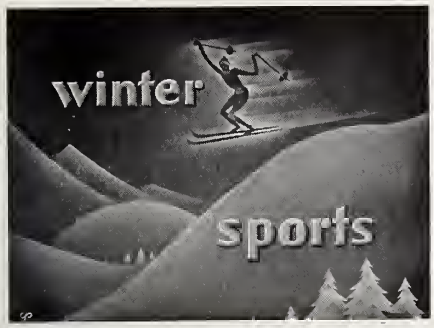

A DECOR FOR WINTER FILMS

The Modernistic Art Title Background On The Facing Page Will Set The Proper Keynote For A Reel Of Snow Sports. The Example, *Above*, Was Titled By Ralph R. Eno.

SOME DOLLARS AND CENTS

By Roy W. Winton

THE broad development of amateur movies depends upon two basic factors, the active interest and experimentation of individual amateurs and the readiness of the amateur movie industry to provide the necessary equipment. Movie Makers has neglected neither of these two essentials in reporting to its readers the growth of this movement upon which the Amateur Cinema League was founded.

Monthly, the *News Of The Industry* department carries to the movie-making world the advances made by the industry which is its supply department. Special articles are frequently presented that discuss some phase of industrial development. But, until now, the financial basis of the various firms offering their inventions and developments to personal movie makers has not been discussed.

The stock-market events of last October and November have focused the attention of many practicioners of amateur cinematography upon the financial present and future of the amateur movie industry that provides them with the tools of their art. Here is a new activity in the world and, in terms of buying and selling, here is a luxury product that has not yet become an accustomed necessity as does every luxury after a while. Will it, the amateur asks himself, show any effects of the stock-market break and will the industry that has so instantly responded to amateur demand lag behind amateur requirements?

The writer recently discussed this very question with Thomas M. Pletcher, president of the Q.R.S.-DeVry Corporation, and asked Mr. Pletcher if this comparatively recent amalgamation of the well-known musical equipment company with the pioneer DeVry Corporation would, being one of the newer, large elements in the amateur movie industry, tend to limit its new offer-

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ings because of any fear of uncertainty in the future development of personal cinematography.

Mr. Pletcher forcefully declared quite to the contrary and announced the intention of his company to offer amateurs more and improved movie equipment. In answer to the question as to why he felt no doubt of the future, Mr. Pletcher indicated that he was certain that the real use of personal movies had just begun and that it would take a great deal more than a decline in stock-market values to affect the amateur movie industry.

"If you have seen the last annual statement of our company," said Mr. Pletcher, "you will understand our viewpoint. We have prospered in the amateur movie business and we intend to prosper more and more. Doing the business we have done in 1928 and 1929, we not only have no doubt but are filled with encouragement for 1930."

The writer had seen the statement and he expressed a belief that all readers of MOVIE MAKERS would be interested in it. Mr. Pletcher heartily concurred and said that he was glad to let the amateur world know what his company had done. He expressed pride in the fact that the Q.R.S.-DeVry Corporation had made a definite contribution to the growth of the amateur movie movement in its advertising to the world of general magazine readers and in its development of amateur movie retailing in the music trades of the country.

Therefore, MOVIE MAKERS publishes its first financial statement from a member of the amateur movie industry at this time and expresses its firm belief that this newest of industries which backs up this newest of human activities—the eighth art of individual human expression—will continue to offer to eager amateurs the new equipment and the improvements upon old equipment that have been so quickly and satisfyingly provided since the first movie amateur pressed the button or turned the crank of his personal equipment.

Q.R.S-DEVRY CORPORATION
Condensed Balance Sheet

JUNE 30, 1929

ASSETS		
Cash	150,472.71	
Notes Receivable	425,720.03	
Accounts Receivable (Less Reserve for Doubtful)	504,935.44	
Inventories	759,179.22	
Life Insurance Policies—Loan Value	17,248.75	
		1,857,556.15
Investments in and Advances to Other Companies		490,483.19
Fixed Assets		
Buildings	800,344.09	
Machinery and Equipment	824,251.23	
Patents, Trade Marks and Copyrights	103,180.89	1,727,776.21
Deferred Charges		
Prepaid Insurance, Interest, Development, etc.		129,405.21
TOTAL		4,205,220.76
LIABILITIES		
Accounts Payable	136,907.50	
Interest Accrued on Bonds	918.75	
Wages Accrued	23,710.56	
Reserve for Royalties, Taxes, etc.	48,436.27	
Common Dividends—Declared and Payable	59,112.60	269,085.68
Employees Stock Subscriptions		4,311.50
Guarantee Deposit		25,000.00
First Mortgage 6% Gold Bonds		122,500.00
Capital Stock		
Common Stock—295,563 Shares (N. P. V.)	3,118,258.26	
Capital Surplus	539,672.64	
Surplus and Undivided Profits	126,392.68	3,784,323.58
TOTAL		4,205,220.76
INCOME STATEMENT		
Net Sales for Year		3,196,304.10
Neon Licenses and Royalties		77,749.60
		3,274,053.72
Factory Cost	2,243,611.16	
Advertising and Selling Expense	951,732.51	
General and Administrative Expense	461,486.88	3,656,830.55
Net Loss from Operation		382,776.83
Other Income Credits		
Net Profit on Stock Sold	661,982.60	
Interest, Cash Discount, etc.	60,175.03	
TOTAL	722,157.63	
Less Income Charges		
Interest, Cash Discount, etc.	134,317.11	
NET TOTAL		587,840.52
Net Income Before Federal Income Tax		205,063.69

A DEFENSE INHERITED

(Continued from page 85)

be to our families and friends if we were suddenly prevented from communicating to our fellows except by pantomime and an occasional sentence written on a slate? How many subtle situations could we present daily to lift our existence out of banality in the eyes of the rest of the world? What could we substitute for the presumed brilliancy of our present conversation and the assumed profundity of our observations on the passing show that gain for us the reputation of being delightfully complex and subtle persons?

The movies are sensational. Denied speech and armed with our trusty slate, it may be safely assumed that we should learn fairly soon that our only chance of getting a hearing—or, to be more exact, a seeing—from the rest of the world, on the basis of entertainment for others, would be by presenting something striking and astounding. The delicate, the intricate, the intriguing thoughts that we now offer to our friends in speech would become deadly tiresome if we had to act them out or scratch them in hurried handwriting.

The movies are cheap. In this connection, we might consider the probable course of each one of us if he were suddenly stricken dumb and if he declined to accept an anti-social solitude as the only answer to existence. He would insist upon human intercourse and pursue a fleeing humanity with his pantomime and his slate. Having learned that he could not hold others with his subtleties and his cerebrations and having run out of honest and legitimately sensational bits of news, he would discover that some of his sensational anecdotes could be re-told to new spectators and so repeat them. Again, he would find that he would get the attention of less subtle and more obvious fellow-creatures with greater ease. Instead of changing his technique he would change his friends. Of course, if he were highly intelligent, he would work out a pantomimic method that would make him remarkably interesting and he would hold his former associates by the grace of his movements and the charm of a new conversational medium. Let us leave our figure of the speechless man here because it has served to point out the obvious fact that banality, sensationalism and cheapness in our own or in anyone else's filming are ever-present temptations coming from the very nature of our medium. Commercial producers succumbed to them, yes. Do we amateurs realize how much we shall have to fight against them in our film story-telling and do we see that avoiding them requires that we work out a film technique that professionals were only beginning to understand before they built their Tower of Babel?

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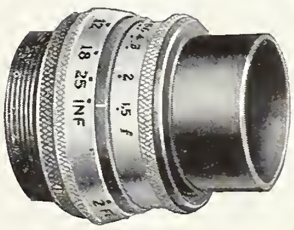

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The movies ruin fine books and stories. There is no question about it, they do; so, also, does a layer of oil paint ruin—according to modern standards—a fine statue. The best things in literature are best because they deal in words. All drama that is written—either in the form of stories or of stage plays—is drama based not upon situation alone but upon situation illuminated and complicated by dialogue. Stripped of dialogue and of the philosophic reflections of the author, most novels would commit suicide in advance. Try the experiment of reducing a Conrad story to a scenario. It is to be doubted whether any amateur would be stupid enough to contemplate filming it unless he were deliberately hunting for a banal and cheap adventure tale. Yet a Conrad story bobs up periodically in the history of silent professional photoplays and the intelligent film-seeker is irritated, angered and disgusted because *Lord Jim*, which he has known in literature, becomes something totally different in the photoplay. The scenarist may stick faithfully to Conrad's incidents but, minus Conrad's dialogue and his comments on the incidents, the resultant photoplay is clap-trap melodrama of the worst sort. Yes, movies ruin fine books and stories but there is no reason for the inheriting amateurs to follow the stupid practice of former professional producers.

The motion picture is an art that must deal in bald situation and not in subtle dialogue, philosophy, syllogisms and cerebrations. You can transfer to films neither spoken drama, literature nor poetry without spilling the essence and vitality of them all on the way. Any serious amateur effort to produce motion picture art must make the subject matter fit the medium. Movies projected on a screen can, like music, painting, architecture and dancing, arouse our dramatic and emotional reactions and can suggest to us many philosophic considerations but, like these other arts, they must do these things in their own way by indirection and suggestion. Descriptive music, narrative and over-realistic paintings, shoestores built in the shape of large boots and ballets that do nothing but tell stories are all rated as bad art by intelligent critics because they do not stick to their own media but strive to transcend it, achieving only nonsense and bombast. So, the movie that tries to cadge off literature and the spoken drama is not only a beggar but a boor.

The movies are false in sentiment. They will continue to be false in sentiment until they cease copying literature and the stage. This is, again, the matter of translation. The man without speech, trusting to his slate, would do well to avoid sentiment altogether unless he could pantomime it or suggest it. In life, we modify all our sentimental acting with words, either preceding, accompanying or following our actions. We prepare, we bolster up or tone down and we explain. Heaven help us if we could not! Both commercial and amateur movies still go blundering into the most complicated sentimental situations, clinging to closeups of tearful or meltingly amorous countenances as their only life-saver on which to swim out. Naturally, they get obscured by unrealistic and bombastic storm-clouds or bogged in vast seas of syrup. Yet pictured motion has no equal in suggesting fine sentiment. Witness the way Beery touches, with his foot, the body of the jester who has just died to save King Richard in *Robin Hood*.

What shall we do, then, with the old indictments? Shall amateurs copy the errors of commercial producers and continue to deserve the old reproaches? Shall we try to scale the limiting walls of pictured pantomime and motion by insisting on translating other arts into film technique and, like the professionals, perform as continuingly valiant and stupid Humpty-Dumptys?

Will not the amateur, rather, realize that the filmer is working in an independent medium and that translation is pointless and will he not set for himself the problem of telling his tales, arousing audience-emotion and suggesting interesting speculations in the true terms of the motion picture—terms that he will discover as he experiments? If he does these things, he will have banished the inherited criticisms and will have lifted the eighth art to that position of intelligent importance which the professional might have won for it if he had been content to stay in the movies.

PHOTOPLAYFARE

(Continued from page 100)

And Yesterday, which is the only satisfying contrast film this reviewer has ever seen, because it is the only one with sufficient length and leisurely style to allow reminiscence to flow freely in the mind of the audience. It is to be hoped the Talking Picture Epics rummages in the remarkable library of Jean A. LeRoy, where there will be found material for other such films.

Best wishes to Talking Picture Epics which has set for itself a very fine program. In this field, the talkie can be of great value and noted lecturers can project themselves over an unlimited geographical area. It is to be hoped that Burton Holmes will leave for future generations some of his own delightful travelogs and that film-travelers such as G. L. Carlisle, Varick Frissell, Fred Pabst, to mention three League members who have notable achievements behind them, will add narratives to their later film records.

THE CLINIC

(Continued from page 94)

interest. The brilliant lamp filament should not be exposed directly to the lens, but may be shielded with facility in a number of ways. An ordinary 150-watt bulb will produce a very acceptable effect if placed in a floor or table lamp and included in the picture, as illustrated. The lamp should have a translucent shade of heavy silk or parchment. This acts as a diffuser and will give an effect in the picture resembling that obtained in actuality when the lamp is lit with the ordinary bulb. A wall bracket with a translucent or opaque shade is also excellent for this purpose. The 100-watt or 150-watt bulb is substituted for the normal one. The shade acts as both diffuser and reflector, and the wall catches and spreads the light in such a manner as to make it very apparent that the lamp is actually lit. Do not keep the high-power bulbs burning in the sockets any longer than is actually necessary to take the picture.

Amateur producing groups can add "sparkle" to their interior sets by making use of these ideas.

Courtesy To Amateurs

ONE of the itinerant members of the League, who has recently returned from sunny Italy with a number of fine 16mm. motion picture records, has written an interesting letter to the managing director in which he speaks highly of the courtesy of the Italian customs officials in the matter of film inspection. It was further stated that, although our correspondent had been led to expect a rigorous and searching inspection at the port of departure, he found that, in actuality, the films were passed in the normal way with the rest of his personal baggage. It is this kind of attitude among officials of all nations that will create international amity among amateur movie makers, for fine picture-making knows no limits of boundary.

Worthy Cause

APPEALING as a member of the Amateur Cinema League to her fellow members and fellow amateurs for 16mm. films to be used in bringing happiness to hospital wards and relief institutions, Mrs. William H. Pouch, New York State Chairman of Better Films for the National Society of the Daughters of the American Revolution, recently addressed a letter to the managing director of the League. With hearty approval of this humanitarian project, this appeal is recommended to all those who find themselves able to help in its beneficent purpose. A means is thus provided for motion picture enthusiasts to share the enjoyment of their hobby.

Announcement

will be made next month

in MOVIE MAKERS

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A considerable amount of diligent study and research by their scientists at the Goerlitz works has been devoted to the computation of the new lenses; we feel they are indeed an achievement and a further contribution to the art of the motion picture.

A further description will appear in next month's issue of MOVIE MAKERS MAGAZINE.

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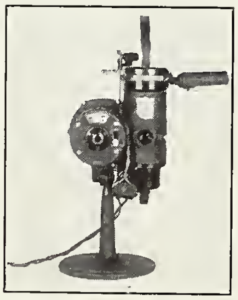

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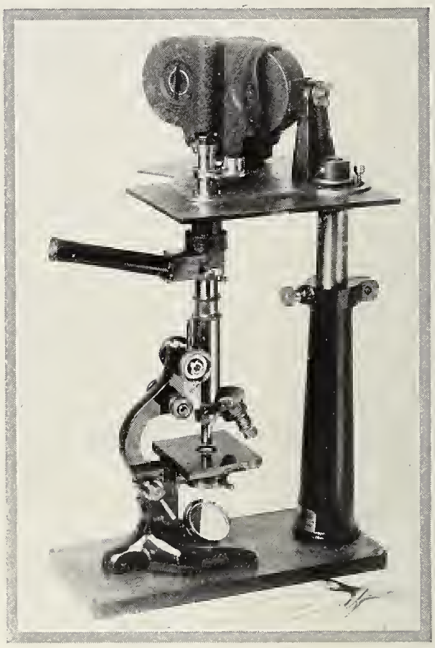
It is urged by Mrs. Pouch that each generous amateur look over his collection of films with the idea of donating to this embryo library one film which, perhaps, has lost its keen interest to the owner. This D. A. R. activity will, of course, not be for private entertainment or monetary gain in any way but is aimed at the creation of a free film library service which will bring the outside world to those whose lives are so dull and restricted.

Such film gifts will be most gratefully received and appreciated by those whose happy duty it will be to carry these pictures to the needy and unfortunate. They should be directed to Mrs. William H. Pouch, 135 Central Park West, New York City.

16mm. Micro-Research

THE remarkable adaptability of 16mm. film to the precise and exacting demands of research recording is well illustrated in a most interesting microcinematographic apparatus developed by Heinz Rosenberger of the Rockefeller Institute for Medical Research. Mr. Rosenberger, a microscopist, engineer and research worker of wide experience, has perfected both standard and 16mm. microcinematographic machines which fulfill every requirement of the scientist who wishes permanently to record what he observes in the field of his microscope. First, taking up the standard machine, particular interest attaches to the provision made for stop-motion work and for time condensation as well as for recording at high frequencies, attachments which reduce any given cycle to the confines of convenient observation. To quote from Mr. Rosenberger's paper in *Science* for June, 1929, "The greatest value of the motion picture as applied to science lies in its domination of time, for by its use it becomes possible to analyze thoroughly motions which are too fast or too slow to be perceived by the naked eye. Another point in favor of the use of the motion picture camera is the ease with which microscopic phenomena may be shown to large audiences. By means of the microfilm, composed of a series of successful experiments, it is possible to present at a moment's notice the best examples and results of research work."

Among the points recommended by Mr. Rosenberger to be sought in any good microcinematographic apparatus are the following: it should be absolutely rigid and free from vibration; it should be compact to permit easy transport; it should be adaptable for different uses in the laboratory; it should be adjustable for a range of exposure frequencies from one per hour to thirty-two per second; it should permit easy control of focus at any time during the experiment; it should permit the use of the various standard microscopic instruments now sold; it should be within the means of the average laboratory carrying on microscopic examinations of any kind. Having enumerated these requirements, Mr. Rosenberger proceeds to demonstrate their embodiment in his standard apparatus. Further details will be found in the *Transactions of the S. M. P. E.*, Vol. XIII, No. 38, 1929, Pp. 461-464.



FOR MICROCINEMATOGRAPHY

The Device Perfected By Heinz Rosenberger Of The Rockefeller Institute

A somewhat less complicated but most efficient apparatus has been perfected by Mr. Rosenberger for 16mm. cine cameras, as illustrated. The device comprises a solid base-plate which may be firmly fastened to the table or support. This plate is surfaced and carries the microscope. To the microscope tube is attached the beam-splitter, by means of which the field may be observed while the pictures are being taken. The base-plate also carries a solid pedestal support for the camera, which may be raised or lowered at will, to suit the height of the microscope used. An upright member on the movable plate at the top of the column supports the camera as if on a horizontal tripod. A finder, or eyepiece, enables close adjustments to be made, after which the movable plate may be shifted so as to bring the aperture into the correct position. In cinemicrography the regular camera lens is not used, the optical system of the microscope acting as the lens. However, a regular photographic lens may be used with this device without a microscope to make closeup studies of small objects; this is known as macrophotography.

EDUCATIONAL FILMS

(*Continued from page* 104)

length, have been produced by Dr. Thomas B. McCrum of Kansas City, Mo., for use in dental health education programs. Both films, through the incidents of very plausible stories, stress the necessity for using the tooth brush daily. Dr. McCrum prepared the scenarios and employed an outside cameraman to do the photography. The films are being used by Dr. Frank N. Freeman of the University of Chicago to determine the effectiveness of various methods of presenting dental health information. The results of this experiment have not yet been tabulated. These films are distributed through the American Dental Association of Chicago.

Micro Reference

SPECIAL equipment for micro work, perfected by Heinz Rosenberger, Rockefeller Institute for Medical Research, is discussed under *16mm. Micro-Research*, in the *Clinic*, page 114.

Industrial Film Reviews

ALL of the subjects discussed here are available on 16mm., noninflammable film for home screening, free of charge except for postage. Those wishing to borrow any of the films reviewed should address requests to MOVIE MAKERS, 105 West 40th Street, New York, N. Y. Requests will be communicated to the companies distributing the films desired, MOVIE MAKERS thus acting as intermediary.

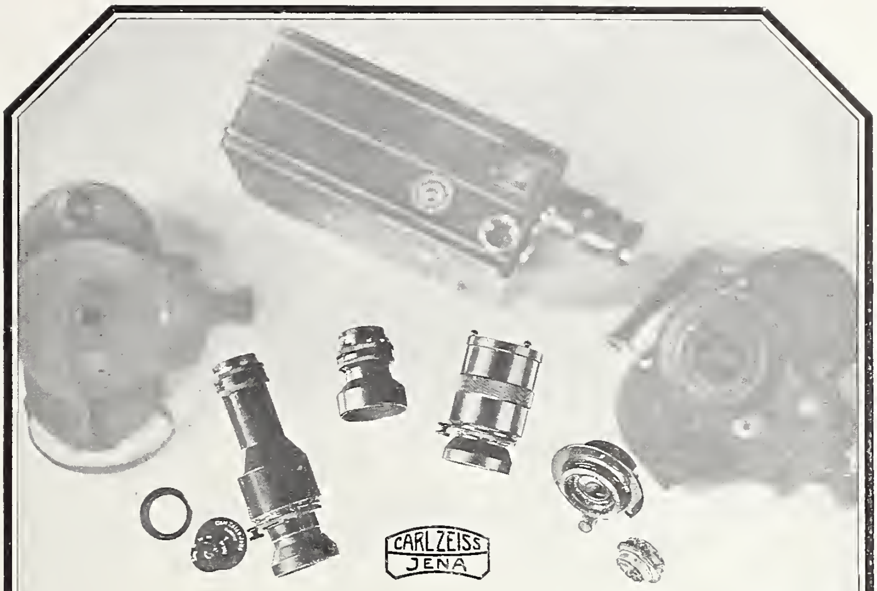
E. I. du Pont de Nemours & Company, Inc., Wilmington, Deleware, offer:

Building New York's Newest Subway, a 400-ft., nondramatic film, surveys New York surface traffic congestion at various points and pictures the construction of a new subway. Animated graphs, statistics and interesting subject matter give this film excellent educational value.

Driving The Longest Railroad Tunnel In The Western Hemisphere, 400 ft., nondramatic, shows the construction of the Cascade Tunnel, State of Washington. An interesting use of animated diagrams graphically presents informative matter on this and similar important industrial projects.

Hydroelectric Power Production In The New South, two 400 ft. reels, nondramatic, concerns the harnessing of a river for the purpose of generating electricity for industrial uses. The moving camera, silhouettes and framing make this film interesting photographically and animated diagrams add to its educational value.

The Legacy, two 400 ft. reels, dramatic, shows aspects of proper agricultural method in crop rotation and in stump clearing by means of dynamite. This film has been endorsed by government and extension officials.



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AMATEUR CLUBS

(Continued from page 97)

who cannot leave their beds, were entertained by the outstanding amateur films made by club members and library subjects loaned by the Eastman Kodak Stores in Toronto. The cooperation of Toronto's other amateur movie club, the Cinema Club, was also freely given. This is the first time a club has held amateur movie programs for hospitals and given free programs on so large a scale. It is a welcome addition to the already large list of valuable civic services amateur movie clubs have performed.

With the new year the club started a file of screen tests of all members, a particularly appropriate method of keeping club membership records!

In Plainfield

THE December program meeting of the Cinema Club of Plainfield, N. J., included a talk on the activities and purposes of amateur movie clubs by A. L. Gale, a brief business meeting, the projection of *The Fall of the House of Usher*, a demonstration of natural color movies and an informal question and discussion period during which members' films were projected.

Experiments

IN Burbank, Calif., Artkino, amateur experimental producing unit, announces plans for filming two unusual pictures, *The Fourth Estate* and *Success To The Railroad*. In both films an effort will be made to build the plot motif on the relation of bodies and matter, rather than on the more usual bases of emotions and ideas.

From Melbourne

PRODUCTION of its first amateur photoplay has just been completed by the Victorian Amateur Motion Picture Club in Melbourne, Australia. An all-exterior story, it is told on 9.5mm. stock and is the work solely of the 9.5mm. group in the club. R. Biddle is secretary of the club and C. S. Tompkins treasurer.

Chicago Leaders

FROM Oscar Nugent, president of the Chicago Cinema Club, comes an announcement of new appointments to committee heads in that group. They are Joseph Davis, membership; Frank T. Farrell, programs; H. C. Unger, films; Frank T. Farrell, equipment; D. R. Furness, housing; Theo. Johnson, auditing.

At the last meeting, screen tests, taken at an earlier meeting, and members' films were projected. A short business session concluded the program. There will be two program meetings during February.

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Will Use Castle

FROM Paterson, N. J., Walter Nowatka writes us of the organization of the Universal Motion Picture Club, now filming a story of college life to run about 1000 ft. on 35mm. Permission has been obtained from the government to use Lambert's Castle near Paterson as the location for the majority of the action, with skiing and other winter sports playing a major part. Carl Nowatka, Stella Manley, Richard Post and Henry Olinik are in the cast of this first production, which is being directed and photographed by Walter Nowatka.

Steady Progress

THE Amateur Movie Club of Bakersfield, Calif., has begun work on its fifth production, a burlesque serial to be entitled *The Broken Coin.* The leads are played by Walter Thornton and Lena Collins. Preparations are also being made for the club's first major effort, a drama of the conflict of youth and today's social customs, according to Jerry Eveleth, secretary.

Johannesburgers

FORMED last November with a membership of fifty amateur cameramen, the Johannesburg Cine Society in Johannesburg, South Africa, has already held an amateur movie contest which was open to all club members. Subject matter of films was restricted to the aerial pageant given by the South African Air Forces in Johannesburg. Two prizes each for the best 16 and 9.5mm. films were offered. Prize winners will be announced later.

Programs have included a demonstration of Kodacolor and the clinical screening of members' films. An address on camera technique in taking newsreels and scenics is planned for the next meeting. The new cine organization has affiliated with the well established Johannesburg Photographic Society and shares with it an official monthly magazine of sixteen pages. A club library of films for members' use is planned and work will shortly be begun on the club's first photoplay. South African scenics and films of wild life are promised for the League's Club Film Library by this active organization which has so soon laid the basis for broad movie club activities. F. F. Abnett is president; H. J. Crocker, W. E. Pope, E. Meir and W. M. Chalmers, vice-presidents; Miss J. Carson and George Wilson, film librarians; C. W. Price, secretary-treasurer; W. Schlenzka, assistant secretary. Members of the governing council are D. A. Mac Nair, Mrs. Robertson, Mrs. C. Rothkugal, H. Cook, H. Evans, E. A. Gyngell, J. Doorewaard and C. O. Barford.

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Surfing—The Famous Sport of Waikiki—No. 35. All the thrills of riding a surf board in Hawaii. Price $7.50.

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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Glendale Subscription Service, 1314 N. Virginia.
  Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
  Hollywood Movie Supply Co., 6058 Sunset Blvd.
  Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine St.
Los Angeles: California Camera Hospital, 356 S. Broadway.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Leavitt Cine Picture Co., 3150 Wilshire Blvd.
  Earl V. Lewis Co., 226 W. 4th St.
  Marshutz Optical Co., 518 W. 6th St.
  B. B. Nichols, Inc., 731 S. Hope St.
  Photomaton Studio, "All Things Photographic," 532 S. Broadway.
  Schwabacher-Frey Stationery Co., 734 S. Broadway.
Oakland: Davies, 380-14th St.
  Sherman, Clay & Co., 14th and Clay Sts.
Pasadena: Flag Studio, 59 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Richmond: LaMoine Drug Co., 900 MacDonald Ave.
Riverside: F. W. Twogood. 700 Main St.
San Diego: Bunnell Photo Shop, 1033 Sixth St.
  Eastman Kodak Stores. Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.
San Francisco: Eastman Kodak Stores, Inc., 545 Market St.
  Hirsch & Kaye, 239 Grant Ave.
  Kahn & Co., 54 Geary St.
  Leavitt Cine Picture Co., 564 Market St.
  Photomaton Studio, "All Things Photographic," 968 Market St.
    2534 Mission St.
  San Francisco Camera Exchange, 83 Third St.
  Schwabacher-Frey Stationery Co., 735 Market St.
  Sherman, Clay & Co., Kearney & Sutter Sts.
  Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 94 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Ana: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
Santa Barbara: J. W. Collinge, 8 E. Carrillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Peffer Music Co., 40 S. California St.
  Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.
Yosemite National Park: Best's Studio.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
  Ford Optical Co., 1029-16 St.
  Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harvey & Lewis Co., 852 Main St.
  D. G. Stoughton Co., 255 S. Whitney St.
  Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Britain: Harvey & Lewis Co., 85 W. Main
New Haven: Fritz & Hawley, Inc., 816 Chapel
  Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
  Frost Bros., duPont Bldg.

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Washington: Reid S. Baker, Inc., 1429 H. St., N. W.
  Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  Eastman Kodak Store, Inc., 607-14th St., N. W.
  Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Jacksonville: H. & W. B. Drew Co., 22 W. Bay St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
  Red Cross Pharmacy, 51 E. Flagler St.
Miami Beach: Cox Studios, Inc., 134—23rd St.
St. Petersburg: Barnhill's Camera Shop, 17-3rd St. N.
  Robinson's Camera Shop, 115 Third St., N.
  Strand Camera Shop, 9 Second St., N.
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Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
  Visualizit, Inc., Erlanger Theatre Bldg., 581 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co. Idaho at 9th St.
Pocatello: Camera Shop, Box 1294.

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*Chicago: Bass Camera Co., 179 W. Madison St.
  Central Camera Co., 230 S. Wabash Ave.
  Camera Exchange, 68 Washington St.
  Almer Coe & Co., 78 E. Jackson Blvd.
  Almer Coe & Co., 18 S. LaSalle St.
  Almer Coe & Co., 105 N. Wabash Ave.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
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  Post Office News Co., 37 W. Monroe St.
  Seamans. Photo Finisher, 1953 E. 71st St.
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  Bernard Sullivan Co., 360 N. Michigan Ave.
  Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-128 E. William St.
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Evanston: Almer Coe & Co., 1645 Orrington Ave.
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Freeport: Hartman's Camera Shop, 17 S. Chicago Ave.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
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Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
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Evansville: L. E. DeWitt, 613 Monroe Ave.
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  Sunny Schick Pictures, 224 E. Berry St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
  Ault Camera Shop, 309 S. Michigan St.
  Schilling's Photographic Supply, 329 S. LaFayette Blvd.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
  Hyman's News and Book Store, 407 Sixth Ave.
Grinnell: Child Art Rooms, Cine Dept.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
  Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
  Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

Bogalusa: Dixie Motion Picture Co., 446 Harper St.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
  Harcol Motion Picture Industries, Inc., Harcol Bldg., 610-612 Baronne St.
Shreveport: Southern Cine Co., Inc., 310 Milam St.

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Auburn: Wells Sporting Goods Co., 52-54 Court St.
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Baltimore: Amateur Movie Service, 853 N. Eutaw St.
  Eastman Kodak Stores. Inc., 223 Park Ave.
  Lewy Camera Shops, 502 N. Howard St.
  Photomaton Studio, "All Things Photographic," 406 E. Baltimore St.
  Stark-Films, 219 W. Centre St.
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  Eastman Kodak Stores, Inc., Hotel Statler.
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  Iver Johnson Sporting Goods Co., 155 Washington St.
  Jordan Marsh Co., Dept. 73.
  Andrew J. Lloyd Co., 300 Washington St.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co. of the N. E., Inc., 260 Tremont St.
  Photomaton Studio, "All Things Photographic," 273 Huntington Ave.
    46 Scollay Square

(Continued on page 120)

Fine Attendance

ORGANIZED but one month and with a membership of eighteen camera owners, the Hudson County Cine Club in Jersey City, N. J., held the limelight during its December meeting. Besides club members, over one hundred visitors, among them representatives of Jersey City camera clubs, Boy Scouts, the Y. M. C. A. and various civic organizations, attended the meeting. An introduction by Clarence W. Winchell, president of the club, was followed by a discussion of amateur movie club activities by Arthur L. Gale, a paper on exposure problems, written by Russell C. Holslag and read by W. H. Barlow, and the projection of *The Fall of the House of Usher, Seeing America*, filmed by W. H. Barlow, and *Local Newsreel*, made by Joseph and Edward Schlitt. After the program several projectors were set up and the meeting split into groups to better discuss the many members' films screened for comment.

A lighting demonstration is next on the schedule of the Jersey City amateurs who are also planning a thoroughgoing series of programs to cover all phases of movie making technique.

Rushes

ORGANIZATION of an amateur movie club in the High School in New Britain, Conn., has been reported by Leslie Bacon, chairman of the films committee for the new unit.

¶ In Grand Rapids, Michigan, the Camera Club has recently formed a Cinema Division, writes W. H. Thwaites, who has been selected chairman of the Cinema Committee. *Fly, Low, Jack and the Game* was screened at the recent meeting of the club.

¶ The Palisades Picture Players in Grantwood, N. J., recently celebrated their first anniversary with a gala party, writes Alice M. Maple, secretary.

¶ Progress has been made in the filming of *Indelible Passions*, current production of the Flower City Amateur Movie Club in Rochester, and camera work will shortly be completed. *Terror*, a cinematic study of fright, to run about 400 ft. 16mm., is next on the schedule.

¶ The Satellites in Brooklyn, N. Y., plan the production of a 16mm. comedy, *The Write Stroke*, a gay story of the love affair of a golf fan and a writer who takes herself seriously. *The Fall of the House of Usher* was screened at the last meeting.

¶ In Wichita, Kansas, the Amateur Cinema Club had an attendance of over one hundred members and guests at the recent screening of the *Fall of the House of Usher*. The Wichita club has screened this amateur masterpiece for the Press Club of Wichita University and for the faculty of the Wichita Cathedral High School and. in every

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(Continued from page 118)

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Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*Detroit: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Marquette: Ray's Photo Service, 335 Harrison St.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1119 Boardwalk.
2133 Boardwalk
Camden: Parrish & Read, Inc., 130 Federal St.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, 219 Broad St.
Jersey City: Hugo Bermann. 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.
319 Jackson Ave.
18 Journal Square.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Trenton: H. E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photograhpic," 777 Bergenline Ave.
Vinelann: Robbins Photo Service, 615 Landis Ave.
West New York: Photomaton Studio, "All Things Photographic," 657 Bergenline Ave.

NEW YORK

Albany: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
*J. Navilio, 1757 Broadway.
Photomaton Studio, "All Things Photographic," 278 Broadway.
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Far Rockaway: Photomaton Studio, "All Things Photographic," 1926 Mott Ave.
Glen Falls: M. Lapham's Sons, 2 Rogers Bldg.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
*Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
*Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
*Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
Golden Rule Radio Supply Co., Inc., 1401 Madison Ave.
*Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
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113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
*Stumpp Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
*Willoughbys, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co.. Camera Dept.
Rome: Wardwell Hdw. Co., Inc., 134 W. Dom. St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc.. 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Waterloo: E. O. Conant, 17 E. Main St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Alliance: England Drug Co., cor. Park and Main.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Burck-Bauer, Inc., 11 W. Seventh
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton Studio, "All Things Photographic," 1507 Euclid Ave.
Columbus: Capitol Camera Co., 7 E Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Salem: Butcher's Studio, 176 Jennings Ave.
Toledo: Franklin Print. & Eng. Co.. 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Madison McGeein Camera Shop, 610 Close Bldg.
Photomaton Studio, "All Things Photographic," 334 Superior St.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Fowler & Slater Co., 7 Wick Ave
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Durant: B and B News Co., 142½ W. Main
Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Bethlehem: Arthur F. Breisch, 527 Main St.
Erie: Kelly & Green, 116 W. 11th St.
Germantown: G. P. Darrow Co., Inc., 5623 Germantown Ave.
Harrisburg: James Lett Co., 225 N. 2nd St.
Moviecraft Studios, Hotel Governor.
Johnstown: F. W. Buchanan, 320 Walnut St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Philadelphia: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr.. 1804 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
*Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Amarillo: C. Don Hughes, 1019 Oliver-Eakle Bldg.

(Continued on page 122)

instance, as with the screenings before the students of the Art Department in Mills College, given by the Foto-Cine Productions, the film has excited the highest interest and enthusiasm.

¶ The Orleans Cinema Club in New Orleans, La., reports that its current picture, *Campus Love*, is almost completed. The technical staff encountered difficulties with interior railway coach scenes but finally overcame them and secured excellent action with the trains realistically in motion. Ten new members have been added in the last month and the club has made plans for the production of several short scenarios written by club members.

Campus Love was written by Miss Ernestine Watkins and not by Michael J. Liuzza as noted in this department in the December issue of MOVIE MAKERS.

¶ The Movie Club of Springfield, Ill., is planning a banquet and a demonstration of all of the recently introduced amateur movie equipment. At the last meeting *The Fall of the House of Usher* was screened.

¶ In Springfield, Mass., the Cinema Club is taking film tests of members, preparatory to the club's first production. Meetings, featuring the screening of members' films, are held regularly.

¶ At a late meeting of the Camera Club of Rochester, N. Y., H_2O, first prize winner in *Photoplay Magazine's* last amateur movie contest, was projected. The Camera Club plans movie programs from time to time.

¶ The Motion Picture Division of the Cleveland Photographic Society is taking a well earned rest since the production of *The Scootum Spook*, a complicated trick film, and the editing of the film record of the Cleveland Air Races have both been completed. A copy of the latter film has been presented to the manager of the Air Races.

British Amateurs

LATE programs of the Sheffield, England, branch of the A. C. A. have included screenings of a scenic of Switzerland, made by J. W. Gillott, *Scenes in North Wales*, filmed by H. Gerald Toothill, and a demonstration of new amateur motion picture cameras. The production unit, under the direction of R. E. Marshall, is working on a comedy.

¶ In London, the A. C. A. secretary, F. N. Andrews, announces that G. H. Sewell, an associate editor of *Amateur Films*, will become the program secretary, a new office initiated with a view of dividing the heavy responsibilities in the A. C. A. secretarial work. Sir Edward Iliffe, C. B. E., is president of the A. C. A.; Mr. Andrews, secretary; Mrs. M. F. Manly, treasurer.

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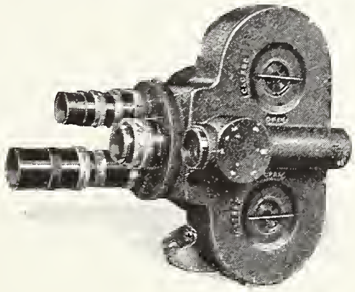

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(Continued from page 120)

Beaumont: Thames Magnolia Store, 2599 Magnolia St.

Dallas: Jamieson Film Laboratories, 2212 Live Oak St.

E. G. Marlow Co., 1519 Main St.

El Paso: Fred J. Feldman Co., 308 E. San Antonio St.

Schuhmann Photo Shop, P. O. Box 861.

Fort Worth: Hodges & Co., 806 Main St.

Chas. G. Lord Optical Co., 704 Main.

Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.

Paris: R. J. Murphy, So. Side Square.

San Antonio: W. C. Allen, Rialto Theatre Lobby.

Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 Main St.

Shiplers, 144 S. Main St.

VERMONT

Burlington: Robert T. Platka, 231 S. Prospect St.

Rutland: Geo. E. Chalmers Co., Inc.

Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.

Richmond: S. Galeski Optical Co., 737 E. Main St.

G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.

Eastman Kodak Stores, Inc., 1415-4th Ave.

Lowman & Hanford Co., 1514-3rd Ave.

Motion Picture Service, 903 Lloyd Bldg., 6h Ave. at Stewart St.

Spokane: Joyner Drug Co., Howard & Riverside Ave.

Tacoma: E. W. Stewart and Co., 939 Commerce St.

Yakima: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.

Fond du Lac: Huber Bros., 36 S. Main St.

Green Bay: Bethe Photo Service, 125 Main St.

Madison: Photoart House, 212 State St.

Milwaukee: Boston Store, Wisconsin Ave. & 4th St.

Eastman Kodak Stores, Inc., 427 Milwaukee St.

Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.

Photoart House of Milwaukee, 220 Wells St.

Oshkosh: Coe Drug Co., 128 Main St.

Superior: Greenfield Photo Supply Co., 1328 Tower Ave.

Waukesha: Warren S. O'Brien Commerial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.

Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.

Harringtons, Ltd., 386 George St.

Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.

Harringtons, Ltd., 10 Rundle St.

Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.

Harringtons, Ltd., 266 Collins St.

Kodak (Australasia) Pty., Ltd., 284 Collins St.

Kodak (Australasia) Pty., Ltd., 161 Swanston St.

McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

Auckland: Frank Wiseman, Ltd., 170-172 Queen St.

Invercargill: New Zealand Book Depot, 49-51 Esk St.

Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.

Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave. W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.

Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.

Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.

Ottawa: Photographic Stores, Ltd., 65 Sparks St.

Simcoe: Park's Drug Store.

Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.

Eastman Kodak Stores, Ltd., 66 King St.

T. Eaton Co., Dept. V-6, 190 Yonge St.

Film & Slide Co. of Can., Ltd., 156 King St. W.

*Lockhart's Camera Exchange, 384 Bay St.

R. S. Williams Co., Ltd., 145 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.

Dollar Film Library, 1009 Keefer Bldg.

T. Eaton Co., St. Catherine St., W.

Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.

Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd.

CENTRAL AMERICA

Canal Zone

Ancon: Lewis Photo Service, Drawer B.

CHINA

Hong kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.

Shaghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.

Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: Havana News Co., Neptuno 2-B.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.

Copenhagen V: Kodak Aktieselskab, Ostergade 1

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif and Pasha St. and Ramleh Sta.

ENGLAND

Bristol: H. Salanson & Co., Ltd., 20 High St.

Harrogate: A. R. Baines, 39 James St.

Kent: Direct Service Co., 112 Ravensbourne Ave., Shortlands.

Liverpool: J. Lizars, 71 Bold St.

London, S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.

London, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.

London: W. 1.: Bell Howell Co., Ltd., 320 Regent St.

J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.

Wallace Heaton, Ltd., 119 New Bond St.

Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.

Westminster Photographic Exchange, Ltd., 62, Piccadilly.

Westminster Photographic Exchange, Ltd., 111 Oxford St.

Sheffield: Wm. McIntosh (Sheffield) Ltd., Change Alley.

Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Jose Corti, 6 Rue de Clichy, IX.

Grande Librairie Universelle, 84 Boulevard Saint Michel, VIe.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.

Foto Schaap & Co., Spui 8.

Den Haag: Capi, 124 Noordeinde.

Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.

N. V. Roosen, Frederik Hendriklaan 78.

Groningen: Capi, 3 Kleine Pelsterstraat.

Nijmegen: Capi, 13-17 van Berchenstraat.

Capi, Broerstraat 48.

Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur

Bombay: Continental Photo Stores, 253 Hornby Rd.

Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.

M. L. Mistry & Co., 46 Church Gate St., Fort

Bombay 4: Movie Camera Co., Walker House, Lamington Rd.

Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

Photographic Stores & Agency Co., 154 Dhuramtolla St.

Burma

Rangoon: Y. Ebata and Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).

Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).

S. A. Pontremoli E C, Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.

R. Konishi and Co., Nagahoribashi-Suji.

Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.

Kodak Mexicana, Ltd., Independencia 37.

"La Rochester," Av. 16 de Septiembre 5.

Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

Puebla: Casa "Hertes," Av. Reforma 109.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.

Glasgow: Robert Ballantine, 103½ St. Vincent St.

J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.

Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

Buenos Aires: Connio, Gattamorta & Cia, Maipu 456.

Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

Chile

Santiago: Casa Heffer, Estado 150.

Valparaiso: Eckhardt & Pieper, Casilla No. 1630.

Laverick & Co., Casilla 244.

Venezuela

Maracaibo: MacGregor & Co., Apartado Postal No. 197.

SPAIN

Barcelona: James Casals, 82 Viladomat St.

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.

Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.

V. Ebata & Co., 77 Bishop St.

Singapore: Amateur Photo Store, 109 N. Bridge Rd.

V. Ebata & Co., 33 Coleman St.

Kodak, Ltd., 130 Robinson Rd.

Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.

Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.

Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.

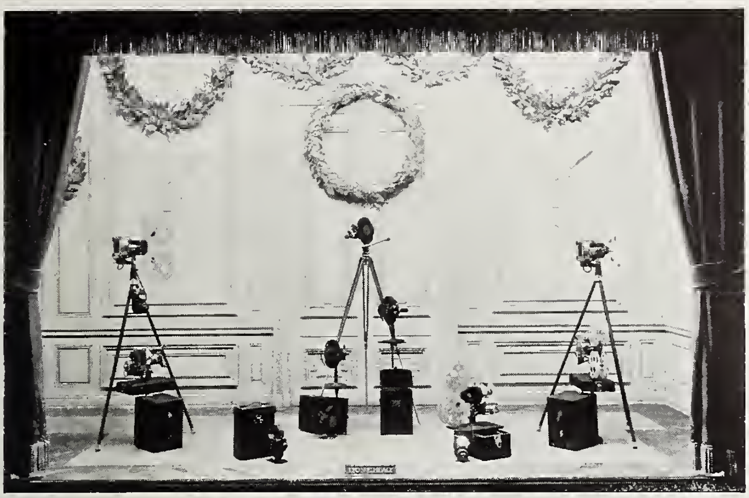
Winterthur: Alb. Hoster, Marktgasse 57.

Zurich: Ganz and Co., Bahnhofstrabe 40.

M. M. Gimmi & Co., Merkurstrasse 25.

*Indicates Dealers Who Are Advertising In

MOVIE MAKERS



A LAVISH USE OF WINDOW SPACE TO DISPLAY CINE GOODS
Lyon And Healy Of Chicago Are Responsible For This Effective Showing Of Victor Cameras And Projectors

NEWS *Of The* INDUSTRY

For Amateurs And Dealers

By Russell C. Holslag

▲▼▲

Film Container-Reel

THE continuous flow of ideas which results in the production of many aids to the amateur, both in photography and projection, is still further augmented this month by A. C. Hayden of Brockton, Mass. The latest product of Mr. Hayden's fertile brain is the clever Hume-Dor-Reel, which combines the functions of reel, container and humidifier in one piece of apparatus. The device is, in effect, a reel with unperforated sides; it is used on the projector like an ordinary reel. But, when the film is to be put away, a humidifier flange is clipped over the circumference of the reel which automatically makes it a container. The humidifying element affects the entire film via the stiffening grooves in the flanges. These special reels come in sizes holding 100 to 1,200 feet of 16mm. film. Special arms are provided at present for Filmo Projectors to carry reels containing over 400 feet of film. Later other projectors will be so adapted. Further to augment these developments, comes the new Hayden Model M Projector Stand which, in its complete form, holds the projector, spare reels, film splicer, viewer, rewind and translucent screen.

Adapting Titler

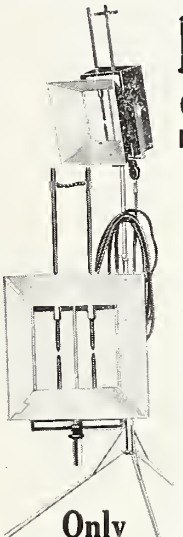
BELL and Howell this month indicate in an interesting manner the adaptation of the well-known Bell and Howell Title Writer to the more ambitious purpose of special animation work. By folding the easel of the Title Writer out of the field of lens view, one may utilize the even distribution of light given by the illuminating units for small "sets" which serve as backgrounds for animated models. The lens is, of course, refocused for the increased distance of the subject.

Kodascope Features

KODASCOPE Libraries announce the acquisition this month of a new series of subjects which will be of great interest to the amateur who seeks special features for his home cinema performances. An arrangement has been made with Fox Film Corporation for the reduction to 16mm. of a number of excellent silent comedies and short variety subjects. As a further extension of this special service, Kodascope is now arranging for the appearance of Rin-Tin-Tin, the popular canine, on the 16mm. screen. All these features will be released on the basis of a monthly quota.

Chicago Suburbs Served

THE home movie stores sponsored by Hattstrom and Sanders in Chicago suburbs have now been increased to three by the addition of a new store at 1001 Lake Street, Oak Park, Illinois. This new store will work in harmony with the others in service to the amateur cine enthusiast under the auspices of this firm, which is well-known in the photographic and optical fields of that region. The other sources of supply and service controlled by this firm are at Evanston and Highland Park.



Movies like
THIS at f:3.5
are very Easy with
LITTLE
SUNNY
TWIN

Your *f*: 3.5 lens is plenty fast for indoor work. All you need is a Little Sunny Twin Carbon Arc Lamp and my *free* book, *Interior Movie Lighting*. Then you can film plays, parties, etc., and get the same bright, clear, snappy, perfect results shown in the picture above.

20,000 Candle Power

The secret of Little Sunny Twin's amazing power is its different electrical construction and reflector design. Due to these, this 15 ampere lamp delivers a full 20,000 C. P. *EVENLY* over a 90° angle! Broad light for large sets! Use on any 110 volt A-C or D-C house circuit. Semi-automatic. No sputter. Does the work of three 1,000 watt incandescents! Prove Little Sunny Twin's effectiveness at my risk. See offer below.

Only
25⁰⁰
COMPLETE

Little Sunny Twin comes equipped with a six foot nickeled extension stand, a long cord with switch and six "pan" or white flame carbons. Specify kind wanted. Every detail of Little Sunny Twin's construction is finest quality. Will last for years. Nothing to wear out.

Enthusiastically Endorsed

"Have had excellent results, using Sunny Twin alone in taking an entire room full of people, using one reflecting screen."

W. T. Brown, N. Y.

"It is sturdy, efficient and gives more light in comparison to others using more current. Anyone buying 'Little Sunny Twin' will be more than pleased."

A. F. Semper, Berkeley, Ill.

LIGHTING BOOK FREE

This book is a treatise on interior lighting long needed by amateurs. Included FREE with Little Sunny Twin. Send today.

TRY 10 Days at My Risk

Order Little Sunny Twin now. Put it to every test. Make the beautiful "trick" lighting effects shown in free book I send with lamp. Compare Little Sunny Twin to all others. You can have your money back instantly if you are not more than pleased. Send check or money order. Guarantee protects you.

LEONARD WESTPHALEN
438 Rush St. Chicago

MAIL THIS COUPON

Leonard Westphalen, 438 Rush St., Chicago.

☐ Send me Little Sunny Twin outfit with six ☐ "Pan" ☐ White Flame carbons. $25 enclosed. I understand I can have my money back if dissatisfied after trying lamp 10 days.

☐ Send me......doz. ☐ "Pan" ☐ White Flame Carbons at $2 per dozen.

(*Write name and address in margin below*)

Truvision Natural Vision Projection Screen

is installed in the

ROXY THEATRE

YOU CAN HAVE THE SAME SCREEN FOR HOME PROJECTION IN PORTABLE BOXES—LEATHERETTE BOXES —WOODEN BOXES—METAL BOXES—METAL TUBES—FRAMES, ETC.

Ask your dealer

TRUVISION PROJECTION SCREEN CORPORATION

841 Tiffany Street Bronx, N. Y.

Phone: Dayton 8886-8887

Cleaning Film Is Essential

Your pictures will project more clearly if you clean your films regularly with Carbona Cleaning Fluid. Oil marks that get on the films from the projector, and soil of all kinds, are easily and completely removed. Non-Flammable. Write for special directions.

For Safety's Sake-demand

CARBONA

UNBURNABLE & NON-EXPLOSIVE

Cleaning Fluid

60c Size Bottles ("Film Cleaner" Size)

At all Movie Supply Stores & Druggists

Carbona Products Co., 304 W. 26th St., N. Y. C.

Library Films

The Scenic Hudson River

Yosemite Valley

In the Heart of the Adirondacks

100 ft., 16mm. . .$6 each

GOLD SEAL TITLES

are of highest quality.

50c each for ten words or less.

Samples upon request.

THE SIMPLEX FILM CLEANER

Complete with instructions and can of cleaning fluid. Price $8.00.

THE SIMPLEX FADING GLASS

will produce the fade-in and fade-out effect. Carrying case and instructions. Price $2.00.

Produced by

Ernest M. Reynolds

165 East 191st St. Cleveland, Ohio

Hufford-Rabsons

STUART A. HUFFORD, formerly of Q.R.S.-DeVry, has now joined the organization of Rabsons, 1373 Sixth Avenue, New York City. This firm, known as specializing in home movie equipment, enlists Mr. Hufford's experience in the technical field as a further extension of its service.

Photograph By Bell & Howell

CLARE BRIGGS

One Of The Last Photographs Of The Famous Cartoonist, Who Up To His Recent Untimely Death Was An Enthusiastic Movie Maker

Sawco Titler

OPPORTUNITY for amateur titling is now augmented by the appearance of the Sawco Titling Board, marketed by Stumpp and Walter Co., 30 Barclay Street, New York City. The board provides a 13" x 18" background of black felt to which the white letters and designs are affixed. It is attractively framed.

Color From Cleveland

ERNEST M. REYNOLDS of Cleveland, Ohio, writes that he is perfecting a new color process which will enable the 16mm. user to exhibit natural color moving pictures from a black and white print. It is further stated that in this process, the projector will operate at normal speed. Mr. Reynolds is already known to the amateur through his line of accessories and Gold Seal library films.

Gillette Library Service

HOME projectionists are showing approval of a system for the rental of library film recently inaugu-

The PASSION PLAY

depicting

The LIFE of CHRIST

This crowning achievement is more elaborate than the OBER-AMMERGAU stage play.

Religious, Inspiring, Educational.

4-Reels 1600-ft. 16 MM.

(Complete story.) Price $120.00.

Order from your dealer or direct from

HEMENWAY FILM CO.

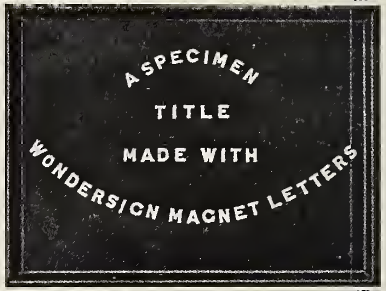
37 CHURCH ST. BOSTON, MASS.

FISCHER'S CAMERA SERVICE, Inc.

Amateur Motion Picture Equipment

154 EAST ERIE STREET CHICAGO

TITLE BOARD AND PROJECTION SCREEN



ON one side you make your own titles with Wondersign magnetic steel letters. On the reverse you have a Kodacolor screen that ranks with the best. Letters and background both washable. Both for one price $30

Ask your dealer or write to

Wondersigns Corp.

246 South St. Newark, N. J.

Exchange your 16mm Library Film

Why keep your old library films when you are tired of seeing them and can trade them for others by sending them to us and receive equally good or better of the same length in exchange at the following prices:

400 ft. length, exchange for $2.50.

800 ft. or a two-reel feature for $5.00

J. NAVILIO FILM EXCHANGE

1757 Broadway Brooklyn, N.Y.

Save 25% to 60%

on

PRACTICALLY NEW

Cameras-Lenses

Send for Our Bargain Book

listing Motion Picture Cameras, Lenses and Still Cameras of every description.

Liberal Allowance

made on your Filmo or Cine Kodak towards the purchase of a new

Filmo 70-D

Central Camera Co.

230 So. Wabash Ave., Dept. MM-2D

Chicago, Ill.

rated by the Gillette Camera Stores in New York City. By means of this arrangement, the formalities incidental to reference and deposit have been eliminated and those desiring a film program may secure the same with a minimum of delay. Films are secured by means of coupon books entitling the purchaser to the benefit of a quantity discount after which the owner of the book may select his films immediately.

EDITING-TILTING

(Continued from page 93)

twenty-two seconds, it is impossible for average minds to grasp a variety of ideas. The following would be wrong: *Night came. He ran to his father's house and went away again. Meanwhile his wife had arrived, found her missing brother, asked him to dinner at the Ritz and now they are talking.*

If such a title is necessary it means that the script is incomplete. One of these scenes should have been enacted. Note how many ideas it contains: 1. night; 2. his father's house: 3. wife arrives; 4. missing brother; 5. dinner at the Ritz; 6. talking. Few titles are as bad as that but many are confusing through overcrowding. Count your ideas and eliminate all but two or three. *Returning from his father's home (1), he found his wife (2) with her long lost brother (3).*

5. Avoid jerky diction. A full sentence, even if it takes more words, is actually read more quickly than a jerky sentence:

WRONG: *Years after—the reward.*
RIGHT: *Years after came the reward.* Modernistic titles may appear disconnected to the eye while really forming an invisible rhythm: *Years—Patience—Reward.* Without the word patience and the pauses implied by the dashes, that title would be hideously jazzed up. In making such a rhythmic title, allow a little extra footage so that the title stays on the screen long enough for the audience to get the swing of it.

6. Make the characters speak their own language, not yours. Words characterize one as much as actions. Have a refined man speak good non-pedantic English: do not let a rough-neck use complicated grammatical expressions. Characterize the silly flapper through her trite, repetitive vocabulary and a detective or scientist with concise, analytical phrases such as, "*Now, let's get this straight: You say that . . .*" Let the insincere sheik remark, "*That's a cute ring, Baby,*" and so on.

To sum up, edit first your climaxes. With what is left build up introductions. What fails to show in pictures, show in titles. And let your spectator do some thinking for himself.

CLOSEUPS

What Amateurs Are Doing

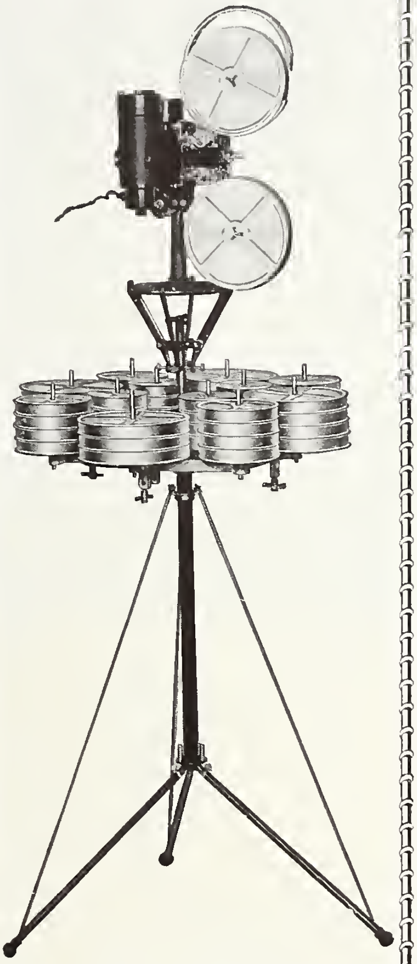
THERE seem few corners of the world today where the amateur cameraman is not likely to turn up. Only in recent months, Joseph Dunipace, League member from Rossford and Cleveland, Ohio, returning from a tour of the Mediterranean and the Near East, brought with him several hundred feet, 16mm., of scenes taken at the excavations being carried on by the Toledo Museum of Art. There, in Mesopotamia, twenty miles from ancient Bagdad, we find the ever-widening circle of amateur cinematography catching, by pure good fortune, the activities of men hailing only a few miles from the cameraman's home. Later, Mr. Dunipace had the distinction of having his film enlarged to 35mm. shown at the Paramount Theatre in Toledo, another amateur newsreel scoop.

FILMING AN AIR GIANT
Major Milner, Member Of Parliament, Shoots The Huge R. 101 On A British Flying Field

¶ In the company of Sir Wilfred and Lady Grenfell, Varick Frissell left for Labrador in January to make a series of scenic and fishing films. Mr. Frissell, who works on 35mm. film, made the *Great Seal Hunt* which has been distributed commercially. Although now a professional, he retains his amateur viewpoint in searching out new material.

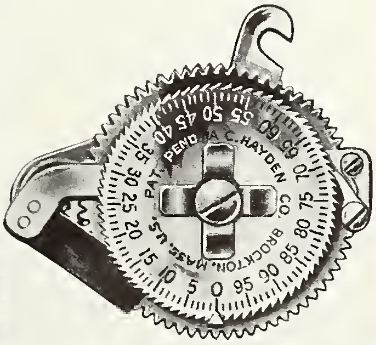
¶ What bids fair to take its place as the present footage record for a single vacation trip follows hard on the heels of the recent account of the Sprungman Brothers' achievements. George Vaux, League member from Bryn Mawr, Pa., returning from a pack and saddle trip from Jasper, Alberta, to Lake Louise, brought with him 5000 feet of beautiful scenics in black and white and over 600 feet of Kodacolor.

SEE
INSIDE FRONT COVER



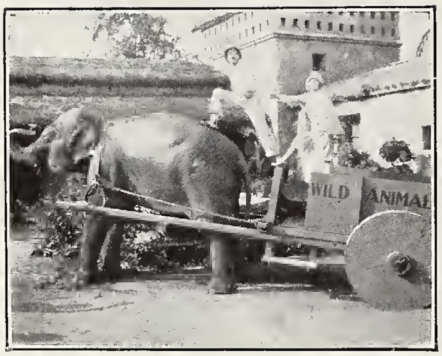
NEW MODEL M
PROJECTOR STAND
Without Any Attachments

FOR VICTOR ONLY
HAYDEN AUDIBLE
FOOTAGE METER
and
EXPOSED FILM INDICATOR



Each click—one foot of film registered as exposed. Easy to attach. Price $10

A. C. HAYDEN CO.
Brockton, Mass.



Announcing

FIVE HILARIOUSLY FUNNY

Two Reel Comedies

Selected From The Best Ever Produced By

FOX FILM CORPORATION

The Lyin' Tamer	Animal Comedy
Jerry, the Giant	Juvenile Animal Comedy
Napoleon, Jr.	Juvenile Animal Comedy
Captain Kidd's Kittens	Juvenile Gang Comedy
Wild Puppies	Juvenile Gang Comedy

Have you seen the Celebrated "*Einstein's Theory of Relativity*" film from our library?

DESCRIPTIVE CATALOGUE, THIRD EDITION

contains many new subjects, drops many of the older ones and reduces rentals of many others. More than 400 reels at average rental of less than $1.00 each! Average rental entire library (nearly 1000 reels) only $1.22 each. You can rent twenty to forty reels for the cost of one!

ATTRACTIVE PROPOSITION

to Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure Success of our Distributors. No risk.

LIBRARY MEMBERSHIP NOT REQUIRED

But recommended because of extra advantages and economies afforded

KODASCOPE LIBRARIES, Inc.

33 WEST 42nd STREET, NEW YORK
Branch Libraries and Distributors in Forty Leading Cities of the United States and Canada

NOAH'S ARK JR.

Western Newspaper Union, New York

A Lovely Piece of Furniture That's a Movie Projector

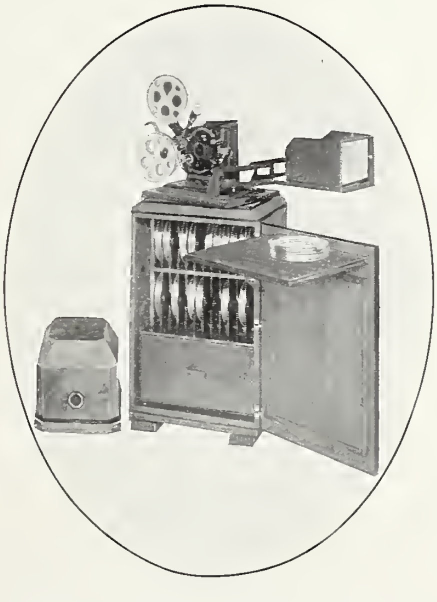
NO sooner does an idea, a sport, or a product become popular than it stirs to action those minds which ever seek perfection. And so it is with home movie making. Interior decorators, alive to the need of combining utility with convenience and both with beauty, requested a projector case and a cabinet to house the home movie outfit.

Not only should cabinet and case provide ample storage space for projector, camera, films and accessories, but, they insisted, both should lend a smart note to the furnishings of living room, den or library. As a result, the Eastman Kodak Company engaged a world-famous designer—a man noted for his artistic achievements—to create just such a case with cabinet to match.

Conceived with regard for the practical as well as the beautiful, executed with the consummate skill of the master cabinet worker, the Library Kodascope and the cabinet, shown above, not only meet the needs of the home movie enthusiast, but satisfy the most critical eye.

Beauty Harmonious with Any Period

Exquisitely beautiful is the Library Kodascope and its accompanying case, in the lustrous finish of its fine-grained, hand-rubbed walnut, in its rich marquetry and polished ebony trimming. No less lovely is the cabinet to match. Conservatively modern, the design is harmonious with any period. Distinctive, yet unobtrusive, the Library Kodascope and cabinet add charm to any home.



New Projection Convenience

The Library Kodascope is instantly available for showing home movies. Consisting of the Model B Kodascope, a handsome case, a self-contained screen and one-inch and two-inch projection lenses, together with a 400-foot aluminum reel, spare lamp, connecting cord, splicing outfit and oiling outfit, it provides everything but the film.

The cabinet has ample storage space. There are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf, which, when swung into a horizontal position, gives generous room for reel containers when films are in use, and for editing and splicing. Secured to the door under this shelf is a detachable, walnut-mounted Kodacolor Screen. The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or a larger screen to be used without moving the cabinet.

The Library Kodascope is $300; the cabinet is $150. They may be purchased separately or as a unit. *Ask a Ciné-Kodak dealer for a demonstration.*

EASTMAN KODAK COMPANY, Rochester, N. Y.

Measuring Filmo parts by MAGIC

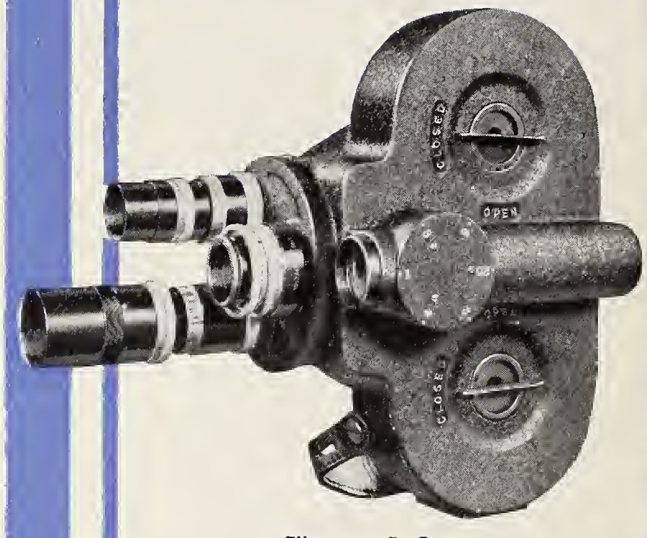
There are measurements in the Bell & Howell Filmo personal movie camera and Filmo 57 Projector so infinitesimal that no micrometer or other mechanical measuring device can readily define them. These measurements are made by optical projection, which, through great magnification, reproduces on a screen, in proportions visible to the eye, the spaces to be measured.

It may be asked by many: What is the need for this precision? But the personal movie maker who has used a camera or projector only a few times readily comprehends the effect that precision, or lack of it, has on the movies he makes. And no great effort is needed to appreciate the length of life that is added to a camera or projector whose parts are exactly fitted.

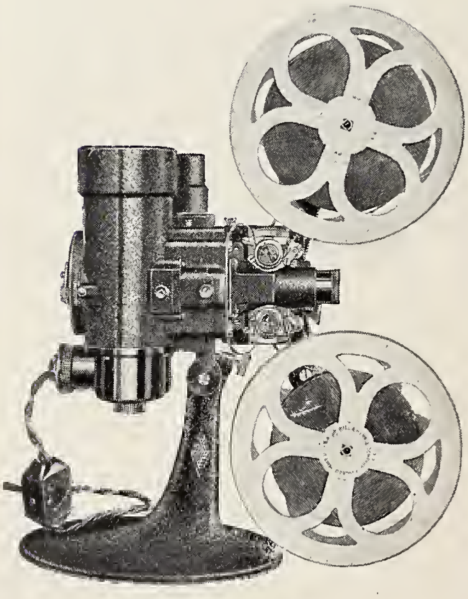
From the hands of the same Bell & Howell master craftsmen who have made studio cameras for the major film producers of the world for 23 years, Filmo personal movie cameras and projectors are without question the finest movie equipment to be had. There is sheer pleasure in owning them, as there is pleasure in owning a fine watch. But the years of accurate and dependable performance of Filmo equipment is the true test of its value.

Ask your dealer to show you the new Filmo 70-D, with its three-lens turret, seven film speeds, and variable viewfinder. It comes in several models, each in a Sesamee-locked Mayfair case, at $245 and up. Filmo 57 Projectors come in several models, with and without voltmeter, and with or without Kodacolor equipment, at $190 up.

BELL & HOWELL CO., Dept. N, 1843 Larchmont Ave., Chicago, Ill. New York, Hollywood, London (B & H Co., Ltd.) Estab. 1907



Filmo 70-D Camera



Filmo 57 Projector

BELL & HOWELL FILMO

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

FEB 28

MARCH, 1930 25c

FILMO

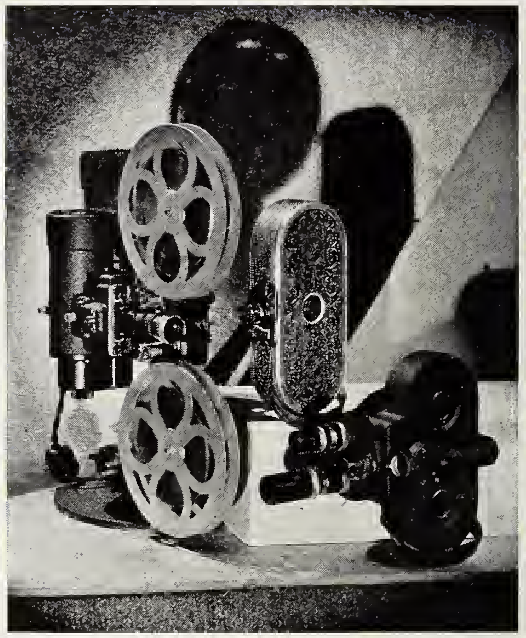
ACCURACY BEGINS IN THE TEST TUBE

THE rigid specifications guiding every operation in the manufacture of Filmo Personal Movie Cameras and Projectors begin with inflexible chemical formulæ. For the various kinds of metals used, specifications as to hardness, texture, and reaction to temperature are inviolable, and can be achieved only by exacting restrictions in their manufacture.

Scores of minute inspections follow every manufacturing operation. Tolerances of one ten thousandth of an inch are commonly demanded. Completed machines must run a hard gauntlet before they are released. Bell & Howell's first guarantee is to itself . . . that each and every Filmo Camera and Projector be made in such a way as to render the full measure of dependable service the world has learned to expect of it.

Filmo 70-D is a singular triumph of this accuracy. Introducing a highly ingenious 3-lens turret, and a six-field variable viewfinder, it set a new high mark for versatility in personal movie cameras. But in the seven film speeds, made possible with a governor of startlingly unique design, does Bell & Howell precision most clearly show itself.

Filmo 70-D's 8 to 64 frames a second can realize the almost unlimited possibilities of extra fast and very slow-motion photography. Write for literature, or ask your dealer to demonstrate. Bell & Howell Company, Dept. O, 1843 Larchmont Ave., Chicago, Ill., New York, Hollywood, London (B. & H. Co., Ltd.) Established 1907.



Filmo 57 Projector—Filmo 75—Filmo 70-D

FACTS ABOUT FILMO

How Filmo Prevents Film Abrasion

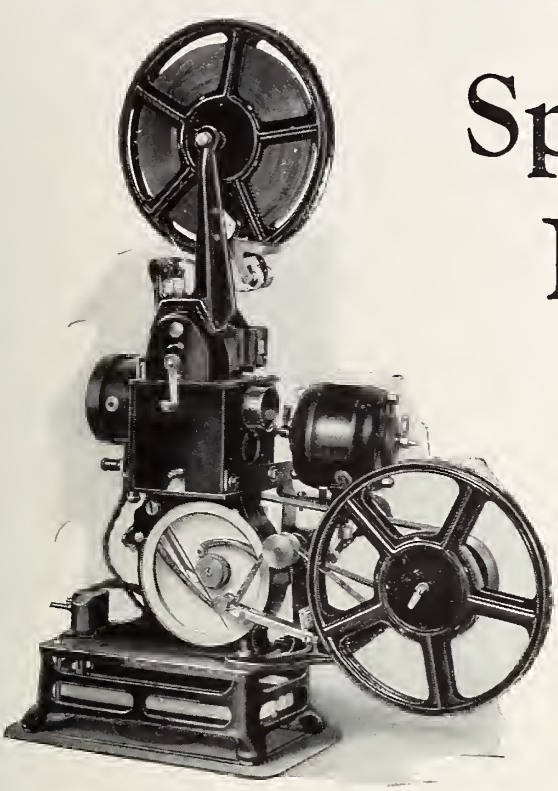
Movie film runs past Filmo Camera and Projector apertures on a cushion of air. Surface friction, with dust and grit, which does irreparable damage to the delicate film surface, is eliminated. In Filmo Cameras and Projectors, there is a clearance of 1/2000 of an inch on each side of the film as it passes through the channel. In ordinary cameras and projectors this clearance would mean little, because pressure applied to the back of the film to gain tension forces the film surface against the surface of the channel. In Filmo Cameras and Projectors, tension is gained from pressure applied to the *sides* of the film, not the surface. The film is therefore free from surface friction in Filmo.

BELL & HOWELL

Filmo

"WHAT YOU SEE, YOU GET"

Special Offer During March



Pathe Motor Projector
equipped with Super Reel attachment for running 9½ mm. films up to 300 feet—about 20 minutes continuous projection.

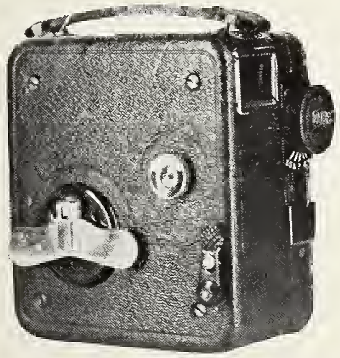
We will give a special exhibition film, "Our Gang at Home" (C-OO), F R E E to all owners of a Pathe Projector who purchase a Super Reel Attachment during March. This film is equivalent to three 60-foot reels but is mounted on a Super Reel for continuous running.

The film, "Our Gang at Home," is not included in our regular film library. It is a fascinating tale of the dreams of "Our Gang"—dreams of what they would like to be when they grow up. It is packed with stunts and photographic tricks.

Order a Super Reel attachment from your dealer during March. Insist on getting with it F R E E the Super Reel film, "Our Gang at Home" (C-OO).

If you already own a Super Reel attachment, you may obtain this special film free by purchasing any two Super Reels from our regular list. "Our Gang at Home" will not be offered for sale and the number we give away is strictly limited. Order your Super Reel attachment today.

PATHEX, INC., 35 West 45th Street, New York



Pathe Automatic Camera

MARCH RELEASES PATHE 9½ MM.

A 39	Baboon College	on 60 ft. reel	$1.75
E 51	People the World Loves, (Sousa, Galli Curci, Doug Fairbanks and Mary Pickford)	on 60 ft. reel	1.75
F 13	Rube Goldberg and Fontaine Fox	on 60 ft. reel	1.75
F 14	A Pup's Tale	on 60 ft. reel	$1.75
O 29	A Truthful Liar (Will Rogers)	on 2 Super Reels	19.00
O 30	Boys to Board (Our Gang)	on 1 Super Reel	9.50

Pathe *Automatic* **Motion Picture CAMERA & PROJECTOR**

DALLMEYER
f/0·99
1" Focus
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If these initials do not yet have a personal application for you, write to us and let us tell you the practical services for which they stand.

ACL

AMATEUR
CINEMA
LEAGUE
INC.
105 WEST
FORTIETH
STREET,
NEW YORK,
NEW YORK,
U. S. A.

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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME V MARCH, 1930 NUMBER 3

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LOUIS M. BAILEY, *Editorial Assistant*
ALEXANDER de CANEDO, *Art Editor*

Editor
JOHN BEARDSLEE CARRIGAN

Here's News!

We are offering a new series of animated cartoons, by Walt Disney, that rival in popularity our well-known Felix the Cat series—and deservedly! One of the characters is a real child-ALICE. The pictures relate her adventures with the cartoon characters, a whole array of comedy animals.

The double exposure idea lends itself well to humorous antics and the reels are packed full of good, clean fun. The children want to see them over and over again.

They are for sale or rent through the dealers listed below. Here are the titles:

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ALICE Wins the Derby—100′........	5.00
ALICE the Jail Bird —300′........	22.50
ALICE'S Balloon Race —300′........	22.50

There are also available from our dealers an excellent selection of features, Felix the Cat cartoons and other short subjects. If you prefer it, and wish to save money, they can be secured on a block-booking plan which brings them to you at regular intervals. Ask your dealer about it.

DEALERS

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Gillette Camera Stores
Eastman Kodak Stores, Inc.

LONG ISLAND
B. Gertz, Inc., Jamaica
Lovett Cinema Studio, Great Neck

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BRAINTREE, MASS.
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Donaldson's

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LIBRARIES
INC.
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EQUIPMENT FOR SALE

FREE FOR THE ASKING. Bass *Bargaingram* issue No. 200. The classic of used apparatus. List contains largest line in the world of used, guaranteed, good-as-new 16 mm. and 35 mm. motion picture cameras and projectors. Don't miss this issue. Write for your copy now. Some of the bargains: Filmo 70 Camera, like new, with *f*:3.5 lens in focusing mount, $110.00; Filmo 70 with *f*:3.5 Cooke lens, used, complete with case, $82.50; Filmo 70, recent model with Cooke *f*:1.8 lens at $130.00; Bell & Howell Eyemo with Cooke *f*: 2.5 lens and case, $152.50; ¾″ Plasmat *f*: 1.5 lens for Filmo 70 or Victor, $37.50; Filmo 70, like new, with Carl Zeiss Biotar *f*:1.4 lens at $137.50.

Write or wire for your copy of the Bass *Bargaingram* No. 200 to BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison street, Chicago, Illinois.

PATHE PROFESSIONAL STUDIO CAMERA; Automatic & Manual Lens & Shutter Dissolves; 2″ *f*:3.5 and 4″ *f*:4.5 Zeiss Tessar Lens; Precision Ballbearing Tripod; Six 400 ft. Magazines; Complete Trick Devices, Filters, etc.; Leather Carrying Cases, etc. American Projectoscope, 35mm. Projector; all practically unused, Quick Cash sale, $400.00. J. M. GERSON, 1723 Marlton Ave., Phila., Pa.

BARGAINS in used and demonstrating equipment—A few Model 70 Filmo Cameras in perfect condition, complete with lenses and cases, $100.00 each; Model B Kodascope Projector with case, demonstrated only a few times, $175.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; DeVry Continuous 16mm. Projector, demonstrated few times, $135.00; Cooke *f*: 1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer *f*: 1.9 lens, for Filmo 70, old style, $25. All of the above equipment guaranteed to be in excellent working condition. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut Street, Philadelphia, Pa.

EXCHANGE YOUR LIBRARY FILM—16mm, 400 ft., $2.50 per reel. Send list of your films to avoid duplication. *f*: 3.5 Bell Howell Filmo Camera, 16-32 speed, rebuilt, A1 condition, $100; Filmo 75 Camera *f*: 3.5 demonstrator, $97.50; Model A Cine Kodak *f*: 3.5, $25.00; Kodascope C, $25.00; New B-H Kodacolor Screen, $13.50. CURTIS ART CO., Waterbury, Conn.

FOR SALE—Filmo 200-watt Projector, 2″ lens; carrying case, perfect condition, $100.00; Model B Cine Kodak and case, *f*: 3.5 lens with portrait attachment, like new, $55.00; Model C Kodascope Projector and case, new, $45.00. FREDERIC BARLOW, Trenton, N. J.

FOR SALE—One new Drem Auto. Cinophot meter, $8.50, never used, guaranteed first class condition and in original box. HARRY E. LEASURE, 443 S. Dearborn Street, Chicago, Ill.

FOR SALE—Several used Filmo 70 Cameras, $75.00 up. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St., Philadelphia Pa.

FOR SALE—Kodascope Model B, nearly new, $190.00; Kodacolor Filter, $12.50 extra; Cine camera with *f*: 1.9 lens, nearly new, $110.00; Selected library films, from 20 per cent to 50 per cent discount. J. B. HADAWAY, Swampscott, Mass.

16MM. DE VRY CONTINUOUS PROJECTOR, like new; can be converted into regular projector. $90. F. R. CHURCH, 829 Harrison St., Oakland, Calif. .

FOR SALE—6″ Dallmeyer Telephoto, cost $95.00, sell $50.00; I Cine-Kodak Model A, tripod, carrying case, $50.00; 4 Filmolites, twin arc, 6,000 c.p. in suit cases, each, $20.00. Everything in new condition, ship subject to examination. O. F. MENGE, 615 Colvin Ave., Buffalo, N. Y.

FOR SALE—Cine Kodak Model B, *f*: 3.5 lens with combination carrying case; practically unused; cost $95.00; will accept $75.00. FRANK N. FRENCH, 97 High St., Randolph, Mass.

FOR SALE—35 mm. DeVry Camera, *f*: 3.5 Lens, like new, $90; Splicer-rewinder. V. KRUGLOFF, 35 No. Ninth St., Newark, N. J.

VICTOR CAMERA with 1″ *f*: 3.5 Cooke, $75.00; Filmo Model 70A, 1″ *f*: 3.5 Cooke and case, used, fair condition, $65.00; Filmo Model 70B, Super Speed—with 1″ *f*: 1.8 Cooke and case, $100.00; 1″ *f*: 1.5 Wollensak lens with Kodacolor attachment, $50.00; Kodascope Model B, bronze on new Chinese Chippendale Cabinet, list $500.00, $275.00; No. 0 Arrow Beaded Screen in box, $5.00; 1″ *f*: 1.9 Dallmeyer lens for Filmo, $25.00; 6″ *f*: 4.5 Dallmeyer Telephoto for Filmo, $45.00. WILLOUGHBY'S, 110 W. 32 St., N. Y.

EQUIPMENT WANTED

WILL BUY OR EXCHANGE library film; Wanted—one three-inch lens for Filmo. J. B. HADAWAY, Swampscott, Mass.

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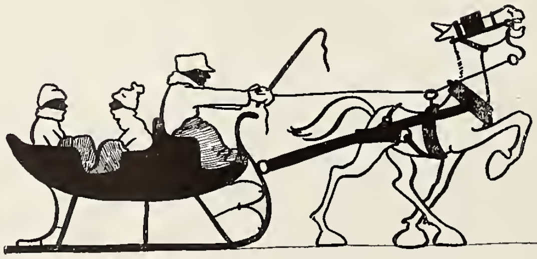

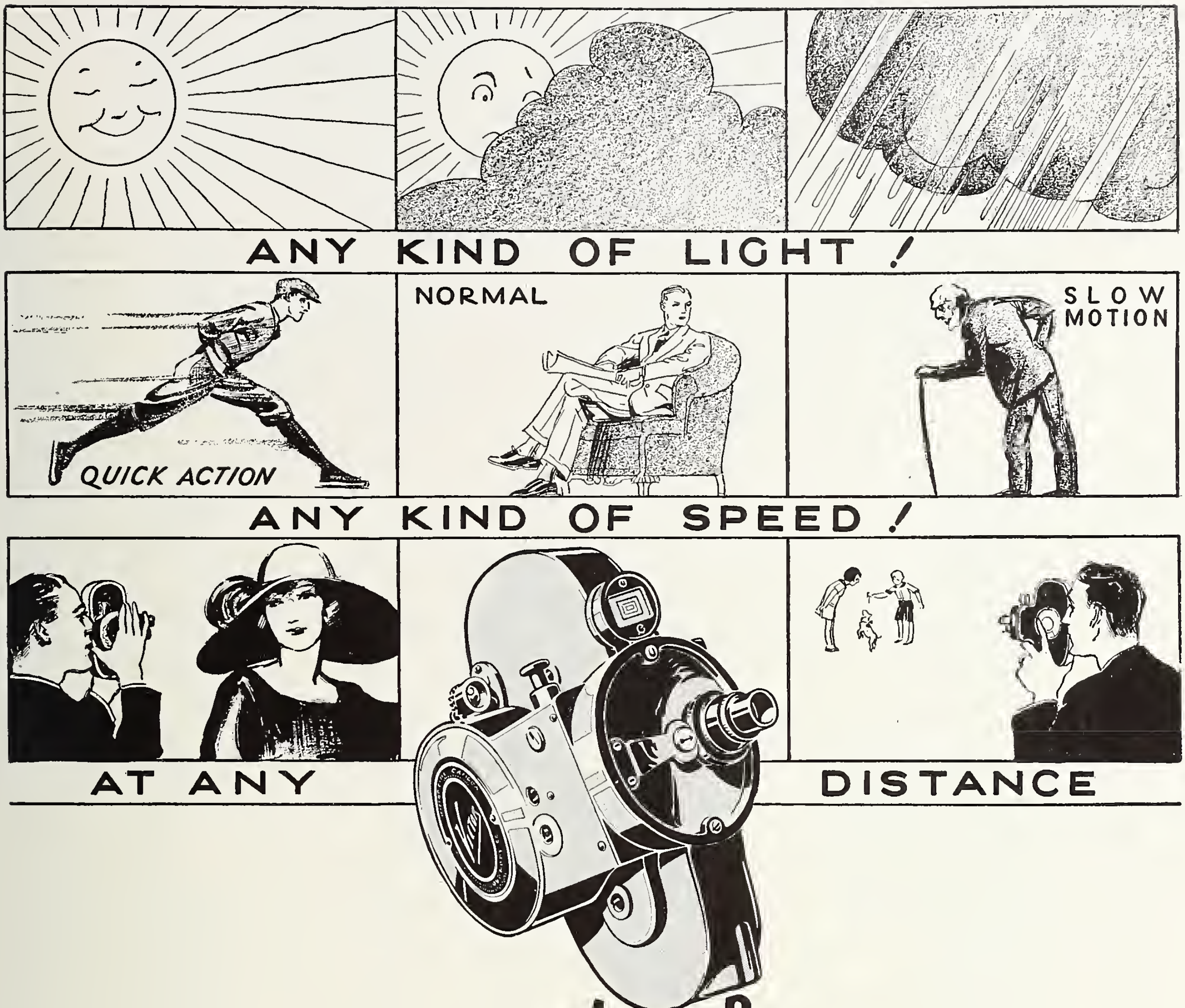

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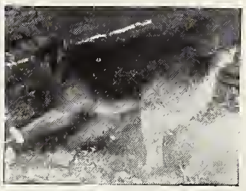

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"BOATS *and* FISHERMEN *of the* ARCTIC *and* TROPICS": No. 6030. 1 reel. $35.00. Should be shown after the foregoing reel. This film contrasts the boat types and fishing methods of the Eskimos and Fiji Islanders. Kayaks, umiaks, fish-spearing, nets. Fascinating!

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Reversible (Non-flam-Safety-Film)
for use in Cine-Cameras
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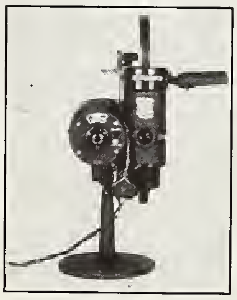

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Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When and Where you need it.*
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Amateur Motion Picture Equipment
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FEATURED RELEASES

For Home Projectors

Atlantic Motion Picture Service, Boston. Of especial interest to educators, lovers of the Arctic and admirers of Commander MacMillan is the release of motion pictures, prepared under his supervision, which are said to properly represent his life work. These pictures, three reels, 16mm., are replete with action, the scenery of the North and show the mode of existence of the Arctic natives.

Bell & Howell Co., Chicago. Two novel comedies, *Follow Teacher,* 2 reels, 16mm., concerning "Big Boy" as the hero of a tale of typical country life and first days in school, and *Be My King,* 2 reels, 16mm., in which Lupino Lane and his brother, Wallace Lupino, are cast upon a cannibal island and only escape from the savages' soup bowl after many side-splitting incidents, are Educational Comedies every amateur will want to see.

Dennis & Raley Film Service, Pendleton, Oregon. The thrills of a western rodeo come to the home screen in *World Famous Pendleton Roundup,* issued in both 100 and 200 ft. lengths. *Cowboys in Thrills and Spills,* 200 ft., is also offered as well as a 100 ft. reel on *Indians of the Pendleton Roundup.*

Eastman Kodak Co., Rochester, N. Y. *In and Around New York,* 200 ft., shows this metropolis in many phases. The harbor, skyline and financial section are shown and, coming uptown, the Bowery, Chinatown, the uptown business district, theatre section and finally Times Square at night are visited. *Airplane Acrobatics,* 100 ft., shows how a stunting plane looks from the vantage point of another airship. *Chip the Wooden Man Down in Mexico,* 100 ft., is another of the exploits of this children's favorite in which he meets some dangerous bandits but finally escapes. Section 2 of the Cinegraph Sweepstakes, which adds a further element of uncertainty to this fascinating feature, is now available.

Hemenway Film Co., Boston, Mass. *The Passion Play,* 4 reels, 16mm., depicting the life of Christ, is a religious and inspiring educational, described as even more elaborate than the *Oberammergau* play. This film is available from your dealer or direct.

Home Film Libraries, Inc., N. Y. C. Alice, a real child, has some very interesting adventures with an array of cartoon animals. *Alice Rattled By Rats, Alice Chops the Suey, Alice Wins the Derby,* all 100 ft., and *Alice the Jail Bird* and *Alice's Balloon Race,* both 300 ft., comprise this series. *Felix the Cat Cartoons,* excellent features and many short subjects are also offered.

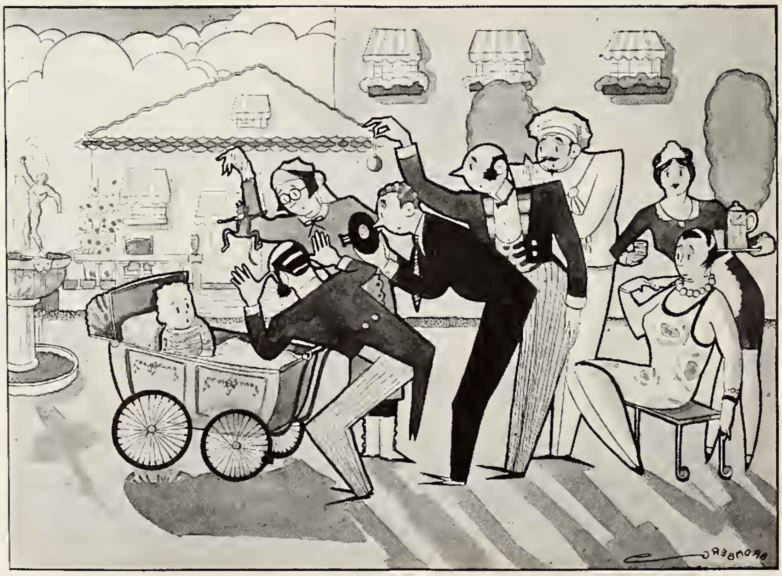
Kodascope Libraries, Inc., N. Y. C. *The Night Cry,* a theatre program picture in which Rin-Tin-Tin disproves the charge against him of betrayal of trust when he rescues the child intrusted to him from an eagle, is the feature emphasized this month, from this extensive library.

Pathe, Inc., N. Y. C. Features especially stressed this month for 9.5 mm. projection are *Baboon College, People the World Loves,* in which are included Sousa, Galli Curci, Doug Fairbanks and Mary Pickford, *A Pup's Tale* and *Rube Goldberg and Fontaine Fox,* all 60 ft. subjects. *A Truthful Liar,* with Will Rogers, on two super reels, and *Boys to Board,* an Our Gang Comedy, on one super reel, are also offered.

Pathe Exchange, Educational Department, N. Y. C. Showing bits of home life of each race and contrasting the snow and ice houses of the Eskimos with the thatched ones of the Fiji Islanders, *Houses of the Arctic and Tropics,* 2 reels, is most interesting, entertaining and educational. *Boats and Fishermen of the Arctic and Tropics,* 1 reel, should be shown after the foregoing reel. In it is contrasted the boat types and fishing methods of the Eskimos and Fiji Islanders.

Pathe Exchange, Pathegrams Dept., N. Y. C. Two thrilling pictures, *Trapping the Mountain Lion* and *Trapping the Skunk,* both 400 ft. reels, introduce an interesting series of twelve wild animal pictures. Two Our Gang Comedies, 1 *Summer Knight,* 100 ft., and *Back Stage,* 200 ft., present further amusing antics of this gang. Junior Coghlan in *Let 'Er Go Gallagher,* a full length mystery story, is emphasized this month. *Walking Back,* 5 reels, *Skyscrapers,* 7 reels, and *Dress Parade,* 7 reels, are also reductions of professional pictures, featuring popular stars.

Reynolds, Ernest M., Cleveland, Ohio. A new film, *Winter Sports in Switzerland,* is offered this month. *Giant Lumber Flume* and *In the Heart of the Adirondacks,* are also especially emphasized. These films are all one reel, 16mm.



THAT FIRST TOOTH
A Crucial Moment In The Domestic Life Of The Van Glibbers.

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EXCEPTIONALLY LOW RATES

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For a feature containing 5 to 9 reels.	For a feature containing 5 to 9 reels.

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CLEAR THE DECKS—6 Reels *with Reginald Denny*

THE WOLF'S TRAIL—5 Reels *Featuring Dynamite, the Wonder Dog*

PARISIAN LOVE—*Featuring Clara Bow and Donald Keith*

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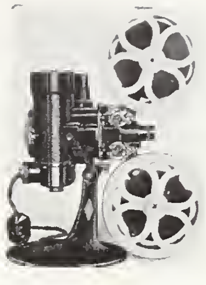

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Now Available for Immediate Delivery

Standard equipment, includes 250 watt bulb, 45-50 condenser, Great-lite lens and geared rewind.

Will produce a brighter picture on the screen due to the additional wattage and more powerful condenser.

Complete in Case
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SPECIAL OFFER

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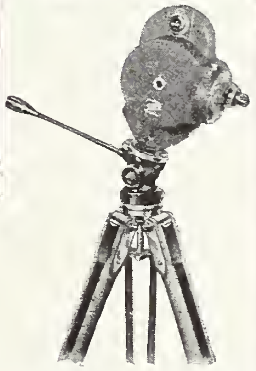

Thalhammer Kino Pano Tripod

The experience of our customers has been such that we are now in a position to state that "a tripod is as necessary for perfect movies as the camera itself."
Movies made with the camera on a tripod appear much sharper on the screen than those made while holding the camera in the hand.

The Kino Pano Tilt and Panoram Top make for ease in following a moving subject.

Complete Tripod
$35.00

Soft Cover - - - $3.50

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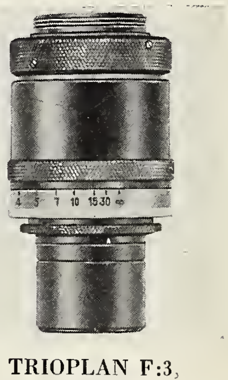

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EDITORIAL

THE very progressive Hartford (Conn.) Amateur Movie Club recently took steps to determine what is movie art and to look at prominent examples of its various stages of development. Of course, such a determination cannot be made over night and it is quite certain that there will never be a very definite measuring stick for the eighth art because the other seven have worried along without one for several thousand years.

The value of the Hartford club's action lies in its placing emphasis on the "what" of amateur movies as well as on the "how." That individual amateurs have been doing this for some time is definitely evidenced by the increase in the Amateur Cinema League's continuity services. More and more League members are discussing subject matter, treatment, scenario and continuity technique with headquarters before they begin to shoot an ambitious film. This means, of course, that more and more amateurs are abandoning the hit-or-miss kind of snap-shooting for intelligently planned film efforts. They are emphasizing the "what."

There are now enough amateur movie makers in the world for the fact of personal filming to have lost its novelty and for the A B C technique to have become a fairly general possession of most of them. Although the League invites "beginner questions" and is specifically prepared to answer them, most of the inquiries concerning the actual operation of amateur equipment indicate that individual filmers want help in more complex phases of their hobby. The corollary of this is that these same filmers are more and more concerned with those individual decisions as to subject matter and handling of subject matter which mark the personal touch in this as in every other art.

When practitioners of any art get familiar enough with its technique to vary their subject matter at will they acquire the capacity of artists, although their limitations of taste and their lack in breadth of vision may prevent them from ever producing what the cultivated opinion of the world would class as art. This capacity has, quite clearly, arrived in amateur cinematography. It came to commercial cinematography some years ago and we should have seen much more art in commercial movies if the box-office veto had not operated so insistently in favor of triteness and vapidity for the multitudes.

Without the box-office laying its deadly blight upon amateur effort, there is a wonderful amateur freedom. Whether this will produce films that are informed with brilliancy, with power, with raciness, with originality or whether it will produce reel after reel of inane and uninspiring commonplaceness depends upon amateurs and their capacity to deal with the "what" of amateur films in such a fashion as to exhibit freshness.

It is significant that an entire amateur movie club should be thinking in these terms and that it should be inquiring in a practical and thoroughly un-arty way concerning them. It is a healthy sign that so large a group of amateur filmers can approach the question of art without awkwardness and without pretentious punditry. It holds out more than a hope that the eighth art, unlike its earlier brothers, will come to adult powers without the long-haired bluffers and wordy ineffectuals who have clouded the issue with the others. Art may be long but real art is never long-winded.

Photograph By Arthur A. Hebert, Jr.

ARGUS EYES FOR THE AMATEUR

MOVIE
MAKERS

MARCH, 1930

EDITING IS EASY

A Veteran Film Editor Tells How He Does It

By Stanley A. Tompkins

THE editing of films may seem like a large undertaking to the uninitiated but, if a few relatively simple steps are followed, it is, in reality, quite a simple and fascinating process. However, no matter what method is used, the work of completely editing and titling a reel of pictures does take time.

The method described below has been worked out and used by the writer for several years in professionally editing amateur films and, while each individual who employs this method will adapt it to his particular habits, still the basic methods will remain the same.

To begin with, the projector is set on a small table and the screen placed about eight feet away so that the projected picture is about sixteen inches across instead of the usual forty inches. On the table with the projector a small lamp which has an adjustable shade is placed so that the screen may be shaded from the direct light. The remaining equipment necessary consists of a pair of scissors, a small punch, a roll of one-half inch adhesive tape (that purchased at a five and ten cent store is just as satisfactory and cheaper than the surgical variety), cards and a pencil.

The first 100-foot roll is now put on the projector and a small piece of tape, on which is written the number 1, is fastened to the leader just ahead of the first picture. The same number is noted on a card together with a short description of the scene, such as "Johnny playing ball," for later identification. The projector is now switched on and run until the next change of scene occurs where a shift in position in the finished reel is desirable. Allow the film to run past this spot for a second or two, as this will bring the scene change on to the lower reel where it is easy to pull out a loop and find the exact frame where the change of scene occurs by looking through the film at the lamp. When the spot has been found, place another small piece of tape on the film and mark it 2. Under figure 2, on a card, make the necessary notations, as described above for 1.

It will now be seen that any necessary transpositions of scenes may be effected later on with certainty by means of the identification number attached to each particular scene, as all the descriptions of scenes may then be conned over and their final order established directly from their written identification. It will next be a simple matter to locate the corresponding strips of film in the reel by means of their indicated numbers. For instance, after reading over the descriptions, it may be found that scenes one, six, eight and nine are skating scenes. Accordingly, their order having been determined from the notes, these scenes can be easily found in the tagged reel by means of their numbers, which will then aid further in the predetermined arrangement of the skating sequence.

The matter of titles now arises. It is suggested that titles be composed when reviewing the scene descriptions, according to the plan outlined above, and that the wording be noted on the card for the scene which a title is to precede. At least the placing and the general wording of the titles should be determined and indicated on the proper card. Then, when splicing scenes and sequences in their final order, it will be helpful to add to the adhesive stickers the notation T to indicate wherever a title should be inserted. It may still further expedite this latter step to have numbered the titles consecutively on the cards, as T-1, T-2, etc., and to transfer this more complete identification to the proper adhesive stickers.

It will be found perfectly practical to consider the title problem while carrying out the mechanical operations of arranging, locating, cutting and splicing the various scenes.

If a section is reached which should be deleted, stop the projector and pull out a loop of film; then, with the punch, make two holes at the beginning and three at the end.

When all the films have been projected, look over the cards carefully and make a final arrangement of scenes to obtain the best sequence.

The next operation is to separate, reassemble the rolls and put the film on 400-foot reels. For this part of the work, provide yourself with a combination rewind and splicer, a low wattage lamp, so arranged that you will be able to see through the film, and a supply of small tin reels. First, rewind all of the rolls in order to have them in the order corresponding with the numbers on the cards. Taking a typical example of a breakdown—if numbers 1, 2 and 3 follow in sequence, roll these off on a small tin reel, at the same time cutting out any parts that are bad or not wanted. The punch holes can be readily felt if the film is run between the thumb and forefinger of the left hand. If scene 4 is to be moved, when the end of the third section is reached, cut the film and put the tin reel with scenes 1, 2 and 3 at one side. Then continue to roll off on a second small reel scene 4 and as many scenes as belong to it. When changes of subjects occur in the subsequent rolls, cut and place on separate reels. After all the film has been cut and separated in this way you will have a number of small rolls lying on the table which are again backwards and with the tape numbers on the inside. Rewind these rolls so that the tape at the beginning of each scene is on the outside. Now arrange all the

(Continued on page 179)

MEMOIRS *Of A* TWO-REELER

Revealing What Films Think About

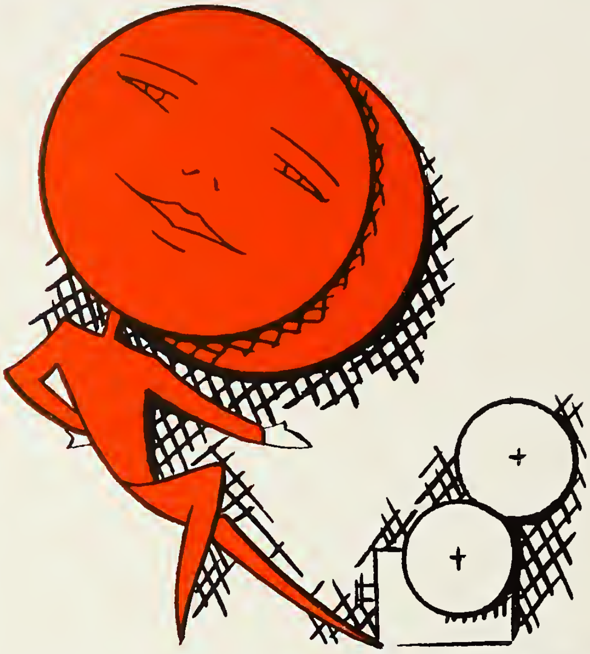
By Ernest M. Heimann

UP to now, as far as I am aware, the novice who wished to make moving pictures gained most of his instruction from more experienced elders such as cameramen, producers, directors and others. As I have seen faithful service in the cause of amateur cinematography and am now relegated to the shelf, where time hangs heavy and monotony is broken only by an occasional showing of myself as *the* masterpiece, I feel it incumbent before passing to the limbo of forgotten things to tell a little of my life.

I was born in a dim green darkness and they called me "Pan"—no relation to "Peter," I assure you—though being perennially "sixteen," I shall never grow up to the size of my brothers who nightly delight millions by flashing their images across theatre screens (but, then, they are pros. and think no end of themselves!).

For several weeks after my birth I had been lying in my yellow and green box, longing to see the light of day. At that time I was too young to realize that there were other lights and fierce ones, too—incandescents, arcs and mercury vapours. I was to encounter them all, but incandescents and pan-carbon arcs became my lifelong friends. We got on well from the beginning; they could always be relied upon to give me an agreeable light. They were rich in reds and yellows, to which colors I am partial, whilst others gave me chiefly ultra-violet, which did not suit me. I hear that more and more amateurs are using them now and we films of the Pan family are grateful, for now we can give our best.

But I am transgressing; you had left me in my yellow box. Not for long, however, for the great day came at last when they removed my heavy jacket. I could have uncurled myself for joy but, alas, that was not allowed. A being, whom everyone called Mr. Cameraman, held me tightly and carefully made me settle down in my new home. And a lovely home it was, to be sure. It had two rooms and I was able, though not of my own free will, to move with great rapidity from one to the other by just passing through a little gate. It was that gate, so clean, bright and spotless, which took my fancy. When I told my father about it, afterwards, he said, "I should jolly well hope so! Clean! Pah! It's about time they saw to that—why, when I was a lad, housing conditions were appalling and the gate they let me through was a pigsty, yes sir, a pigsty! But I got my revenge, egad, I did." He chuckled maliciously and continued, "I got so furious and irritated with the dirt that I came out with long scratches all down my back and spoiled some of their best stuff! Served 'em jolly well right!" I replied that, nowadays, amateurs, if they wished to obtain the best results, kept their apparatus scrupulously clean. But he only grumbled back, "And high time, too!" and curled himself up tighter. He can be very disagreeable, my father!



"AND A LOVELY HOME IT WAS. IT HAD TWO ROOMS AND I WAS ABLE TO MOVE WITH GREAT RAPIDITY FROM ONE TO THE OTHER . . ."

Meanwhile life became more lively for me, particularly over the week-ends, though, being amateurs (which I take to mean people who produce Art for Art's sake), they were, on the whole, very sparing with me and I got no opportunity to let myself go, so to speak. It was about this time that my big brother, Standard, had an unfortunate accident. Down at the studio something went wrong inside his lodgings and Standard got stuck. It was one of those old, cumbersome, rambling houses, made of teak and bound with brass and all the work was done by hand—nothing like my compact little service flat with its motor to do all the dirty work. Anyhow, without even taking the apparatus into a dark-room, his master opened the back, saw where the trouble was and then let old brother Standard whizz round at sixteen to the second for about fifty feet or so, just to see that everything was O. K. And all this took place in broad daylight! My brother was completely fogged, as far as those fifty feet were concerned, for too much light is not good for us. In fact we are most fastidious and require just the right amount of it. So, while I am on the subject of light, the life force that acts on our frail celluloid bodies, I must mention another important feature in my house—the front-window or, as my unimaginative masters term it—the diaphragm. Do learn to use it carefully and intelligently, because such a lot depends on it. For instance, once, after taking a long shot with the diaphragm stopped down, they proceeded without altering the stop to shoot a closeup scene of the hero making love to the beautiful heroine, of which I hardly saw anything. Needless to say, I was terribly disappointed but I got even afterwards when I had nothing to show them in return. Then there were cries of, "Oh bother, underexposed, we'll have to retake!"

Another time, with a bright sun, blue sky and a lake reflecting an immense amount of light, what did they do? They opened my window wide so that I became horribly sunburnt and scorched and afterwards, when nothing could be seen but light hazy smudges across the screen, groans of "overexposed" were heard. I chuckled inwardly to myself and whispered as loud as I could, "Use a meter whenever the position of the camera or the lights is changed." But they did not seem to hear me and went on in the same old way. I may say that, personally, I have a great respect for meters; they look after me, as it were. With their help I am not asked or expected to do the impossible. You, too, will find them helpful for, with their constant use, you will not only improve the quality of your pictures but also save footage, time and temper.

Now I may be thought fussy but I do appreciate a nice, deep lens-hood and a couple of generously proportioned "black boys" to cut out all extraneous light from my window. I am referring to those six foot screens painted a dead black, mounted on castors and placed on each side of my house.

(Continued on page 172)

DID YOU KNOW?

A Potpourri Of Practical Pointers

By Kenneth W. Space

Properties

GOLD mines of property material will be found by amateur producers in such "rummage sale" shops as Salvation Army Stores, one of which is located in almost every city. A trip to one will reveal an astonishing collection of bric-a-brac, books, furniture of all kinds, statues, pictures, clocks, a variety of clothes, from the gangster's costume to the choicest garments of our grandparents, and numerous odds and ends such as canes and toys. These are to be had for almost nothing and, for slightly *passe* or squalid settings, there will be material found here which could rarely be obtained elsewhere.

Portrait Tip

HERE is a little stunt, used in the studio-portrait business, that applies just as well to motion picture portraits. When making a portrait or closeup, the subject will naturally look at the face of the photographer. When projected upon the screen, however, the subject will seem to be looking above the heads of the audience.

A few amateur photographers say, "Look at the lens," and, while this gives a more satisfactory result, the real secret is in having the subject look about three or four inches above the lens. Through some optical effect, the eyes of the subject, posed in this manner, gain a brilliance and sparkle that is lacking in either of the former cases and, at the same time, the subject, on screening, appears to be looking directly at the spectators.

Backgrounds

IN searching for new background effects for portraits, the following suggestions will give variety. Obtain a sheet of beaver board about five feet square and construct a support or standard which will hold it, with its length horizontal, about shoulder high. Then visit a wall-paper store and ask to see some roll ends, which correspond to remnants in cloth. From these rolls, strips about ten feet long in many different patterns may be obtained at a few cents each. These may be tacked or glued to the board, one pattern at a time, as new portraits are to be made.

By posing the subject in front of this square and focusing sharply on the features so that the background will be somewhat out of focus, a "different" effect will be obtained which will be highly pleasing.

These same backgrounds may be photographed, underexposing a bit, after which titles may be filmed by the usual double exposure method, using a different pattern of wall-paper for each complete film.

If the cameraman has an extra window or a pane of glass about window size at hand, he may secure beautiful closeups by applying to this glass some of the patterned tissue to be had at most paint stores. This translucent tissue is made so that an application of ordinary tap water will make it sticky enough to adhere to the glass. Place the glass between the subject and the light source. Focusing as before, the amateur can obtain effects which rival those of a professional cameraman.

A somewhat similar effect may be had by spreading crepe paper over a large wood or wire frame and using this between the light source and subject. It will not, of course, be as translucent as the tissue on glass.

If the portrait is to be made against a plain wall, effectiveness will be added by casting shadows of irregular shape upon the wall in the rear of the subject by holding various shaped sheets of cardboard at different angles between the light source and wall.

In this manner a prison cell may be suggested by constructing a small framework of cardboard or wood, representing cross-bars, and holding it between the light source and the subject so that the shadows of the bars fall upon the face of the actor and the wall behind him. A shot of this sort will be fully as effective and much less expensive than if a property cell is used.

Stills

WHILE the main interest of the amateur producer is, naturally, in making movies, he should not neglect the still camera. Even though almost every movie group has a few members who bring snapshot cameras with them on location, it will be of value to have one person, with the best camera available, designated as the official still cameraman. His duties will be varied and important.

This still cameraman should have or obtain through study and experiment a working knowledge of the fundamentals of lighting, composition and the possibilities of his own particular camera and lens equipment.

One of his duties will be to go to all suggested locations for photoplay scenes and take views from different angles and directions. Shown to the director, these will greatly simplify his problem of selection.

Another duty will be in connection with the costuming. As different costumes are being tried and makeups experimented with, a still shot of each will form a valuable collection for the actors themselves and also for the wardrobe committee. Likewise, stills of each set should be made without actors. These stills should be kept by the property department.

Perhaps his most important duty, however, will be to photograph each dramatic or telling situation in the course of the photoplay, as well as some scenes whose attraction lies more in their pictorial value. The best of these

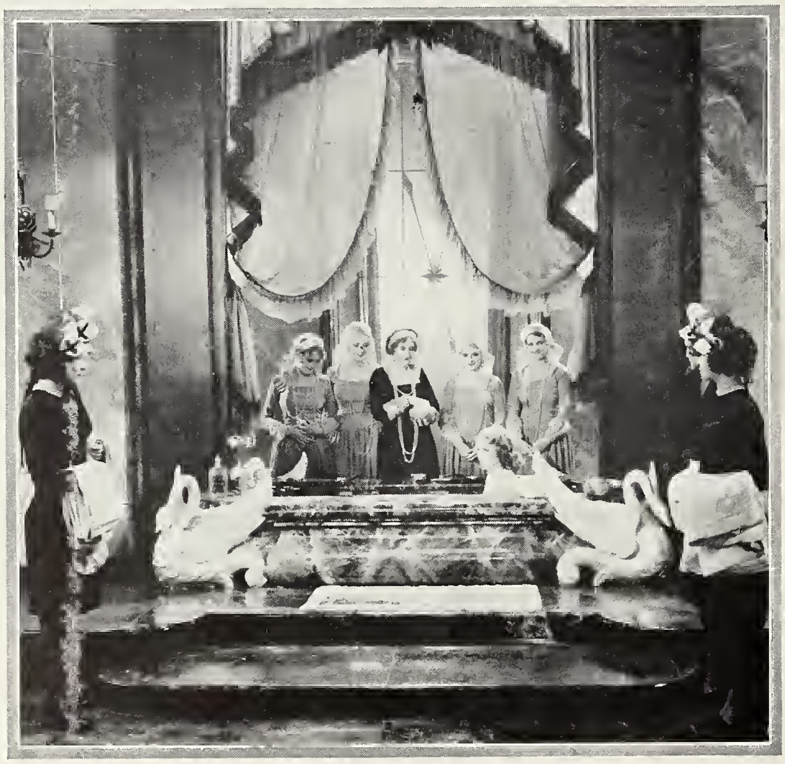
(Continued on page 168)

SIMPLIFIED SETTINGS

Five Ways To Achieve Them—Notes On The Use Of Miniatures

By Melville Webber

A LARGE part of the scenes in a movie are closeups and semicloseups. Big sets are obviously unnecessary, while the composition of the scenes remains quite as important as in long shots. Many closeups and semicloseups, taken in sets prepared for long shots, accidentally include detail that is irrelevant to the idea expressed and disturbing to the composition. This results from placing the major emphasis on complicated sets for long shots and minimizing the settings (with their part played in the composition and significance) of the closeups and semicloseups. Since the latter type of scene is more numerous, this procedure would seem somewhat foolish aesthetically. For the amateur, it would be giving up simpler means of achieving beauty for more costly and immeasurably more difficult ones. Therefore, for him, it is best to give greatest attention to the settings of the closeup and semicloseup and fit those of the long shot to them. In fact, he may be able to cut down very considerably the number of long shots requiring large sets and substitute miniature work, or even to do without such elaborate sets completely.



Photograph By Paramount

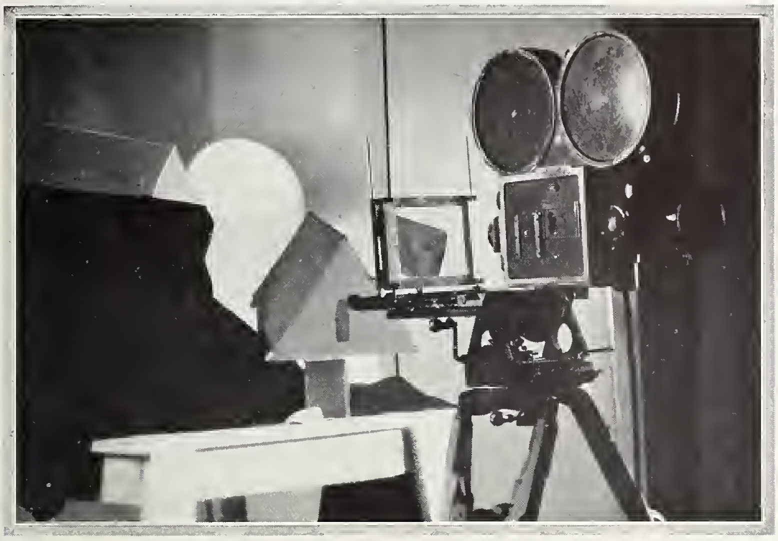
WHAT'S WRONG WITH THIS PICTURE?

An Apt Illustration Of Over-Elaboration Which The Wise Amateur Will Avoid

Even when long shots are used, elaborate and complicated sets do not seem essential. The eye cannot take in every detail of such sets, not even half the details, unless the attention is diverted from the story and concerns itself with the scenery. This is as true of the pictures made against out-of-door backgrounds as of those with furnished interiors of actual houses. The most interestingly furnished houses, without modification of some sort in the photographing, would be unsuitable for the average set. The setting should be simplified in order to bring into relief what is essentially significant and to suppress what is trivial and incongruous. To generalize, art strives to create a heightened impression of life by giving order and simplicity to the everyday actualities of life and by bringing out what is significant through selection and elimination. In a word, it applies laws of design to nature and, from the most to the least realistic art, from a portrait by Van Eyck to a painting by Gleizes or Miro, it involves a certain amount of abstraction, of simplification. Whatever the set proposed, whether in the studio or on location, it should contain only those things that are *necessary* to the picture. Simplicity should be the aim of the amateur. Quality, not quantity, should be his watchword—quality in the composition of the scenes and their significance, for this is the unique end for which sets are presumably made.

Several methods of simplifying a setting suggest themselves: (1) by the elimination of unnecessary detail, (2) by proper selection of the camera angle, (3) by handling of light and shade, (4) by differential focusing and (5) by use of prisms.

Considering the first of these recommendations, one will realize the attractiveness to the amateur of the stylized set in its freedom from petty and meaningless detail. But these have just as much importance, if not more, in the realistic set or on location. Not all the objects in an ordinary room will carry and produce the effect of actuality on the screen. A group of small chairs in the corner may seem more like a pile of broken sticks than chairs and the scene will gain in clarity by removing some of them. You may not be able to see the room for the furniture, while it may not be excessive in actuality. Other objects may carry entirely too well and obscure the important part of the set. Again, an object placed in its proper position with regard to the room may be improperly placed with regard to the scene as it looks in the camera. For instance, I recall a scene in which some plates were placed on a dinner table in front of a character. When seen through the lens, they seemed to be at one side instead of in front of her and had to be correspondingly changed. Another instance is that of a chair placed with its back against the wall almost at right angles to the camera. It lost its character until turned at an angle to the wall, when it gave the effect desired. Other instances of difference between actuality and effect in the camera are found in the contrasts of color, or of value, since it is a question of lightness and darkness without color. It may be desirable in certain cases to introduce objects or materials producing contrasts that would be too violent in real life. But, above all, it is wise to remember that the set must contribute to the story and not the converse. Anything that is meaningless should not be included. Eliminate every unnecessary feature possible. I know this has a very drastic sound and may arouse fears of a result thin and lacking in richness. This is not necessarily so. Once you begin eliminating you may have to be forcibly restrained from removing the entire set. All this applies more properly to interiors but in exteriors, as well, a suitably simple setting may be arranged by careful, discriminating selection. Often a spot that seems too empty by itself, if considered with and in relation to the actors and the action projected, will



THE SET-UP FOR AN AMATEUR MINIATURE SCENE
It Will Be Seen In *Lot*, Now Being Filmed By J. S. Watson, Jr., And The Author, Who Also Made *The Fall Of The House Of Usher*

prove better than an apparently more attractive place. In both exteriors and interiors, petty detail may be blotted out by the use of some large object in the foreground past which the action is seen. The Russians have used this device, getting some good effects from the associations, symbolism and contrasts in size involved.

The second method of simplifying, by the selection of the camera angle, does not admit of much discussion. Its importance to the set is evident and its use must depend on the nature of each setting. One example may be mentioned. In a scene from the *Passion of Jeanne d'Arc*, a large interior is suggested without much more than the floor and the actor being evident. The economy of this plan will surely recommend itself to the amateur.

Third, the use of light, or, more exactly, shadow, is an important and facile means of emphasizing the important parts of a scene and suppressing nonessentials. In many out-door scenes taken in brilliant sunlight there is a monotonous uniformity of tone and a tiresome repetition of form. The introduction of a stark, cool shadow would give a desirable balance and, by contrast, would make the light seem more brilliant and real. A large block of shadow can be made to subordinate part of the landscape to some more important feature. Nor does the source have to be enormous. A handful of sand placed close enough to the camera may serve as a sand dune and shadows may easily be made to appear, across which the rest of the scene can be photographed. Or a rock may become a ledge with similar shadows, etc.

Fourth, blurring by throwing objects out of focus is too well known a method to need comment.

Fifth, the possibilities of prisms in this respect, however, seem more interesting. (For a discussion of prisms see the article by J. S. Watson, Jr., in January, 1929, MOVIE MAKERS, page 847.) By their use, detail may be shattered in a portion or the whole of a scene, if desired. A shimmering movement may be given to the light by moving the prism. Its effects are impressionistic and are best used in modifying stylized sets, as in the dinner scene of the *Fall of the House of Usher*. Double exposures may be considered, similarly, as factors in the creation or modification of a set.

Only exceptionally does the large and expensive set seem justified. A most spectacular example of this kind occurred in a scene of Babylon, with hundreds of people moving about. This set was used in Mr. Griffith's *Intolerance* and gave an impressionistic effect and tone quality. On the other hand, I have seen some city effects in Mr. Florey's *Life of a Hollywood Extra* and also in a picture directed by Mr. d'Arrast, which were created entirely out of paper and the metal construction sets with which children play. These, likewise, produced an impressionistic effect and, although quite different from the Babylon scene, and much more abstract, were equally successful in their way. The materials for amateur miniature work should not be limited to the list of obvious things which could be used. Each specific problem has its own solution and you never can tell what is going to turn out to be most suitable. Everything lying around a studio (unless it is too carefully put in order each day) has in it the potentiality of achieving what nothing else could in making a workable miniature set at little cost. Then there is the fun of invention and the wisdom acquired by bitter experience. The castle in the first scene of the *Fall of the House of Usher* was made from scraps of card board and the conical roofs of its towers were little paper cones that are used in soda glasses and ice-cream dishes at soda fountains. It was put together with adhesive tape, which is an ideal help for the amateur since it holds very well and may be removed if the construction doesn't go on as it should. Then it was painted with show-card paint, grey mixed with black. This, by the way, is particularly good for such work, since it comes conveniently in bottles, dries almost immediately and is cheap. If it gets too thick, it should be thinned with water. It should not be left uncovered as it will dry up entirely. A medium-size, soft brush was used.

(Continued on page 179)

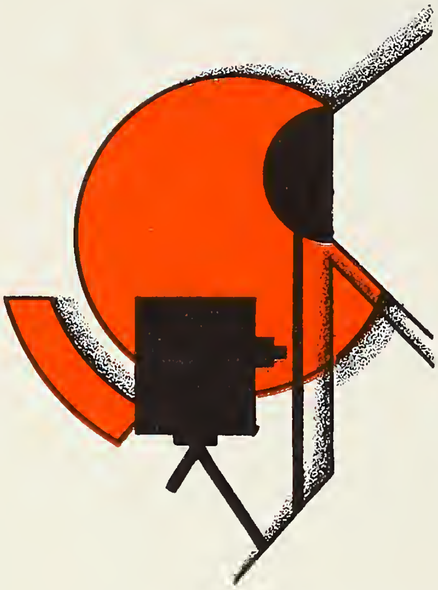
Photograph By Mrs. Fred Waller

A SOUTH SEA ISLAND MADE OF WRAPPING PAPER
The Palms And Foreground Were Cutouts Placed Close To The Camera And, To Get The Cloud Effects, The Scene Was Shot With Panchromatic Film And A Filter.

CIRCUITS *And* MOVIE LIGHTS

How Variations In Home Electrical Conditions Affect Your Films

By W. D. MacFarlane



HAVING been called upon recently to assume responsibility for the technical requirements in lighting several interior sets for the Sheridan Players, an amateur group of New York City, I found that a number of factors were "brought to light" which would be of great interest to the amateur who plans interior shots. These factors have mainly to do with the voltage drop caused on the average house circuit by the imposition of an electrical load heavier than ordinary. The drop in voltage caused by loads of this kind has such pronounced results in the quality and quantity of light produced by the motion picture lighting unit that the subject is worth the amateur's special attention, if only in its basic results.

First of all, let him try an elementary test. Some evening at home, when all the lights are burning, he should switch on some electrical appliance such as a percolator or electric iron. The average power rating for these appliances is around 660 watts. Now, unless the home is wired with exceptionally large feeder cables and distribution circuits, there will be a pronounced flicker in the lights of the apartment when the appliance is turned on. During the time that it is in use, a perceptible diminution in brilliancy will be noted, reverting to normal when the appliance is disconnected. Exceptions to this will occur only when special wiring is installed for electric cooking and the like, in which case extra heavy feeders are found.

However, in the majority of cases the dimming of the lights, as noted above, is a convincing demonstration of the fact that the voltage at the lamp terminals has been reduced, due to the load of some appliance imposed on the same or an associated circuit. The reduction of the total illumination due to a drop in voltage is, however, a known quantity and may be calculated from the voltage figures of the lamp and circuit.

Incandescent lamps are very sensitive to voltage fluctuations; a voltage change of five per cent may alter the light intensity by ten or fifteen per cent. And, as we have just demonstrated, most of the home circuits on which the lamps are used are subject to changes in voltage when 500 or 600 watts are applied to the circuit. Following out this line of reasoning, the drop in voltage due to the effect of the lights themselves (which usually total more than 500 watts) will therefore be rather pronounced.

As a specific example, I append figures indicating a record of voltage fluctuations in my own apartment. This has the average standard wiring supplied in conformation with the requirements of the National Board of Fire Underwriters for a city dwelling. The table below should therefore be representative.

It will be noticed that some very interesting facts are apparent. It is well known that the so-called high-pressure lamp burns at a higher voltage than rated; this shortens the life of the filament, but produces a definite increase in actinic illumination. Note in this connection that the total illumination with the two normal lamps together was less than that of the single high-pressure lamp. Also that the single 500-watt high-pressure lamp gave fifty per cent more illumination than the 500-watt normal bulb, and *nearly as much* as the 1000-watt normal.

So much for the *total* illumination which is very easily arrived at. But that is less than half the story; the remainder lies in the actinic value of the light. The simple illumination is dependent upon the temperature of the lamp filament and this temperature varies with the applied voltage, as demonstrated by the results tabulated below. But the temperature also has another effect not shown in the table as given.

The higher the temperature (that is, the higher the voltage), the greater the proportion of short wave lengths in the emitted light. These shorter wave lengths give more actinic value, that is, they affect the emulsion more drastically. Conversely, when the voltage drops, the proportion of red increases with a relatively lower actinic value. The table, then, shows only general trends. The actual effect of these voltage fluctuations depends on other factors such as the kind of emulsion used, reflection from the walls, etc. As a matter of fact, beyond those made by means of actual shooting (and these are not sufficiently under control for scientific deduction) I have not made any actinic tests, although they would not be difficult to arrange. However, experience on the set amply bears out the theoretical considerations here outlined.

The tendency of the temperature shift to emphasize the red end of the spectrum is one of the reasons why panchromatic film is so much more satisfactory with incandescent lighting. Also, the voltage drop shows the reason for the long life of high-pressure lamps, since in most cases they are used at only a slight increase over rated voltage.

What practical results may we then derive from this somewhat theoretical discussion? First, that the actinic illumination of each unit drops as the number of units increases. It is therefore desirable to connect to separate circuits wherever possible and also to make sure that other heavy loads are off the circuit while the lights are burning. Second, that the high-pressure type of bulb is very efficient and should be used wherever possible. Third, that panchromatic emulsion will do much to compensate for a drop in voltage and consequent increase in yellowish-red in the light of the incandescent. And finally, that much is possible to the amateur who takes time and trouble to investigate.

Nominal voltage (as rated)—120. Actual voltage as indcated by voltmeter (no load)—118.5.

Lamp	*Voltage reduced to*	*Drop*	*Comparative Illumination*	*. . . on a basis of:*
1000w normal	111.5v	7v	770	1000
1000w hgh-pressure	110	8.5	1176	1000
500w normal	114	4.5	417	500
500w high-pressure	114	4.5	666	500
1000w and 500w normal	108	10.5	1030	1500
1000w and 500w high-pressure	107	11.5	1604	1500

(More than 1500 watts total was not tested out of respect to my fuses.)

SIXTEEN *Millimeter* SURGERY

Camera Technique In The Operating Room

By Walter D. Kerst

IT was in the operating room of a famous hospital in a great city that a brilliant specialist in gynecology was deftly performing a delicate bit of surgical technique. A 16 mm. camera was clicking away, recording the dexterous movements of the master surgeon. Suddenly, just as he requested that a bit of especially interesting technique be photographed particularly well, the whirring click of the camera ceased completely! Nothing for the cameraman to do but wind the camera again, for it had come to the end of its twenty-five foot spring-drive capacity. But, meanwhile, a patient was under the anaesthetic, a delicate operation was being performed and there was no chance for the surgeon to wait until the cameraman wound the spring. A life hung in the balance and, therefore, a rare employment of surgical technique had to go unrecorded on the film, all because sufficient preparation had not been made to meet the photographic problems involved in the situation.

To you doctors who would like to use 16 mm. film for surgical records, do not let the foregoing incident suggest that the 16 mm. camera, properly handled, is inadequate. Reputable makes of 16 mm. cameras, operated by a competent assistant (who, incidentally, can be a nurse or interne), proper lights, a tripod and an exposure meter are all that is essential to produce good surgical films.

Let us take the case of a surgeon who has been using his camera during recreational hours. He has used it enough times to have become well acquainted with the problems of exposure and lighting and knows something of lenses. In transferring the 16 mm. camera from use outdoors to use in the operating room, the first consideration should be (as in all photographic work) the lens. The one inch, *f*:3.5 lens he may have been using will do the work but not to complete satisfaction. If this one inch lens can be focused as closely as one and a half feet (and with only a few of them is this possible), he finds his camera and cameraman practically on the operating table. True enough, the surgeon can probably make allowances for this but, even so, the photographic apparatus thus used becomes an impediment instead of an adjunct. By substituting a two inch lens for the one inch the camera can be placed twice the distance, or three feet, away from the table and the same image field be included. If it is more convenient to have the camera still further away, the three or four inch lens can be used and the same size image retained as with the one inch lens. It is suggested that the distance the camera is to be placed away from the table be made permanent, thus saving changing of lenses. This will also enable the cameraman to become used to one lens, a factor of no small importance, particularly since he is usually not an expert.

Having decided on a two, three, or four inch lens, the next step is the focusing of that lens. Focusing in surgical work is most important, as the majority of pictures are made (or should be) in extreme closeup. Too many surgical films have been made which give excellent closeups of sterile gauzes, sheeting, forceps and rubber gloves, but very little of the operation itself. In such films, too large a field has been included.

The two methods of focusing open to the surgeon are focusing on the film, directly, or by means of a prism, and by *accurate* setting of the scale on the lens by measuring with a tape the distance between the subject matter and camera. Where one point of focus is to be used throughout the operation, the tape method is satisfactory. But, when the focus is to be changed one or more times during operative procedure, it is hardly feasible to measure from operating field to lens for each change. In such a case, the visual focus-on-film method should be used. For the visual focus method there are accessories available for use on certain makes of 16 mm. cameras which are extremely satisfactory. One device of this sort makes possible visual focusing as close as eight inches to the subject matter. For the tape measuring method, the lens should be calibrated accurately by the lens or camera manufacturer for the distances at which the work is to be done. At any rate, no matter which method of focusing is chosen, it is most desirable to have some means of viewing the subject matter directly on the film in the camera aperture. This is so that the object can be accurately centered on the film. Due to direct viewfinders being off-set a fraction of an inch or inches from the lens, on focusing at such close distances as two feet or less, the actual center, as registered on the film in the aperture, will be displaced in the finder. The nearer one works, the more obvious this becomes. The writer has seen some films in which the actual operation was completely off the screen! If the subject matter is not placed accurately by means of viewing it directly on the film, the distance between the direct view-finder and the lens, above or below, or to the right or left, must be carefully measured and allowance made when looking in the finder. This is not always practicable, however, depending on the nature of the work to be done. Perhaps a better method, if the distance from camera to subject is fixed, as recommended, would be to make a small mark on the finder lens, indicating the center of the closeup picture. This correction, once performed, would always be accurate for a given distance.

The next consideration is the capacity of the camera to expose a considerable amount of film continuously and the amount of film it will hold at one loading. Mindful of the little incident introductory to this article, it is obvious that preparedness would dictate that two cameras be employed so that the second camera can be set in operation immediately that the first runs down, when a scene longer than the film capacity of one camera is required. The first camera can then be rewound and ready when the second runs down. This would provide for 200 feet of continuous filming. Alternatives to this method which suggest themselves are to secure a hand cranked camera or to equip one with a small electric motor drive. The hand crank would probably not be as satisfactory as the motor drive in most cases. Despite the apparent simplicity of cranking a movie camera two turns or so for every foot of film, it takes a little practice to crank evenly and one must keep in practice. Uneven cranking results in uneven exposures and affects the apparent rate of speed of objects filmed. So, it is recommended

(Continued on page 173)

FILM FLAM

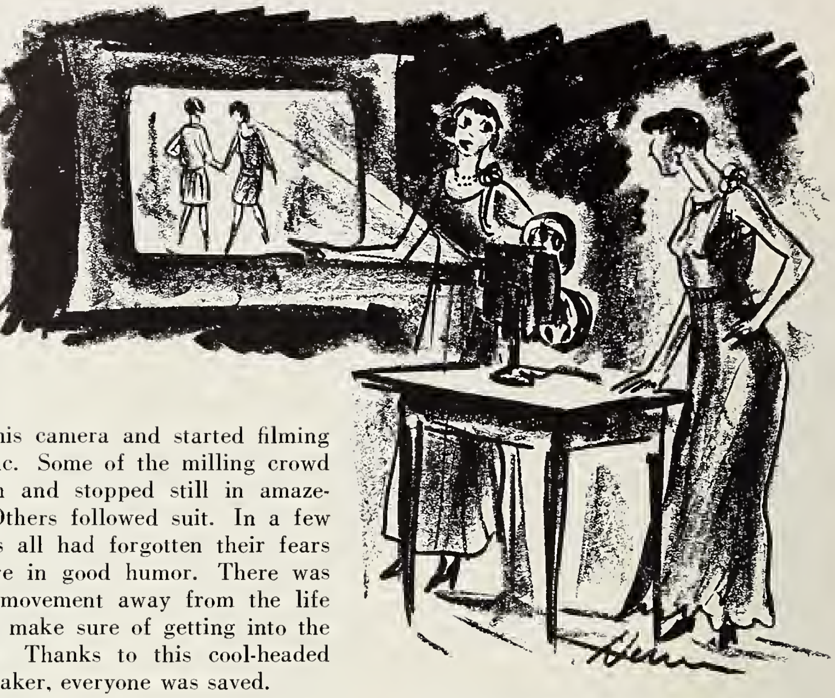
By Louis M. Bailey

Screen-Shock?

THUGS were holding up the manager of a New York theatre recently after it had been closed for the night. The frightened victim was just about to reveal the combination of the safe to save his life when loud talking was heard in the auditorium. The robbers hesitated for a moment and then fled, believing, according to newspaper report, that aid was coming to the beleaguered manager. It turned out, however, that a sound engineer was merely testing the theatre's talkie apparatus and the threatening voices had come from the screen of the empty house. While the official version of the bandits' fear may be correct, *Film Flam* conjectures that they may have known it was a talkie all the time and, being sensitive gunmen, just couldn't stand the racket.

Cameras As Heroes

AND now comes news that a home movie camera has saved a thousand lives. Recently a steamship struck rocks off the coast of South America. The passengers became fear-maddened and the officers of the ship feared that everyone would be lost in the stampede for the boats which ensued. However, one passenger kept his head. He was an amateur movie maker. He calmly set up his camera and started filming the panic. Some of the milling crowd saw him and stopped still in amazement. Others followed suit. In a few moments all had forgotten their fears and were in good humor. There was even a movement away from the life boats to make sure of getting into the pictures. Thanks to this cool-headed movie maker, everyone was saved.

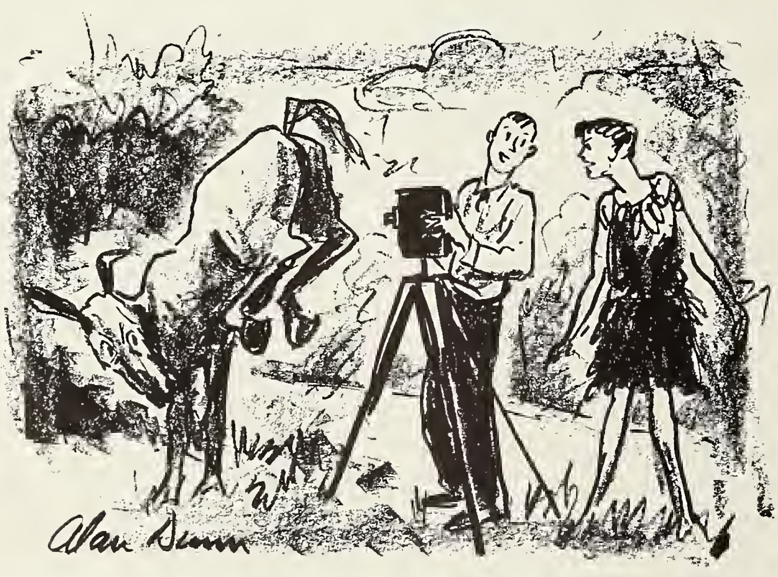


"IMAGINE!—THE FUNNY LOOKING CLOTHES WE USED TO WEAR 'WAY BACK IN 1925!"

So now that the amateur movie camera has proved its power as a life saver in a far away place, we wonder if it can't be put to similar use closer to home. We suggest trying it out in a New York subway at the rush hour. While the cameraman were filming, his companion might manage to get into a car—even into a seat. And what a merciful role it might play in a bargain sale crush. Hereafter, we are going to leave our first aid kit at home and always carry the camera instead.

Too Much Is Enough

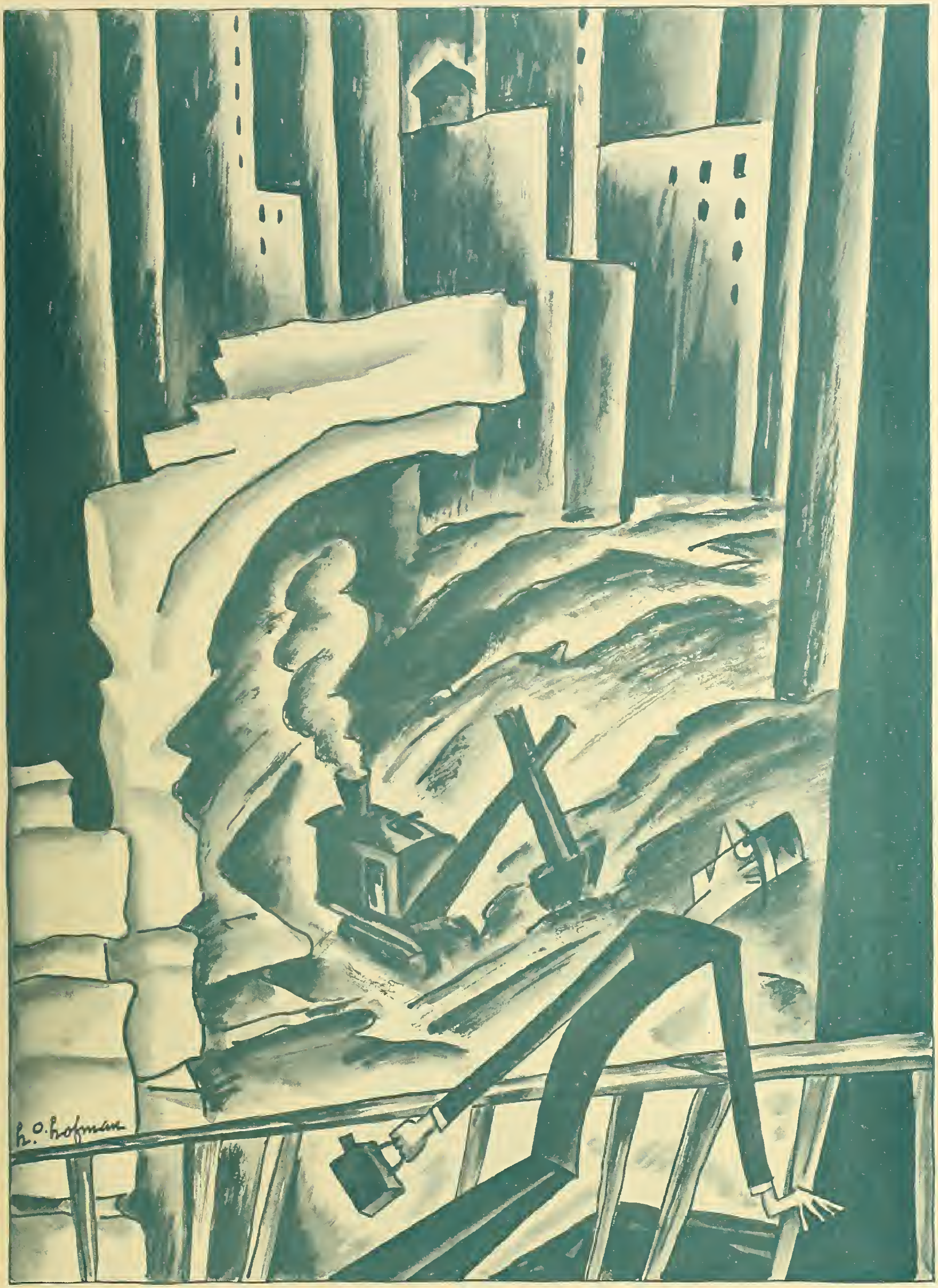
WHEN amateur movies became a general topic of comic cartoonists we realized that America was at last "home movie conscious," as business psychologists would say, but we had never known how deeply ingrained they were in the fabric of our domestic life until we read in the newspapers that they had become grounds for divorce. We gather from the report of a recent case that the husband was such an enthusiastic movie fan that he insisted on showing films on the wall of the bedroom after he and his spouse had retired for the night. His enthusiasm, it would seem, was not shared by his wife. The judge evidently felt the same way. From now on, we understand, the gentleman will enjoy his ostermoor screenings alone. As appropriate music we suggest his phonograph be equipped with a record of *Me and My Shadow(s)*.



"HURRY PHILIP, SWEETHEART . . . THAT MULE IS GOING TO KICK! ! !"
"DON'T BE SILLY, DARLING . . . THERE'S PLENTY OF TIME—I'M TAKING THIS IN SLOW MOTION . . ."

Piscatorial Passion?

THE other evening a group of intrepid members of the Explorers Club, New York, had curiously descended to the depths of the ocean, via the undersea motion pictures of J. E. Williamson, and, metaphorically, were swimming about in dinner jackets to make a first-hand study of love life among the finny flappers when that part of the Atlantic Ocean in which they were disporting themselves suddenly caught fire and burned to a frizzle—in its motion picture version, of course. While we must hasten to advise the explorers that this couldn't have happened if the pictures had been printed on safety stock, like all home movie films, in turn, we would like to learn from these gentlemen just what red hot happening among submarine soul mates set fire to the film. And we would also like to know if, after the fire, any of the explorers looked in the projection booth for baked halibut.



WHY METROPOLITAN MOVIE MAKERS GROW GRAY

Vandeveer Gansevort Arrives To Film The Pullworth Tower, The Cinematic Possibilities Of Which He Had Noted the Day Before, Only To Find That It Has Already Been Practically Demolished.

THE CLINIC

By Russell C. Holslag

9.5 mm. Sub-speed

IN the columns of Movie Makers recently appeared a notice of a new 9.5 mm. camera which was equipped both with normal and double speed as one of its outstanding features. The use of this camera gave an opportunity for certain slow motion effects to many workers who have chosen 9.5 mm. film as their medium and whose work with this width has been of undoubted value to the amateur movement as a whole. In line with special manipulation, therefore, it may be of interest to those who already own the well-known 9.5 Motocamera that they may achieve half-speed effects without adding any attachment whatever to the camera. The result is accomplished simply by providing, with the ball of the finger, a slight "drag" or pressure against the knurled knob which protrudes from the right side of the camera and revolves when the camera is running. This will slow down the mechanism and, with a little practice, it will be found that the knack of acquiring a uniform speed, even at a very slow rate, will not be difficult to master. By this means may be realized all the advantages gained by a speed slower than normal. These have been many times emphasized in this department and include an often desired increase in exposure time as well as many other important special effects.

Stencil Titling

AFTER some little experimentation, I find that I can make very sharp, clear-cut titles with the aid of brass stencils set in cardboard. I have the stencils cut for me at a nearby shipping office and surround the title with a cardboard mask. I then darken the room, set the cardboard with the stencil in the window and photograph the letters as illuminated by transmitted light. It is necessary, I have found, to have a clear sky background, as any dark object outside, coming within the field of the stencil, may obscure some of the letters. A piece of waxed paper or tracing cloth placed in contact with the back of the stencil title will insure a uniform distribution of light. Or, by this method, the stencil title may be photographed entirely with the aid of the single reflector of a home lighting unit. The lens is, of course, focused as sharply as possible on the stencil itself, which will probably be set up about thirty or thirty-six inches from the camera. The title surface should be perpendicular to the lens axis and this axis, which is a line running through the center of the lens, perpendicular to the film surface, should pass through the center of the title area. In this way, the letters of the title will be centered on the film. These letters should not cover a space larger than about twelve by sixteen inches. It will be found that titles so made by transmitted light will be very sharp and clear.—*Jno. A. Donovan, M.D.*

Amateur Impresario

TWO Minneapolis amateur movie makers, with several thousand feet of excellent film taken in the North Woods, felt the need for a semipublic showing of their cinematic efforts. That their exhibitions were richly appreciated was shown by the enthusiastic response of the audiences to the films and to the exhibition plans worked out by the Sprungman brothers, producers of the films. Let us hear Ormal Sprungman's own story:

"Our five completed North Woods films have had many successful showings in our amateur theatre which is built within a space eight feet wide and twenty-three feet long and has a seating capacity of twelve adults. Regular theatrical seats, three rows of four deep, have been installed, being fastened securely to the cement floor. The ivory-finished stage, built of compoboard on a wooden framework, is two feet deep and practically as wide as the theatre. The projection screen is at the rear of the stage, giving a shadow box effect, while, in order to give the impression of depth, miniature steps have been built leading up to it. The stage is equipped with footlights in three different colors and has two movable spotlights which can be trained on any part of the setting.

"Everything mechanical or electrical is controlled from the projection booth. From the time the oilcloth curtain, painted in modern style, is drawn, the film threaded, the projector started, the footlights put in action and effects produced, to the concluding *Finis*, everything has its source of operation from the projection booth. While one reel is being projected, the other can be rewound. A radio set has been installed with the loud speaker hidden behind the screen, so that sound effects can be obtained and even musical synchronization with two accompanying phonograph turntables. At the conclusion of each showing every member of the audience is requested to leave his criticism in our special theatre album. An accurate account of every showing, with the nature of the audience and its reactions, has thus become a permanent part of our cine records."

(Continued on page 177)

HOME MOVIES HAVE THEIR "CATHEDRALS," TOO

This Is A View Of The Model Projection Room Of The Sprungman Brothers In Minneapolis.

IN CONFERENCE
Production Staff Of The Orleans Cinema Club, New Orleans, La., Working On *Campus Love*

AMATEUR CLUBS

News Of Group Filming

By Arthur L. Gale

What Is Art?

AT the last meeting of the Amateur Motion Picture Club in Hartford, Conn., Colonel Roy W. Winton, managing director of the Amateur Cinema League, addressed the club on the motion picture as an art medium, accompanying his talk with a screening of outstanding amateur films.

The purpose of the program, as arranged by the Hartford club, was to discover the artistic trend of the amateur motion picture and to consider the scope and limitations of the motion picture as a medium of expression. Members of the Hartford club, seeking new fields to conquer, wished to profit from the experiences of other amateurs by arranging outstanding reels so that they represented an orderly line of progress. As fine examples of the more conventional motion picture technique, *Just Fishing*, filmed by B. V. Covert, and *Many Times A Day*, by W. Theodore Whitaker, were screened. *Incident*, produced by the Undergraduate Motion Pictures of Princeton, was presented as a specimen photoplay showing a modernistic trend. H_2O followed, representing the abstract film, and *The Fall of the House of Usher* was offered as the amateur film making the most advanced use of all forms of cinematic technique.

About one hundred club members attended the meeting which was concluded with a screening of *Sea Gulls*, a beautiful study in slow motion, filmed by Mrs. Alexander Victor.

Plenty of Lights

WITH the organization of the Photoplay and Cine Club of Durban, South Africa, the second amateur movie club has been formed on that continent. The new club, with a membership of forty-two, has already produced its first photoplay, *The Hero*, 400 ft., 16 mm. A local theatre, made available for interior work, will afford magnificent lighting and setting facilities for use in the next production. E. Bruce Fairbrass is the club's secretary.

Arts Compared

TO compare the modern motion picture with modern architecture and design, Stephen F. Voorhees, vice-president of the Amateur Cinema League, recently screened H_2O and *The Fall of the House of Usher* for the members of the Architectural League in New York City. The screening was followed by a free discussion among the two hundred architects present, in which it was established that the same elements of heterogeneous theme, restlessness and presentation of Nature's diversities are to be found in modernistic architectural design as in modernistic filming. Ralph T. Walker, the architect, and Scott Williams, the artist, figured prominently in the discussion.

City Film

IN Plainfield, N. J., the Cinema Club is planning a *Plainfield City Film* to be jointly filmed by a committee of amateur cameramen from the club's membership. In addition, a monthly newsreel, featuring all interesting local events and developments captured by the members' cameras, is under way.

Talk Technique

LATE meetings of the Chicago Cinema Club featured a talk, *Titles and How to Make Them*, by N. J. Phelps; *Lighting Equipment for Home Movies*, a discussion and demonstration by Leonard Westphalen; *Color Filters and How to Use Them*, an address by Joseph Dubray of the Bell & Howell Co., and *How to Secure the Best Results From Your Cine Film*, an illustrated talk by H. A. Hart of the Eastman Kodak Company. The last meeting in February was devoted to the screening and discussion of members' films.

(Continued on page 183)

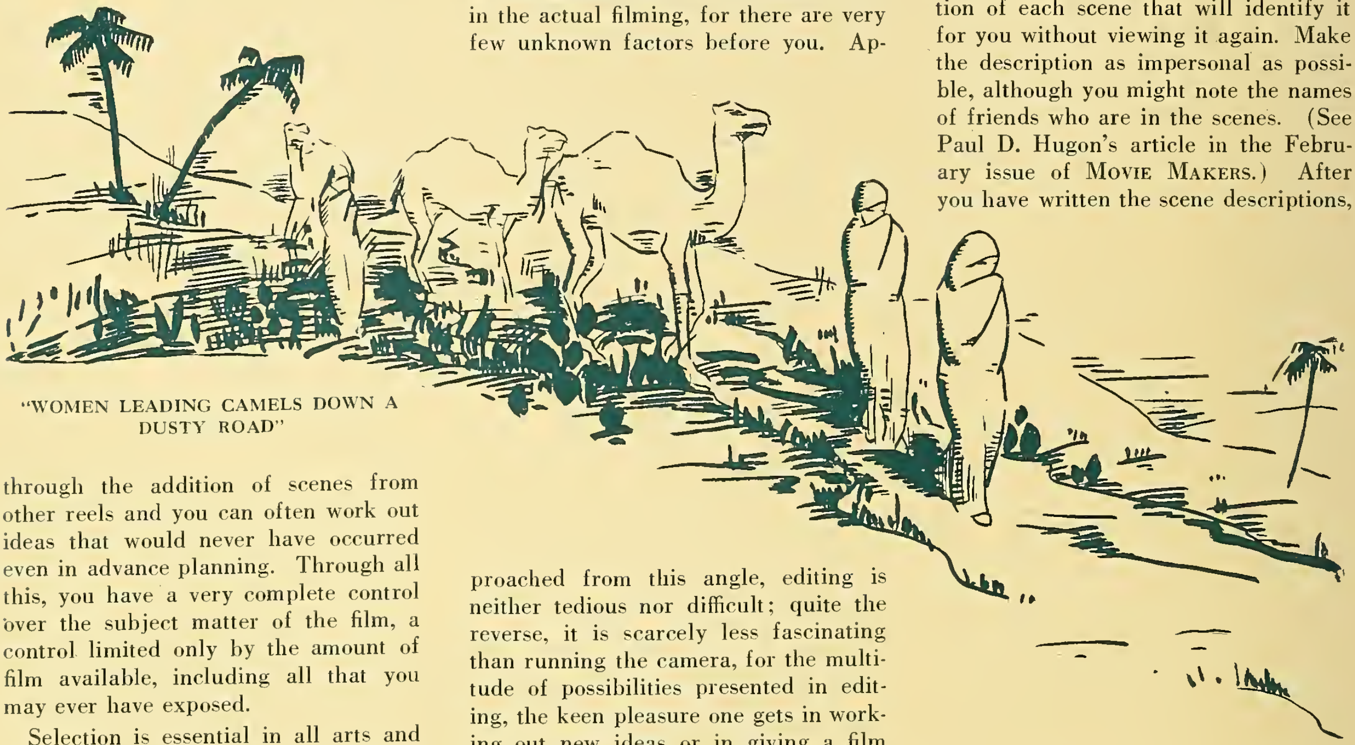
ORIENTAL AMATEURS
When The Nippon Amateur Cinema League Meets In Old Japan

A NEW JOY *For The* AMATEUR

Summarizing The Elements Of Editing

By Arthur L. Gale

THOSE amateurs who are reluctant to edit their films can hardly realize how easy the job is and how much more interesting it makes their reels. Through the editing and cutting processes, a world of new opportunities is opened. You have, in fact, only slightly less freedom than when shooting new film, for, in editing, you can work out continuity and story interest which were neglected in hurried shooting, you can introduce new themes through the addition of scenes from other reels and you can often work out ideas that would never have occurred even in advance planning. Through all this, you have a very complete control over the subject matter of the film, a control limited only by the amount of film available, including all that you may ever have exposed.



"WOMEN LEADING CAMELS DOWN A DUSTY ROAD"

Selection is essential in all arts and in all record making, be it with an amateur movie camera and film or with a chisel and stone.

One of the keenest delights in movie making is choosing your shots—in deciding what you are going to take. When the decision is made to shoot one specific scene out of the thousands that it would be possible to take, one experiences a definite pleasure that comes from the power to select exactly what you wish to record. You may not have segregated this satisfaction in the general fun of movie making, but it is there, none the less.

Editing gives us another chance to exercise this power of selectivity. While cutting our films, we can not only eliminate all of the disastrous photography, we can do more than that, for it is possible almost entirely to remake the film, if necessary, cutting in scenes from other reels, changing the order of sequences and supplying new emphases through shortening some scenes and leaving others comparatively longer. Coherence and order appear, absent in the unedited reel; a continuity and story interest is supplied where none was before and sequences which previously required a verbal explanation acquire dramatic strength. In short, editing is a finer and more delicate selection wherein control over your subject is even greater and more complete than in the actual filming, for there are very few unknown factors before you. Approached from this angle, editing is neither tedious nor difficult; quite the reverse, it is scarcely less fascinating than running the camera, for the multitude of possibilities presented in editing, the keen pleasure one gets in working out new ideas or in giving a film new life and meaning make it as intriguing as any other phase of movie making.

The value of editing can hardly be debated. You may have put it off because it appeared to be a task rather than an additional pleasure in filming, but this is because you have not seen its similarity to the original selection of subject matter. Certainly the mechanical work is slight, for it is easy to become dexterous in making splices.

Make an ironclad date with yourself for a free evening. Set up your projector for a short throw and get out your splicer and rewind. First, run off the film to be edited, not once but several times. After you are entirely familiar with the subject, cut out all bad photography. You will have to strengthen your will power here as on many other occasions. Remember that a bad shot, even if the subject matter is important, will appear to be nothing other than bad to your family and friends.

Next, cut the whole reel into scenes. A scene is the footage that has been taken by the camera in one position, including, of course, panorams and tilts. Every time you have moved the camera, except to pan or tilt, cut the film, even if the subject or scene is the same as in the film just preceding or following. This may seem unnecessary at times but it is the safest way to insure the best results, especially on the first editing job.

Next write a short objective description of each scene that will identify it for you without viewing it again. Make the description as impersonal as possible, although you might note the names of friends who are in the scenes. (See Paul D. Hugon's article in the February issue of MOVIE MAKERS.) After you have written the scene descriptions, screen each scene again and read your description so that you will readily connect the wording and the contents of the scene. Then roll up the scene, snap a rubber band about it and clip the written description on it. Egg boxes are handy to hold these film clips while you are working on the reel and they are particularly convenient if you are holding over any portion of the film for another editing period or to fit in another reel.

Now the mechanical preparations are over and you are ready for the interesting and important job of selection. Here is where you really complete the last move in the game which you began when you first decided on your shot. In rearranging the scenes your first guiding principle is that of relationship. The simplest and most obvious relationship is secured by collecting all of the film on a given subject and splicing it together. For example, all of the shots of the youngsters and all of the scenes of the camping trip might be collected, each into one reel. As a result you would have a unity of subject matter which would enable you to locate any particular subject without wading through a mass of irrelevant material. This is, itself, a vast improvement over a completely unedited reel and, because of its simplicity, many amateurs stop here. But it will be seen at a glance that this is pretty unimaginative and that it furnishes little opportunity for selection, so do not splice your reel at this stage.

The next consideration in the process of selection is order. In finding this order for our scenes we must seek some sequential relationship. Order of some variety may be obvious, or even inevitable, by the very nature of the subject matter. No one would hesitate to place a scene of the finish of a race after a scene of the beginning. Other systems of order are but slightly less obvious. One of them is based upon the time of day or season of the year; another on the natural sequence of events in such subjects as camping trips or picnics. In the first case scenes can be arranged in an order based upon the clock. In a reel of a youngster, we should first have the child awakening or going out to play, then follow with various scenes in order until lunch time, and so throughout the day. In the latter case, we could begin with a shot of the car leaving for the country, follow with shots taken along the roadside and then show the crowd piling out, choosing a picnic ground and so on. These approaches are always dependable and, with a careful selection and rejection of scenes, you can secure excellent results, but you can always fall back on them, hence search for a more interesting system or theme. Study over the descriptions of the scenes and the subject will probably suggest an individual approach. You may find it in some subdivision of subject matter. For example, you might plan a reel of your youngster at play, made up of shots taken through several months. Again, a comparison or association may supply the theme; a scenic film might be edited on the basis of shots taken in winter and summer with the idea of comparing the beauties and motions of the two seasons. However, you will find the greatest possibilities in the development of a story of some kind, which brings us to our third guiding principle, that of development. A film, no matter what type, is most interesting when it follows a development and structure similar to that of a short story, with a gradual evolution of interest and a climactic ending that definitely concludes the story.

To a large extent, a story or narrative interest will depend upon an advance plan. Nevertheless, a variety of plot ideas can be worked out in editing, with the aid of shots from other reels. Here titles will be particularly valuable, for you can supply missing scenes with them and carry through a connected story interest.

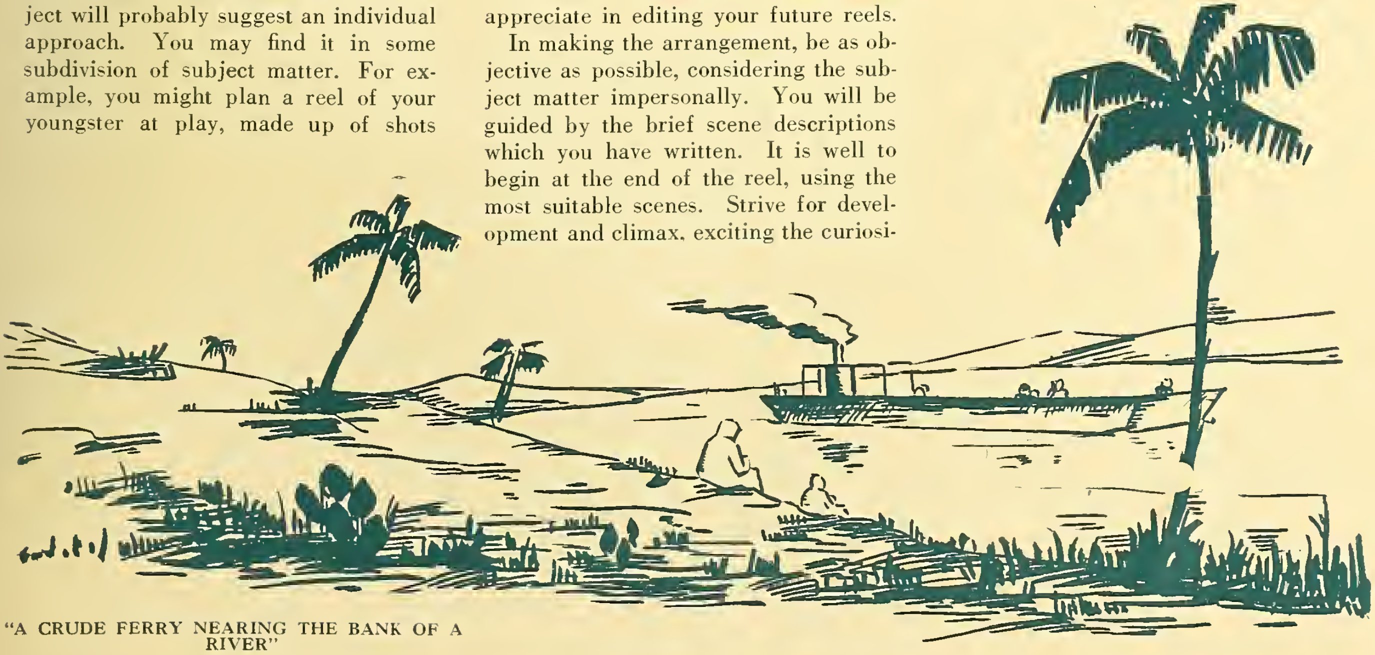
Having chosen your theme, be it the simplest unity of subject matter or an individual continuity approach, the next step is to arrange scenes on the basis of the order you have selected. Choose and reject scenes carefully, basing your decision entirely upon their suitability for the theme you have chosen. You will be sorely tempted to introduce scenes of excellent quality and interest that have, however, no connection with the subject you have chosen for the reel. Cut out these scenes ruthlessly. After considerable editing experience you will be able to work them in better, but in your first reels make your decisions as clean-cut as possible. The good shots which do not fit can be saved and used more advantageously in other reels. They can constitute the beginning of your own stock library, which you will greatly appreciate in editing your future reels.

In making the arrangement, be as objective as possible, considering the subject matter impersonally. You will be guided by the brief scene descriptions which you have written. It is well to begin at the end of the reel, using the most suitable scenes. Strive for development and climax, exciting the curiosity of the audience in the early part of the film and satisfying this curiosity entirely by the end of the picture. Be sure that the conclusion is definite, but not too abrupt. Many amateurs use scenes of sunsets for this purpose, but they often come too abruptly. Remember that the last impression the reel makes is the strongest. It is for this reason that working from the end forward is suggested.

After the scenes are arranged in order, closely following the theme that you have chosen and developing it to a climactic conclusion as far as your material will permit, splice the scenes together and project the film. While you are running it through, make notes on the scenes that seem out of place or entirely foreign and mark other possible improvements that occur to you. It is wise to repeat the performance at least once, for something that may have escaped your attention because of the new arrangement will be evident on the second or third screening.

After making the changes according to your notes, next give attention to the individual sequence. Roughly speaking, a sequence is two or more scenes of the same subject taken from different camera distances or locations. For instance, in a European travel reel, scenes of Berlin could be considered a sequence. The sequence should, of course, contribute to the progress and development of the theme. A very good rule in editing sequences is to place the most general shot first and the most specific shot last. This draws attention from the general to the particular and usually means that a long shot will be placed before a closeup of the same subject. A long shot of a river, followed by a medium shot of the same

(Continued on page 175)



"A CRUDE FERRY NEARING THE BANK OF A RIVER"

ZERO HOUR

The Further Biography Of An Amateur Movie Club

By Raymond A. Scallen

FRESH from the success of our initial photoplay, *Treasure Shores*, and carried on the crest of the wave of the good times had in that production, we formed an amateur movie club, named ourselves The Cinephans and were simply "rarin' to go." So when Director Jimmie Bailey called a meeting at his house, every member was present. We were consumed with curiosity for we knew that Jimmie had something more up his sleeve than a sinewy arm. Rumors simply abounded and there was a continuous buzz of excited chatter subdued only by Jimmie's voice calling the meeting to order.

Preliminaries over, Jimmie began, "This would be a great place for a speech but there won't be any! And I'm not going to tell you all over again how well you did in *Treasure Shores*. What wasn't said about that at Hank Dover's dinner at the Automobile Country Club (where he really did sign the check!), your relatives and friends put into glowing eulogy, so pardon me if I suggest that the back-patting cease and that we do something now to show we're still alive!"

"Well, Jimmie," said Henry (Hank) Dover, sceptic no longer but now enthusiast supreme, "it seems to me we ought to get some equipment if we're going to keep up the good work. We can't do exteriors all the time."

"True enough, Hank," replied Jimmie with a bit of a twinkle in his eyes, "but equipment doesn't grow on trees (except occasionally at Christmas time) and it takes money to buy it."

"How about chipping in and making up a fund?" drawled Bill Hayes, a bit adipose and just a bit better-off than most of us.

"Not for a minute!" exclaimed John Littleton. "This idea of chipping in or levying an assessment is the last refuge of inertia. Our club must earn its equipment."

"We might stake down corners in the 'Loop' and simulate extreme indigence," suggested Celia Dover laughingly.

Then Sally O'Neill, silent hitherto, meekly contributed, "Why not another picture and charge admission, Jimmie?"

Sally's suggestion met with instant approval.

"Let's go!"

"That's a real idea, Sally!"

When a semblance of order was secured, Jimmie spoke up. "You've uttered a *bouchée*, Sally, and the rest of you are keen for punishment but what makes you think people would pay real money to see you act?"

"Well, if other clubs can do it, why can't we?" growled Henry Dover, his fighting spirit rousing.

"Don't worry, gang," went on Jimmie, "with your *éclat* and energy we'll pack 'em in till there won't be room even for an S.R.O. sign. As a matter of fact and as Dame Opportunity's personal representative, I asked you here to lay the plan of another play before you."

"Don't hold out on us any longer, Jimmie!"

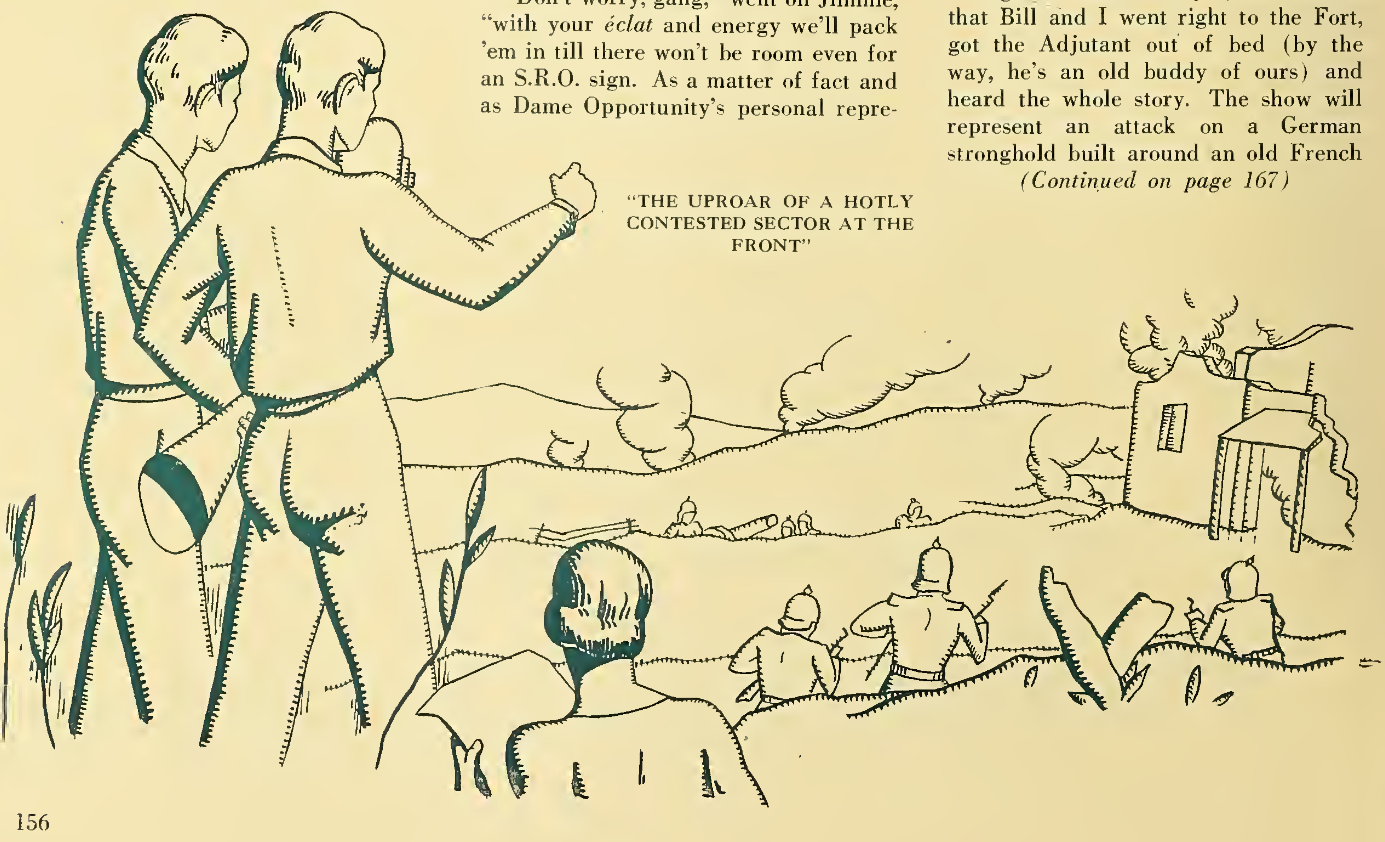
"Give us the works!"

"Here you are then," said Jimmie, "and take it or better it. Now Bill Hayes and I went to a meeting of our post of the Legion the other night. Bill's in the secret. The post needs money for its welfare fund and, believe me, that outfit does more with less funds than you realize. They've used up most of the fund-raising plans and something original is imperative. To celebrate the occasion, we told the post that we knew of a crowd (meaning you) that we were sure would help. I hope we didn't promise too much."

"We're with you, Jimmie!" came from the crowd.

"So at this point the controlling idea comes in. We've read time and time again, sets are all around us if we really look for them. If the mountain won't come within camera range, do a modern Mahomet and make a miniature! Then there is an old machine gun principle that is equally good for movie makers—make your opportunities; don't wait for them to happen. Well, when Bill and I came out of the meeting we ran headlong into Opportunity in the shape of a much maligned billboard poster. It was advertising the coming Military Show at Fort Mendota and an idea hit us right between the eyes, so much so that Bill and I went right to the Fort, got the Adjutant out of bed (by the way, he's an old buddy of ours) and heard the whole story. The show will represent an attack on a German stronghold built around an old French

(Continued on page 167)



"THE UPROAR OF A HOTLY CONTESTED SECTOR AT THE FRONT"

EDUCATIONAL FILMS

Film Progress In School, Medical, Civic, Welfare, Art And Industrial Fields

By Louis M. Bailey

Orthopedics

TO ILLUSTRATE papers, for reference to pre-operation condition of patients and as complete case records, Dr. E. O. Geckeler of the Hahnemann Medical College, Philadelphia, Pa., has filmed several infantile paralysis cases. Concerning this phase of medical filming, Dr. Geckeler says, "Dr. Northrop and I made two reels of a case of infantile paralysis with marked deformities, one before treatment and the other after seven operations for stabilizing his paralysed joints and correcting contractures. I recently used these films to illustrate a paper and, as orthopedic surgery deals with deformity and function, the films are especially valuable as a record of the pre-operative condition. I have made two more such pre-operative reels recently; the post-operative reels will not be made for a year or longer after treatment is completed."

Hood Edits

RECORDING various episodes of college life as they pass, keeps the school camera at Hood College, Frederick, Md., in almost constant use, reports League member Joseph H. Apple, president of the institution. A Campus Day sequence, shots of the college farm and dairy—covering the potato fields from blossom time to harvest and the herd of dairy cattle—and pictured progress on a new dormitory—recorded from time to time—were recently edited into the regular college reels. These, *Work*, *Play* and *Pageantry*, cover the general life of the college and new shots are either added to their proper reel or are substituted for out-of-date sequences.

These films are excellent publicity matter for the college, being in constant demand for showings to high schools, preparatory schools, alumni clubs and Parent Teacher Associations.

ART TURNS TO THE FILM
A Still From One Of The Cambodian Dance Films Of Dr. A. K. Coomaraswamy, Of The Boston Museum Of Fine Arts, Which He Values Highly As Reference Works.

Flower Preservation

A FILM of wild flowers for the purpose of educating nature lovers in methods of protecting them has been produced by League member P. L. Ricker, president of The Wild Flower Preservation Society, Inc., with headquarters in Washington, D. C. This film, of which both 16 and 35mm. prints are available through the society, was produced with the cooperation of the United States Department of Agriculture and is in great demand by schools, colleges, summer camps and other organizations interested in nature study. The film opens with a brief presentation of the need for wild flower protection and shows mass and closeup shots of many spring flowers with views of their destruction and notes on possibility of their preservation and cultivation. Preserves, wild flower gardens and a fine slow motion view of a water-lily opening are included. Altogether, about 120 different kinds of flowers are shown in the two reels. Production of a second film in which wild flowers will be personified is being considered for this program of nature preservation.

For Art Reference

JAVANESE tribal life, dances and customs which, because of encroaching civilization and an increased distrust of the white man, have become extinct or are no longer accessible for recording, have been preserved and made readily accessible to the art world through the 25,000 feet of film secured by Dr. Tassilo Adam, Curator of Oriental Ethnology at Brooklyn Museum

(Continued on page 170)

Photograph By Pathescope

BUILDING THE GREAT HUDSON RIVER BRIDGE
A Scene From An Architectural Film Record Being Made Of This Epochal Link Between New York City And New Jersey

The COLOR . . .
MOTION . .
of LIFE . . .

The Most a Movie Camera Can Give You

Now as easy to take and show as black and white pictures

NOW, at the snap of a switch, you can re-create the motion...the color...that is life itself.

Before your eyes, in the mirror that is your silver screen, appears the pattern of life, woven of the rainbow's bands . . . passes the parade of life, marching to a changing tune.

It is the life your eyes see. And, it is yours to keep with Kodacolor.

What Kodacolor Gives You

Kodacolor reproduces colors as they actually are, from soft flesh tones to the vivid coloring of costumes and flowers. It catches motion as you see it—the inquiring poke of tiny fingers—the fleeting smile on the face of a loved one. Kodacolor gives you the opportunity to immortalize, as you know each moment today, the high spots in your life. It gives you a lifelike re-creation of life's most precious events to enjoy at will.

Ciné-Kodak, Model BB, f.1.9, simplest of home movie cameras. Takes Kodacolor, or black and white pictures.

Easy To Take

It is just as easy to take Kodacolor as it is black and white movies. All you need is Ciné-Kodak Model B or BB, *f*.1.9, a Kodacolor Filter, Kodacolor Film and sunlight. With Model BB, *f*.1.9, you can even take Kodacolor in the open shade by using the half-speed device.

KODACOLOR
Home Movies in Full Color

Easy To Show

Kodacolor may be shown with Kodascope Model A, Model B, or the Library Kodascope. You simply attach the Kodacolor Filter to the lens of your projector. A regular Kodacolor Screen, which is specially surfaced, will give best results.

To convince yourself that Kodacolor is all that you have wished for, you must actually see these realistic pictures yourself. Ask a Ciné-Kodak dealer for an exhibition today.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Photograph By Metro

EXPLORING DAVY JONES'S LOCKER

A Scene From The Picturization Of Jules Verne's *The Mysterious Island*

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L. Gale

Mysterious Island

METRO

PHOTOGRAPHY: Made originally by the Williamson undersea process, with an unsatisfactory negative resulting, this picture was remade by trick photography on a scale far exceeding the possibilities of actual undersea work. The illusion seemed to be largely created by controlling the light so that an evenly dense film, with the effect of dimly lit sea depths, was secured. Both cameramen and actors were uniquely successful in maintaining an illusion of action taking place under water.

MODEL WORK: The use of models was considerably less successful but their simplicity of construction made it evident that underwater miniatures are quite possible for ambitious amateurs and that, in the hands of the experimentalist, they may yield surprisingly interesting results.

Seven Faces

FOX

MAKEUP: One actor, Paul Muni, plays seven character roles in this remarkably constructed photoplay. Needless to point out, Mr. Muni is a master of makeup and his technique will interest any amateur who experiments in this line.

MOVING CAMERA: In one sequence, wherein the father and the fiance are quarreling on one side of a wall, the daughter enters the room on the other side and overhears the conversation. To give continuity to the thought and to emphasize the fact that she is overhearing the crisis of their argument, the camera moves from the scene of the girl, around the wall, which is thus frankly exposed as a set, to the scene in the adjoining room where the two men are having their sharp difference of opinion.

Dynamite

METRO

CINEMATOGRAPHY: The camera work is careful but rather ordinary save in the last sequence in which the gradual cave-in of a mine tunnel is represented. Closeups of the breaking timbers are employed to intensify the effect of the longer shots and to add to the suspense of the sequence.

The Mighty

PARAMOUNT

STOCK SHOTS: This film furnishes an excellent example of the use of stock shots. Newsreel scenes made during the war period, including both shots of battle fields and home activities, were spliced into the story scenes and these were carefully planned to match the inserts. In one sequence, a few feet of a parade of New York City Police passing Madison Square were joined with shots made in Los Angeles and only those familiar with the Madison Square section of New York would recognize the buildings in the background. Amateurs can easily use this idea, taking scenes from their own stock libraries or borrowing scenes from other amateurs.

Photograph By Metro

AMONG THE PEOPLE OF THE DEEP

The Illusion Of Undersea Photography Is Well Illustrated In This Still From *Mysterious Island*

EXTRA! EXTRA!

Pathé
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Inc.

PATHÉ GRAMS

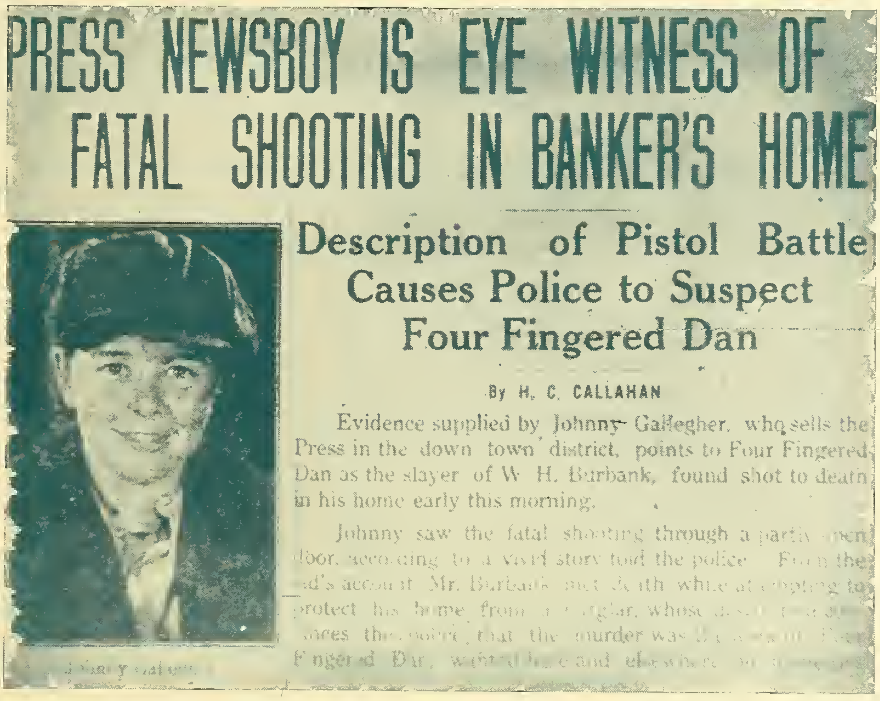
35 W. 45th
Street
New York

The Pathégram Rental Library Feature for MARCH

WORLD'S GREATEST BOY SLEUTH SOLVES MYSTERY!

Junior Coghlan Stars in "Let 'Er Go, Gallagher"

THE screen's most rapscallion boy-actor, Junior Coghlan, in "Let 'Er Go, Gallagher" provides the topnotch performance of his career. As a newsie who has as his only pal a little mongrel dog, Junior decides to be of use to mankind, and is plunged headlong into a roaring mystery which he finally solves! Feature No. 7052 . . . order it now!



PRESS NEWSBOY IS EYE WITNESS OF FATAL SHOOTING IN BANKER'S HOME

Description of Pistol Battle Causes Police to Suspect Four Fingered Dan

By H. C. CALLAHAN

Evidence supplied by Johnny Gallegher, who sells the Press in the down town district, points to Four Fingered Dan as the slayer of W. H. Burbank, found shot to death in his home early this morning.

Johnny saw the fatal shooting through a partly open door, according to a vivid story told the police. From the lad's account Mr. Burbank met death while attempting to protect his home from a burglar, whose [illegible] places the point that the murder was [illegible] Four Fingered Dan, wanted here and elsewhere [illegible]

Junior Coghlan in "Let 'Er Go, Gallagher"

HAVE YOU ENJOYED THESE PATHÉGRAM SUBJECTS?

Ask your local dealer about the following Pathégrams Rental Library Subjects, or write us for the name of the Pathé 16mm. Rental Library Distributor in your vicinity.

"WALKING BACK"

Starring Sue Carol, this is the high-speed romance of an ultra-modern girl, with two youths rivals for her hand. Complications with two cars wrecked, a crook-gang, a bank-robbery and a thrilling night-ride ensue. A thrill-hit! 5 reels.

"SKYSCRAPERS"

William Boyd and Alan Hale, that riotous team, with Sue Carol and Alberta Vaughn in support. The story of two steel-workers on the skyscraper girders who run the gamut of Coney Island with their girls when off duty. 7 reels.

"DRESS PARADE"

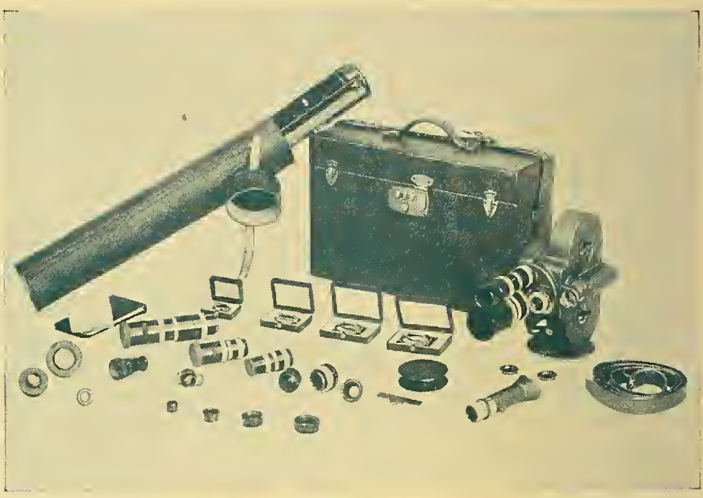
William Boyd and Bessie Love in an epic of West Point Cadet life. Drama in the rivalry of two cadets for the girl, with thrills galore—life-saving from shrapnel fire is only one of them. A remarkably entertaining film! 7 reels.

FILMO PERSONAL

B & H Character Title Writer

Titles will make your film tell a story, which is, after all, the test of its power to interest. The children's antics, your friends at golf, a busy street scene . . . all are immeasurably improved by a word of explanation, an epigram, or a sly bit of humor. And it is absurdly easy to make professional titles with the B & H Character Title Writer for Filmo 70 Cameras, because every part is in a fixed position, ready for the insertion of your title card. It is even equipped for filming your own hand at work writing the title.

The Title Writer is composed of camera mount, title card holder, and two special light bulbs with reflectors, mounted on a sturdy base. In addition, there is furnished an automatic prism compensating focuser to mount on the camera. Lamp cord, switch, white ink, penholder, ball pen-point, and 12 title cards are also furnished. The device folds up neatly into its attractive leather carrying case. Mark coupon. Price complete, $36.00. Code MISIO.



The Traveler Camera Outfit

The Filmo Traveler Camera Outfit is literally the last word in 16 mm. movie taking equipment. Containing Filmo 70-D, the world's finest personal movie camera, and a complete, compact assortment of helpful accessories, this outfit, in its two exceptionally attractive cases of rich Bengal-Cobra leather, presents the finest possible expression of Filmo quality. The outfit complete costs $790.60, Code FILEP, and includes:

Filmo 70-D Camera with 1″ F 3.5 focusing mount lens; Mayfair size "D" Bengal-Cobra Case. Six Taylor-Hobson Cooke lenses, as follows: Special 1″ F 1.8 with Kodacolor filters, 2″ F 3.5, 3″ F 4, 3¾″ F 3.3, 4″ F 4.5, and 6″ F 5.5; Ten color filters for the seven lenses, as follows: Duplex (2x and 4x) for 1″ F 3.5 lens, 4x slip-on style for 1″ F 1.8 lens, 2x or 4x (as selected) for 2″ F 3 5 lens, 4x for 3″ F 4 and 4″ F 4.5 lenses, 4x for 3¾″ F 3 3 lens, 4x for 6″ F 5.5 lens, four Orthoplan Graduated Filters, one each Nos. 1, 2, 3 and 4, Dremophot Exposure Meter, Iris Vignetter for 1″ F 1 8 lens, Filmo Focusing Microscope, Filmo Lens Modifier, Filmo Duplicator, Filmo Scene Record Book and Cards, Extra set of Scene Record Cards, and a Type E Tripod in separate Bengal-Cobra Case.

B & H
Film Editor

Not even the Hollywood experts can take movie shots in such sequence that the whole film tells its story without rearrangement. Your film can be made as interesting as a professional release with the proper editing and the insertion of titles. The B & H Film Editor makes this possible. The Picture Viewer illuminates the film and enlarges it, right side up, for easy inspection. And the splicer is located conveniently below it. The Film Editor complete, $40. Code MISPB. Picture Viewer attachment alone, $21.50. Code MISPD.

B & H Film Splicer

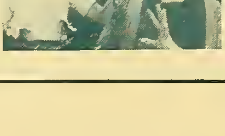
This handy splicer has its own cutter which shears the film on the diagonal in exact register for scraping and joining the two parts of the film together. The diagonal splice provides more bonding surface than right angle splicers. The splice is neat and thin, sliding unnoticeably through the projector mechanism without danger of jamming. Cement and water bottles are included. For quick and easy splicing, no device can match this popular Bell & Howell accessory. Precisely made. Carefully mounted on hardwood base. May be removed from its own base and placed on rewinder base. Price $7.50. Code MISBU.

MARCH FILMO LIBRARY RELEASES

These films may be purchased or rented from your Filmo dealer. Mark coupon for March Library Release Bulletin.

"Follow Teacher." Big Boy, the lovable juvenile, in a two-reel comedy of school-days, full of laughs and thrills. Two 400 ft. reels, $60. Code MUFKH.

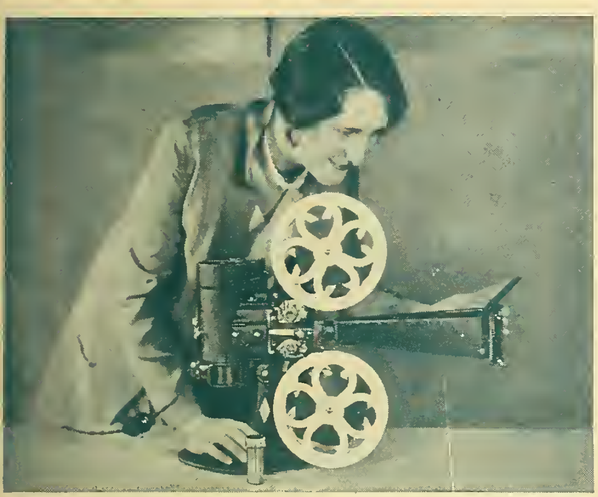
"Be My King." Lupino Lane, as a castaway on a cannibal island, turns the jungle upside down in this roaring comedy. Two 400 ft. reels, $60. Code MUFKI



BELL & HOWELL

Bell & Howell Co., Dept. O, 1843 Larchmont Ave., Chicago, Ill.

MOVIE EQUIPMENT



Filmo Enlarger

Snap shots you couldn't get in any other way—a diver in mid-air, that funny expression on a friend's face, the baby in the midst of a yawn—these are but a moment's work with Filmo Enlarger and your 16 mm. movie film. You put the film on your Filmo Projector, to which the Enlarger is attached, and with the Enlarger you make a new negative, 2¼" x 3¼", of the frame in your 16 mm. film of which you want a still enlargement. Any photo-finisher will develop your new negative, and make prints for you.

The Enlarger is actually a "camera", using an ordinary film pack which you can purchase at your photographers. Focusing is automatic, and you select the frame you want enlarged as it appears on a screen within the Enlarger. The Filmo Enlarger, complete with one film pack, is $28.50. Code CARDA.

When the party slows down, get out the Halldorsons

More than one wavering party has been rescued and turned into a brilliant and hilarious evening by indoor movie-making. The ingenuity of ordinarily staid people, when they get before a Filmo, is startling. There must be something in the glare of the Halldorsons and the eye of the Filmo that ignites a latent spark of talent for entertainment. Professional studio results are quite the rule with Filmo and Halldorson lights. For broad daylight effects, the arc lamp or the 1000-watt mazda are excellent. For subtle shading and the control of shadows, the twin 500-watt lights are just the thing. The latter, when they are used together, give the same amount of illumination as the single 1000-watt Halldorson Mazda light.

Mark coupon for fascinating booklet on indoor movie making. Tells how and why.

Halldorson 1000-watt Mazda Light complete, with reflector, stand, globe, and carrying case, $37.50, Code MISOC. Halldorson Twin Cinema 500-watt Mazdas, complete with bulbs, reflectors, stands, and case, $35, Code MISLW. Halldorson Arc Lamp, complete with stand, spark shield, and case, $65, Code MISLA.

B & H Rewinder Outfit

The B & H Rewinder Outfit may be used in editing film, with or without a splicer, or it may be used for rapid rewinding of several reels of film which you have just shown and didn't care to rewind on the projector. Splicer and Picture Viewer may be added to the rewinder outfit later, if desired, to make a complete film editor. Price $6.00. Code MISLO.

The Filmador —preserves your films

A twist of the thumbs and the Filmador is open, presenting you with film that is perfectly preserved from dryness. The outer and inner container form a perfect thermo-humidor and are sealed against damaging atmospheric conditions with the aid of a rubber gasket and bayonet locks. Just the thing to preserve your priceless film.

Filmador, complete, with outer and inner containers, $5.00. Code PROAS. Humidor, consisting of the inner container of the Filmador, accommodates 3-400 foot reels 16 mm. film, $2.50. Code PROAT. Thermo, consisting of the outer container of the Filmador, accommodates 3-400 foot reels in B & H Humidor Cans. $2.75. Code PROAU. Filmador with Reels consisting of the complete Filmador and 3-400 foot B & H reels, $7.25. Code PROAW. Thermo Container with Cans, consisting of the outer container of the Filmador and 3-400 foot B & H Humidor Cans, $5.00. Code PROAX.

Filmo

New York · Hollywood · London (B. & H. Co., Ltd.) · *Established 1907*

COUPON

BELL & HOWELL CO.
Dept. O, 1843 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send me further information on items marked: ☐ B & H Character Title Writer ☐ Filmo Enlarger ☐ Halldorson Lights ☐ Booklet, "Indoor Movie Making" ☐ Filmo Traveler Camera outfit ☐ B & H Film Editor ☐ B & H Convertible Splicer ☐ B & H Rewinder Outfit ☐ Filmador ☐ March Filmo Library Releases.

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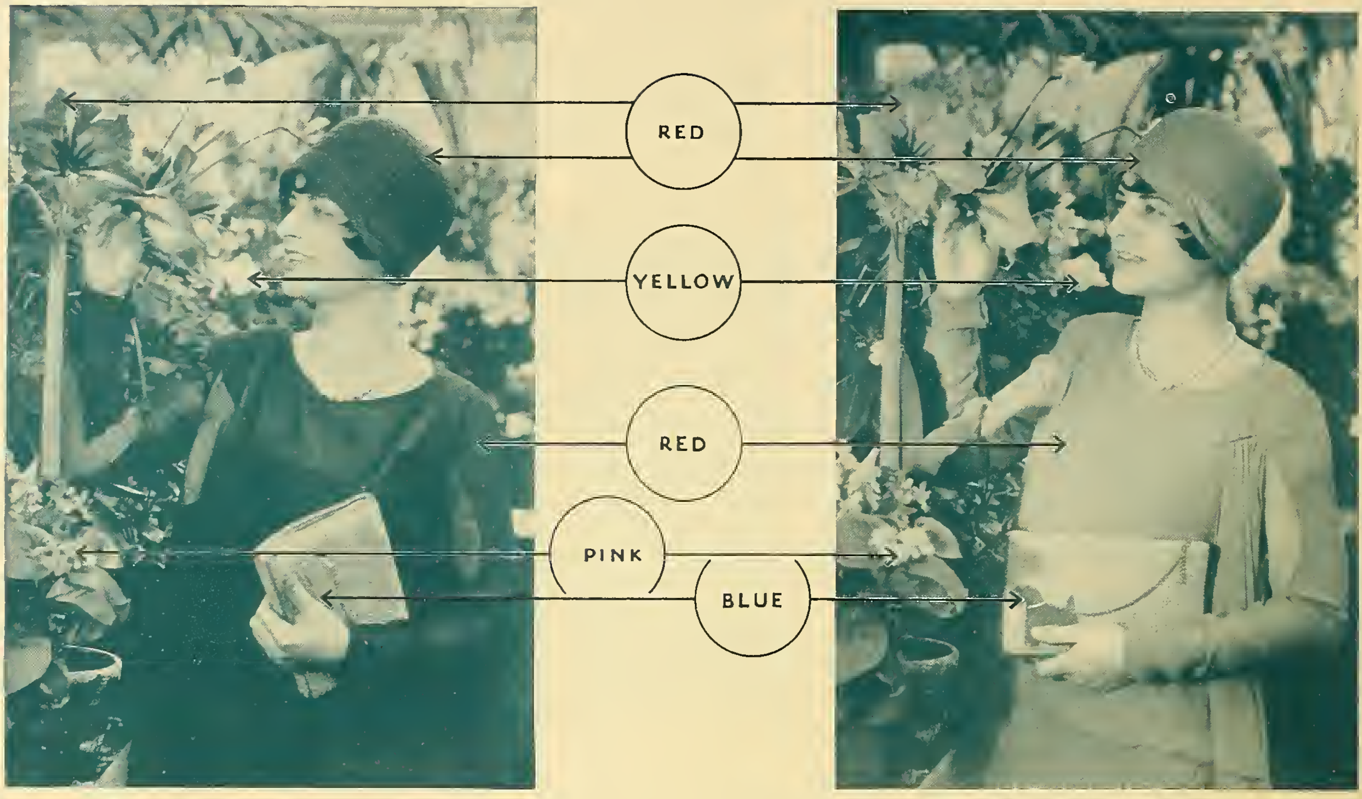


This picture was made with ordinary film. Note that blue reproduces lighter than red.

This is a Panchromatic Film picture. Note the fidelity in color value reproduction.

What is the Difference Between Regular and Panchromatic Ciné-Kodak Safety Film?

The Pictures Above Tell . . . "PAN" Brings Out Color Values Never Before Possible in Black and White Pictures

NOTE the two pictures shown above. Both were taken with the same camera, within a few seconds of each other. No need to study them . . . the vastly superior black and white reproduction of the natural color values in the picture on the right is apparent at a glance.

Here, then, is the difference between the pictures that ordinary film gives you and the kind you prefer . . . the kind you get with Panchromatic Film.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only reflected colored lights that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values, in varying shades of gray, for "Pan" is sensitive to all colored light. Not only the violet and blue, but red, green, orange, yellow and all other colored light is correctly recorded.

The twin pictures tell the story. The one on the left was made with ordinary film. It shows navy blue as a dark color. Naturally, you expect to see red reproduced as a lighter shade of gray. But it appears even darker than navy blue.

Now, look at the picture made with "Pan." Note the difference in color value reproduction. Navy blue appears dark; red, a medium gray; yellow, a vivid, light gray.

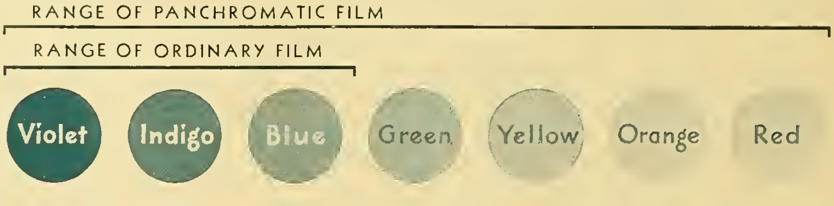
That explains Ciné-Kodak Panchromatic Film . . . it reproduces, in their correct black and white relationship, all the colors of natural light . . . it gives you the utmost in black and white photography.

Beauty Heretofore Impossible

"Pan" opens up a new black and white picture-taking field for your enjoyment. The subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures . . . all are yours with "Pan."

"Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with Ciné-Kodak Panchromatic Film. In a word, "Pan" gives movies a new realism, a new beauty.

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B or BB, *f*.1.9, is priced at $2.50; for the Model B or BB, *f*.3.5, or Model B, *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5 as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY, Rochester, N. Y.

PHOTOPLAYFARE

Reviews For The Cintelligenzia

By Roy W. Winton

Vox Populi

THIS reviewer has felt, for two years, much like a radio announcer who has missed the happy condition of popularity that brings sacks of fan mail to some of the "gentlemen on the air." He has fired off his monthly guns of offensive and defensive criticism and, often—with ammunition lacking—has achieved a somewhat meditative and discursive comment on the eighth art in general. And, as Hamlet said, "the rest is silence." Neither the ayes nor the noes had it, so far as he was concerned. What he said was dropped into the hungry Movie Makers maw and whatever of "prehension, mastication, insalivation" and the rest of the unspeakable processes the physiology books used to speak of, took place, did so completely without his confidence.

As a New Year's greeting there came the first ray of hope. A Movie Makers subscriber, Mr. Don Malkames, of Hazleton, Pennsylvania, wrote in most generously that he not only reads *Photoplayfare* but enjoys it. The proper modesty which should prevent the editor of this department from printing what Mr. Malkames said must be outweighed by the good sense and justness of his comments upon the subject matter with which these reviews are concerned. Let him speak:

"To one who is vitally interested in the artistic advance of the cinema art, it is indeed refreshing to read such reviews, after perusing the comments in all of the other movie magazines and periodicals. These laud the latest screen effort which offers the greatest variety of sounds and noises. Practically all of these writers completely disregard the finer and more artistic picture simply because it relies on the more subtle beauty of the art of pantomime and atmospheric lighting accompanied by the sister art of music with which it so completely harmonizes to create such perfect illusion.

"It seems ridiculous to assume that a film, because it fails to be accompanied by all of the discomforting sounds to which we are accustomed in every day life, is obsolete and only worthy of presentation in a few small, out-of-the-way theatres in little towns. Yet this is exactly the attitude of ninety-nine per cent of present-day film reviewers. I suppose that these same critics would have us paint in natural colors all of the fine statuary in the Metropolitan Museum of Art, in order to bring them closer to realism.

Photograph By Ufa-Paramount

GAY MUSIC FAILS TO CHEER

A Scene From *Hungarian Rhapsody*

"There are, of course, subjects which lend themselves to talking pictures that would fail in a silent film. But, after all, the silent drama accompanied by a fine musical score has a means of expression all of its own which, in the hands of real cinema artists, can favorably rival the finest talking picture that can ever be produced.

Photograph By Ufa-Paramount

DRAMATIC EMPHASIS

The Placing Of The Foreground Figure Suggests Menace In This Scene From *Hungarian Rhapsody*

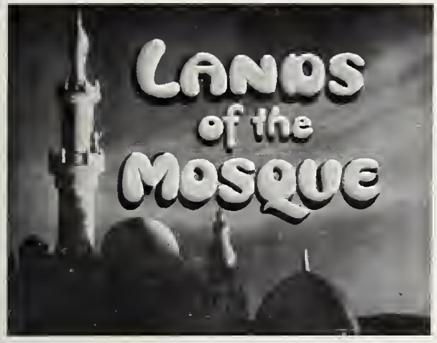
"Let us hope that this art which had just been recognized by the intelligenzia when it was completely abandoned in favor of the audible cinema will again come into its own and earn itself the recognition which it deserves."

Precisely, Mr. Malkames, and we have tried hard to say the same thing as well as you have said it. Cynics have claimed that a *vox populi* is a doubtful blessing to a reviewer but if this, our first experience, indicates what later voices will say we shall sit back from our belabored typewriter in deep content to let Movie Makers readers do more in writing *Photoplayfare.*

Hungarian Rhapsody

THE quota of foreign pictures, which American distributors are required, under international trade agreements, to offer to the public of the United States through their distributing mechanisms, has contained as much variation in interest and excellence as does the product of American studios. It seems reasonable to conclude that foreign pictures are neither better nor worse, as a whole, than American films. In general, the extremes of excellence and worthlessness seem farther apart in the foreign product.

(Continued on page 169)



FOR WINTER CRUISE FILMS
A Suggestion For An Art Title Background For Mediterranean Films. The Titling, *Above*, By Ralph R. Eno, The Photograph By Fred Archer.

ZERO HOUR

(Continued from page 156)

farm house and attack will be by infantry, machine guns, one-pounders, artillery, tanks and airplanes. Get the idea?"

A war picture! Keen, wasn't it?

"Added to that," Jimmie went on, "they've already built a set for atmosphere showing a French farmhouse, complete in every detail, even to the traditional manure pile! Most of our pre-battle scenes will take place with the farmhouse for an immediate background and will be built around the rivalry of two doughboys for the love of Yvonne, the farmer's daughter. The two soldiers will shift from buddies to enemies, but during the battle scene (the farm having changed from the comparative quiet of the rear areas to the uproar of a hotly contested sector at the front), in which a Heinie is about to bayonet one of the former buddies, the other will come to and dispatch the common enemy. Then they'll become buddies once more. There's a startling climax, but we'll hold that out on you for a bit. Still, I must be wearing you out."

"Go on, Jimmie," we urged.

"The commander of the post has agreed to give us complete cooperation for whatever we want—from acting to ticket selling. Colonel Milligan, in command of Fort Mendota, has arranged for us to put our leading players in the attacking wave so that we can photograph them 'mid the smoke of battle, our friend, the Adjutant, phoned me this morning. The Legion Auxiliary and the children of the post members will act as refugees and will make their own costumes. They've even a pair of goats to give further atmosphere! They're just waiting for you to say the word and the post will split fifty-fifty with you. Is that a deal?"

Excitement burst aflame.

Space, that repressive dictator, forbids further details, but what a war it was! The battle scenes were mighty realistic—so much so that one of our camera men almost stayed rooted in a

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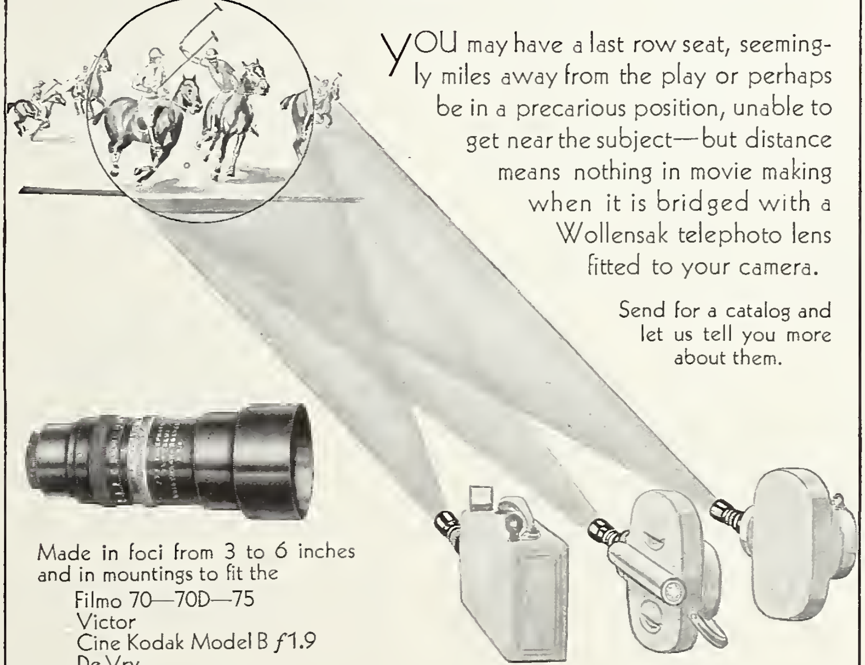

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shell hole, instead of shooting film, when a small mine exploded near him. The farmhouse set was a knockout and a nearby road, lined on both sides by trees, made a perfect French location along which plodded the pitiful refugees.

A downtown hotel donated its ample ballroom and the ticket sale went over with a bang. Indeed, there was such a demand for tickets that we had to give extra performances. And that wasn't all, for other posts insisted on renting the film.

After the division of the respective shares to the Legion and to us, we convened to learn our treasurer's report. When we heard it we all stood and whooped it up! And why not? For, even allowing a suitable treasury reserve, we could now buy those much needed lamps for interiors and the best lens equipment for our official camera was no longer a dream—it was an actuality!

And, as our meeting broke up, we were still planning our next adventure.

DID YOU KNOW?

(Continued from page 145)

photos may be used for local newspaper cuts or other publicity purposes. Movie Makers is always on the lookout for good amateur stills and would be very much interested in receiving a greater number of good quality.

And last but not least will be the desire of the cast and producing group themselves for these stills for future reference and as personal mementos of interesting experiences.

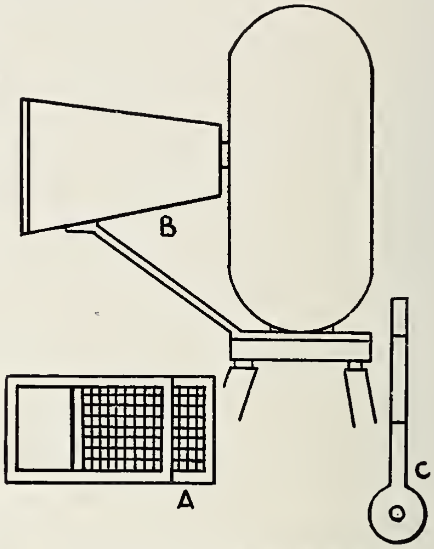
Recording Scenes

IN LOOKING about for a scene record-maker, less expensive than the purchased kind and handier than the classic chalk and school slate method, the two following plans will be found practical.

The first is to obtain a filler for a small desk calendar, that is, the leaves only. As each scene is finished, hold up one of the calendar pages, with the month showing also, and shoot a few frames of film. Data regarding each scene can be written on the back of the corresponding calendar sheet. This will give a record of twelve films, up to thirty scenes each, for about fifteen cents.

Another stunt requiring a bit more work is to obtain a loose-leaf, pocket-size note-book, a set of child's alphabet stamps and a stamp pad. Then, when the number of scenes to be filmed has been decided upon, their numbers may be stamped in the note-book, one to each page, and the scene data kept on the back of each sheet as before. More numbers can be added at any time by this method and each film can have its scene record kept in a separate note-book. This allows for twenty-eight films containing any number of scenes each, the second film beginning A-1, A-2, etc., the third B-1, B-2, etc., continuing through the alphabet. It is advisable to obtain as large stamps as possible so as to secure a clear image upon the film.

This last procedure may be varied by doing the stamping on standard three by five file cards. These may then be filed by films.



DETAILS OF THE MASK BOX

A, Gauze Mask Partly Inserted In Mask Box. *B*, The Mask Box In Place On Camera. *C*, Top View Of Bracket.

Inexpensive Mask Box

IF the amateur cameraman possesses or can obtain a pyramid-style Kodak Safelight he will have the essential part for a handy and inexpensive mask box and lens shade.

On removing the lamp socket from the safelight, he will find that the round opening revealed will just nicely fit over the lens barrel of his movie camera. The inside of the safelight should be painted dull black to avoid reflection. Then he should measure the safelight glass or the oblong opening into which it fits. He may then cut to this same size a dozen or more sheets of thin cardboard. The center of each card should next be cut out, leaving a margin of about one-quarter to one-half inch. A visit to a dry-goods store or even a search about the house will next suggest a variety of materials of loose weave that may be used as masks—curtain cloth, laces, scrim, fine cheesecloth, voile, georgette crepe and even small pieces of copper net.

The cards should be divided into pairs, glue being spread on the inside edges of each pair. Then place a piece of material between each pair of cards and put them under a weight to insure even contact. After they have dried, all loose ends may be trimmed off and the masks are ready for use. If the cards have been cut carefully, they will slide in the safelight holder very easily and, after mounting the box in front of and level with the lens, the cameraman will be ready for the tests. This mounting, by the way, may best be a simple bracket arrangement (see diagram), just loose enough at the tripod so that it may be swung out of the way when focusing.

Exposures will, of course, be increased to compensate for the loss of light through the diffusion masks used. These differences can best be ascertained by experiment on both landscapes and closeups. The cameraman will find, too, that the color of his material will cause different effects. White, cream and black are the best colors to use. The black seems to give a more material diffusion, while the lighter colors give a shimmery effect.

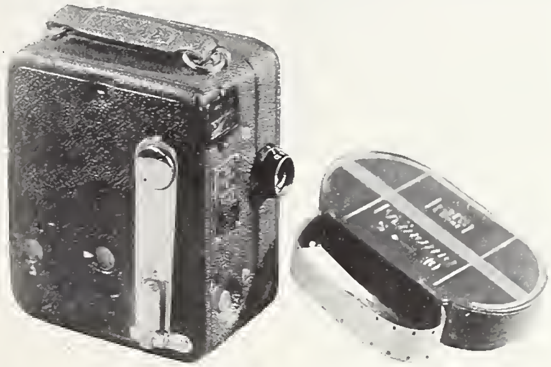
PHOTOPLAYFARE

(Continued from page 165)

Paramount has offered Ufa's *Hungarian Rhapsody*, which, after a brief Broadway run, is now touring. This picture was, deservedly, selected by the Little Picture House of New York City for a recent showing. *Hungarian Rhapsody* will please the amateur cinematographer more than it will appeal to the average movie-goer because it is technically as perfect a photoplay as one will find in many a day. The story, unfortunately, falls between two stools because it is not subtle enough to please the discriminating nor sufficiently blatant to capture the mob. It is, however, credible enough melodrama and one does not feel that the Hungarians are performing as shop-girls and elevator boys would perform if put into similar circumstances.

Hungarian Rhapsody is the kind of picture to make the amateur experimenter in the photoplay field take heart and determine to improve his own work. Every device of the motion picture is employed and used without overemphasis for the purpose of advancing the plot and not of displaying movie pyrotechnics, after the fashion of Dr. Fejos. The cutting of the film is expert with that sureness and independence that transcend expertness and become authoritative creation. The photography has no low spots.

While *Hungarian Rhapsody* is a picture for the camera amateur above all others, it is one that can still be recommended to the cintelligenzia because it will not insult his intelligence with false premises and silly situations. And it has the advantage of being without dialogue, so that it is a motion picture in every sense. The musical score, synchronized, is in good taste and the sound effects are convincing and unobtrusive.



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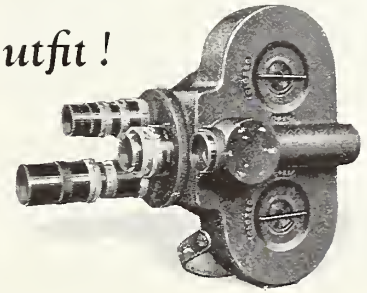

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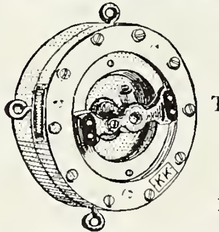

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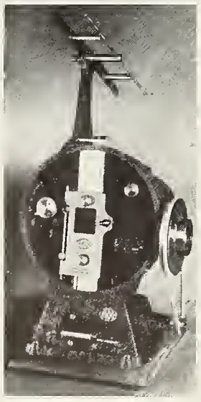

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EDUCATIONAL FILMS

(Continued from page 157)

during the past twenty-seven years he has spent in the East.

Aside from the general interest of these films to the student of primitive people, as well as their historical worth, they are of tremendous value to the dance creator and costume designer interested in reproducing these dances and costumes of the Javanese. Dr. Adam's films have been highly acclaimed for this purpose by such artists of the dance as Adolph Bolm, Ruth St. Dennis and Ted Shawn. Their value to artists of the future who can no longer refer to the actual source for inspiration is described as invaluable.

A print of these films has been presented as a historical document to the Dutch Government for the Batavia Colonial Museum in Amsterdam. Dr. Adam has used his films extensively to illustrate lectures on the natives of Java, delivered throughout America.

Another important film reference source for artists, containing historical records of primitive tribal life, temple dances and costumes, is contained in the reels of League member Dr. A. K. Coomaraswamy, Keeper of Oriental and Indian Art at the Boston Museum of Fine Arts. Dr. Coomaraswamy is an authority on Oriental dance and drama and has filmed these aspects of Eastern life for his records. Films of this nature, doubtless, will some day be correlated and made generally available, together with slow motion analysis films of great dancers, for the instruction of students of the dance and drama everywhere. Certainly the films of Drs. Adam and Coomaraswamy form the nucleus of a most valuable and informative reference library of such films.

Cancer Films

SHOWING the behaviour of living tissue *in vitro* and the effect of radium upon cancer cells, *The Canti Cancer Film*, produced by Dr. R. G. Canti of London, England, to demonstrate the investigations of cancer being carried on there at the Strangeways Research Hospital, Cambridge, and St. Bartholomew's Hospital, London, has been enthusiastically received everywhere for its informative content and clarity of presentation. The Canti film and *This Great Peril*, which, by means of an interesting and very dramatic story, urges proper medical and surgical treatment of cancer in its incipient stages and warns against the dangers of charlatanism and quackery, are available free to physicians, medical societies, hospitals and allied institutions through the American Society For The Control Of Cancer, 25 West 43rd Street, New York City. Other films in the library of the Society are: *The Fortunate Accident*, *The Reward Of Courage* and a cartoon, *By The Way*. The Canti film and *This Great Peril* are available on either 16 or 35mm. At present the others are on 35mm. only.

Social Welfare Adjunct

AMATEUR motion picture production, since all may actively participate in this activity, was lauded as an ideal recreation by Lee F. Hanmer of the Russell Sage Foundation and a director of the Amateur Cinema League, at the Annual Motion Picture Conference Of The National Board Of Review held in New York City, January 23rd to 25th. Recreation engaged in actively, as opposed to sedentary participation, is one of the chief aims of recreation planning. The work of the League in this regard was cited most favorably. Mr. Hanmer also named the prime problem of commercial motion pictures as being the difficulty of selecting a program suitable for various age groups combined into one audience.

Records In the Making

AUTHENTIC scenes of Western life as portrayed in the *Pendleton Roundup*, 200 feet, 16mm., are most interesting and refreshing after the artificiality of the usual Hollywood "horse opera" offerings. This and similar films of cowboy technique and lore, distributed by the Dennis & Raley Film Service, Pendleton, Oregon, vividly and realistically portray that superb brand of horsemanship that is peculiar to the West. Indian war dances and tribal ceremonies invest these reels with unusual interest for present day audiences and with a worth as historical records that will increase with the passing of these facets of development in the life of the West.

On Relativity

THE showing of *Einstein's Theory of Relativity*, a film graphically presenting the basic principles of this scientific subject, recently caused a riot when the crowd which arrived to see it at the New York Museum of Natural History could not be accommodated. As a result of the interest indicated by this unique reception, the film is now being widely shown in commercial theatres. It is available in two 16 mm. reels through the Kodascope Libraries.

Movietone Medical

AN eight reel movietone, *Laparotrachelotomy*, by Dr. Joseph B. DeLee, Lying-in Hospital, Chicago, was shown recently to the Section of Obstetrics and Gynecology at the New York Academy of Medicine. This picture, which is greatly in demand by medical schools and societies both here and abroad, graphically illustrates, by means of animated diagrams, the surgical technique employed. The showing constituted the main event of the

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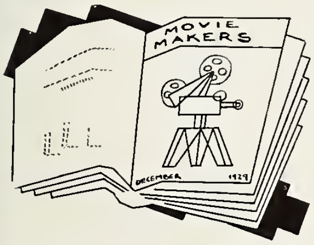

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evening and was followed by a discussion of the picture by Drs. F. C. Holden and John F. Erdmann, the latter a pioneer in medical motion picture production, having been associated with the Clinical Films Company, which is said to have initiated teaching of operative surgery by means of motion pictures.

Dr. M. E. Davis, an associate of Dr. DeLee, projected the picture on invitation of the Academy and several League members were present. Dr. Davis will be glad to answer any questions concerning talking motion pictures addressed to him at the Chicago Lying-in Hospital.

The cornerstone of the new Chicago Lying-in Hospital, of which Dr. DeLee is president and founder, was recently laid and the building will be wired for talking motion pictures.

Industrial Film Reviews

ALL of the subjects discussed here are available on 16mm., non-inflammable film for home screening, free of charge except for postage. Address requests to MOVIE MAKERS, 105 W. 40th St., New York, N. Y., for communication to the distributors.

The Rothacker Film Corporation, Chicago, Ill., offers the following films:

Sunshine, 2 reels, 16 or 35mm., an educational health film, is well photographed and built around a dramatic and entertaining story. This film has excellent educational content concerning the necessity of sunshine to health and how, for those who are unable to spend much time out of doors, the beneficial qualities of sunshine are available in yeast as a food.

Monel Metal, 2 reels, 16 or 35 mm., concerns the processes of manufacture and application of this material. This film is both interesting and instructional, offering much information of value to anyone who employs metal in building construction in its various phases. Shots of the use of Monel Metal in the beautiful New Union Trust Building in Detroit are especially effective. The photography is excellent.

The Missouri Pacific Lines, 2 reels, 16mm., is an educational industrial scenic that all amateurs will want to see. Concerning a train trip from Chicago to Mexico City, it contains many interesting railway shots of both interiors of passenger cars and of switching yards, bridges, etc. Beautiful scenes along the route are also included, shots of San Antonio, Texas, the crossing of the Rio Grande and the Mexican town on the other side being particularly informative, interesting and beautiful. The second reel is largely of Mexico City itself. Many points and activities of interest in this capital are covered and so excellent is the photography and varied the subject matter that this film registers as one of the most enjoyable industrials this reviewer has seen.

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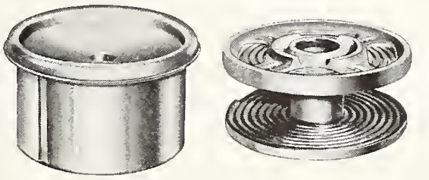

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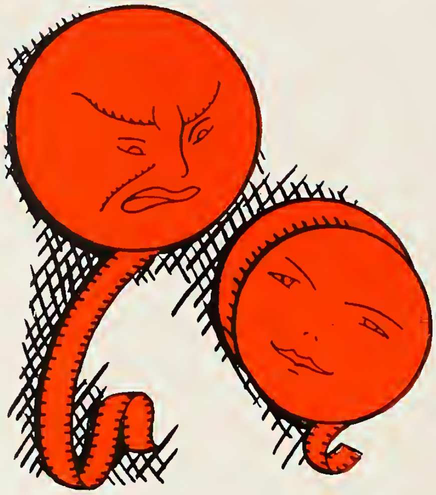
MEMOIRS OF A TWO-REELER

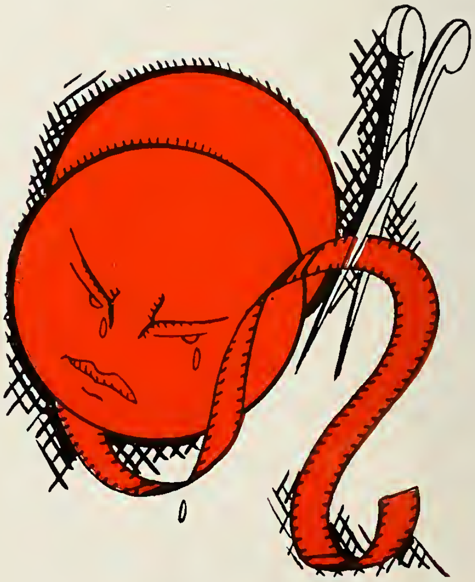
(Continued from page 144)

But I must tell you some more about myself. Remember my name, Pan? Well, I'm proud of it for I find I come of very good stock. Glancing through the family papers, I came across it in full — Panchromatic — but I did not really appreciate its meaning until I had a chat with an elderly cousin of mine, Orthochromatic. Said old Ortho to me, "Aren't the actors perfect frights when they're all 'madeup'?" I was puzzled and asked him to explain as I had no idea of to what he was referring. It turned out that, when he was employed, the actors had to plaster their nice, natural faces with yellow grease paint (a messy and unpleasant business), just because Ortho lacked finer feelings and was practically insensitive to pinks and reds. I told him how times had changed, how I and all our family are sensitive—yes, very sensitive—to all colors of the spectrum and that we cannot even bear the ordinary red darkroom light. He taunted me and called me touchy. I politely intimated that was the wrong word to use; we are sympathetic, certainly, but not touchy—sympathetic to the actors in so far as just a little flesh-color or, perhaps, only tinted powder, a touch of rouge on the lips and blue or green under the eyes, is all we require of them in the way of makeup, while, under ideal lighting conditions, even these can be dispensed with.


"I GOT SO FURIOUS AND IRRITATED WITH THE DIRT THAT I CAME OUT WITH LONG SCRATCHES DOWN MY BACK . . ."

Now I think I have, as far as I can remember, touched on all the early parts of my adventurous life and, with the end of this period, which I like to designate as my youth, there came a complete change. My impressions had been purely negative until that momentous day when all my ideas were fixed and soundly established once and for ever. I am referring to that ritual which all of my family have to undergo—processing. Again that dim, green semi-darkness—but this time I was uncoiled in all my lovely length and transferred at different intervals to various baths. It was this second baptism or cleansing of my soul (whichever you prefer) that so changed my whole outlook on life. Gradually all my impressions and conceptions became positive. No more doubts of scenes I had vaguely witnessed, no more fear of too much or too little light reaching me—I was mature!

Alas, my triumph was short lived for, very soon after, I had to undergo a series of painful operations, the after-effects of which are even occasionally apparent at the present time. These operations, I was told, were splicing and editing. I was mercilessly cut about, parts were taken away from me and others (not my own, at that!) grafted in their place. I hated it all and longed for my youthful days when my masters were well pleased to have me in one strip and would never have thought of mutilating me. However, now that I have reached years of discretion, I can look at the whole thing more philosophically and understand it better. Without splicing and orderly editing, without additions or excisions, whether of a pictorial nature or of the printed word, I would simply have been a meaningless jumble of separate ideas. A cut here, a subtitle there made all the difference in the world, and I found I could tell an interesting story and, thereby, make a host of friends. So I can now say for my family: "Don't mind us; cut us, if you like, into a thousand little pieces (we will suffer gladly in the cause of Art), cut out some of the best shots you've ever taken


"I HAD TO UNDERGO A SERIES OF PAINFUL OPERATIONS . . ."

if, thereby, you improve the telling of our story. But do scrape all the emulsion off each bit of us to be joined, use only the best cement and apply it sparingly; then we'll live longer. And not too many subtitles, if you please! Rather, let them be scarce or do away with them entirely. We are here to tell our stories in picture and action and to us an orgy of printed words is anathema.

My little history is nearly at an end, but first let me put in a plea for proper after-treatment of my family. Do not let us lie about uncovered, collecting dust and exposed to varying temperatures, but put us in humidor tins when we are not in use. Then we will be in tip-top shape the next time you wish to project us.

Finally, in projection, give us plenty of light, or move the projector closer to the screen, so that we can show ourselves to best advantage.

SIXTEEN MILLIMETER SURGERY

(Continued from page 149)

that the camera should be motor driven. Any first-rate machine shop should be able, at moderate cost, to rig up a small motor on a 16 mm. camera to drive it at the necessary speed.

The film capacity of most 16 mm. cameras is one hundred feet. For certain operations this amount would probably be enough to record the operative technique desired. As suggested above for another reason, two cameras can likewise be used to supply a greater footage. When the film in the first has been exhausted, the second can be put into action. The first can then be reloaded by an assistant and be ready when needed. Another method would be to have a camera equipped with magazines holding four hundred feet of film. However, the making of such magazines for 16 mm. cameras is a special job and should be a high-grade one. Since no camera manufacturers are as yet supplying 400 foot magazines as standard equipment, the cost for a special magazine job is rather high. It is believed, however, that the greater facility in operation secured will more than repay any expenditure made. The individual will have to decide which of these two methods is better suited to his needs.

It should go without saying that a tripod or some solid support for the camera is essential. If a tripod is used, it should be equipped with a smooth-moving panoraming and tilting head, a head that is quick acting, since the element of time is paramount in surgical filming. In fact, all of the equipment used in the making of surgical films should be aimed towards the end of time-saving. The more ease with

Why I Use and Recommend the
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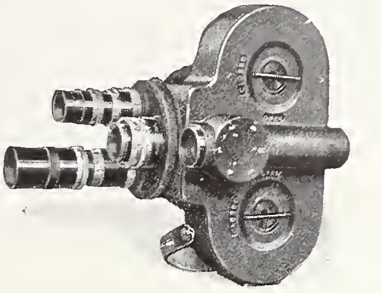
By Charles Bass



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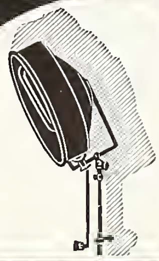

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which the cameraman can work with his equipment, the more he can concentrate on what the surgeon is doing and, hence, obtain just what is wanted. A track or bridge over the operating table, which would hold camera and cameraman and which would enable the camera to be placed vertically over the operative field, would be a great asset, although, of course, not a necessity. The advantage of such an arrangement is that the operative field is not so likely to be obscured by the surgeon's hands and arms. Moreover, with a second camera shooting the operation from the floor, two sets of films from different angles could be obtained, the best parts of each set being retained for the finished film.

The questions of lighting and exposure can be touched on but briefly and generally, since in each case special conditions govern these problems. In my opinion, incandescent lights will prove most satisfactory and should be used with panchromatic film. The writer recently saw some 16 mm. surgical films made by the light of two five hundred watt incandescent lamps at a diaphragm opening of *f*:8! This shows that the lighting problem need not bother the doctor who is not an electrician. The use of four or more separate units of light is recommended, since these can be placed so that no heavy shadows will be formed. By crosslighting a strong general light with a weaker side light, the dense shadows caused by the strong light will be killed and the field will be evenly lighted. Another suggestion is to use higher powered lights further away from the operating table, rather than low powered ones near it. In either case, lights should be suspended from overhead supports rather than resting on floor stands, as these clutter up the precious space around the operating table.

The problem of exposure is the easiest of all. Exposure should be determined by a series of shots before the actual operations are photographed. This can be done by using an assistant as a model and photographing him under the same conditions that will exist during actual operations. This is necessary because of the reflective power of the surgeons' white suits and of flesh. A one hundred foot roll of film, or less, shot at various diaphragm openings and with the lights in different positions, will determine the proper exposure and also tell the best position for the lights. These tests should not be neglected and should be processed and viewed on the screen. Such tests as these will save hundreds of feet of valuable film later on. Once the proper exposure is found, it will be necessary to change it but occasionally, such as when the lighting arrangement is altered or when the operation is near or

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on the surface of the body, as contrasted with internal.

The use of color, the talkie giving the surgeon's lecture along with the film, the animated drawing and wax model and the laboratory end of medical work have been left out of this discussion entirely since justice could not be done them in the space allotted. Color and the talkie are both comparatively new and much is yet to be done before worthwhile data can be given. The medical film of the future will find both indispensable. It is hoped that these few suggestions will help to point out the fact that, with the 16 mm. camera, excellent results can be secured by the doctor who has been an amateur "outdoor" hobbyist and now wishes to utilize his hobby in the operating room.

A NEW JOY FOR THE AMATEUR

(Continued from page 155)

river and then by a near shot of one of the boats on it, is likely to be a more interesting arrangement than any other. Seeing the boat in a long shot awakens interest and we carry the eyes of the audience to where it can see the boat closely and satisfy its curiosity.

Plan each sequence as you have the whole reel, hunting for the strongest connecting thread. You may find it when you least expect it. Often one is prevented from seeing a very fine continuity for a sequence by the order in which the film was actually taken. Recently, there was brought to the League offices for criticism a photographically excellent reel of North African travel containing a sequence as follows: (1) a crude ferry nearing the bank of a river and being moored to it by native tenders; (2) native women driving a small herd of camels aboard the ferry; (3) the same group of women leading camels down a dusty road past the camera; (4) a close view of a native boat made of inflated goat skins; (5) the ferry about midway in the river; (6) a fairly long scene of women and camels on the bank of the river.

These scenes, all interesting in themselves, were in the order in which they had been taken. The amateur had caught the scene of the ferry reaching the river's edge and of the women driving the camels aboard. He had then gone across the river and taken the rest of the scenes. The possibility of an interesting story-telling sequential order had not struck him because he saw the events only as they had actually occurred. The following order was suggested: (1) native women leading camels along the road; (2) native women and camels on the bank of the river (this scene, a long one, was cut in half, furnishing the footage for both 2 and

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46 Scollay Square

(*Continued on page 178*)

4); (3) the ferry in the distance; (4) again the women and the camels on the bank of the river; (5) the ferry being poled nearer the bank and moored; (6) the women driving the camels aboard. Thus, a connected story was told which carried interest along and each succeeding scene was a development of the one before it until we arrived at the end of the episode. Scenes of the ferry *en route* with its freight across the river and of the disembarking would have given an apt conclusion, but they were not available. The close shot of the native boat was saved for a later sequence where it materially added.

Dramatic emphasis can be added to many sequences by shortening some of the scenes in them and leaving others comparatively longer. Never hesitate to sacrifice a portion of a scene for the effect of the whole sequence or reel. It may seem almost sinful to discard portions of well-photographed scenes, but the sacrifice may increase the effectiveness of a sequence many times. In matching scenes, carefully consider the subject and movement so that nothing anachronistic will be included. If you are really striving for an outstanding effect, give consideration to density of film and camera angles in matching your scenes.

After a particular sequence has been replanned so that it is as interesting, in itself, as possible and so that it contributes all it can to the general development of the theme of the reel, splice in the scenes in the order you have determined and begin with the next sequence. In this way, step by step, the reel will take its final form. The last sequence finished, run off the film and determine the titles necessary. When finally completed, the result will reward you doubly, for not only will you have enjoyed the process, as every one enjoys artistic creation, but your pride in the job will last as long as the film itself.

THE CLINIC

(Continued from page 152)

In Honor Due

WE nominate for cinema fame Jean A. LeRoy, a motion picture pioneer. One year ago this department was honored in first recording the thirty-fifth anniversary of the first motion picture projection. The machine was built by Jean A. LeRoy, who, in so doing, became the pathfinder to the great modern era of development in the technical field of the cinema. Mr. LeRoy is still active but, for the time being, is somewhat confined, or, as he puts it, "I have graduated from bed to wheel chair and expect to be up and about before another year rolls around." MOVIE MAKERS heartily hopes for the fulfillment of this wish and amateurs everywhere will concur, since it was Mr. LeRoy's early work which established those fundamental principles which have now blossomed into full flower in the great amateur movement upon which the League is founded. Moreover, it is gratifying to know that Mr. LeRoy is now beginning to receive the recognition for his pioneering which he deserves and which the League has hoped for and predicted. We, therefore, nominate Jean A. LeRoy for the Cinema Hall of Fame, on recording his seventy-fifth birthday, because of his discovery and practical application of principles which make the motion picture possible in its modern form; because he continued his unswerving devotion to this, his chosen work, in spite of the fact that his discoveries reaped financial gain for others but not for himself, and because he has recently made a remarkably brave and successful fight for recovery from a paralytic stroke.

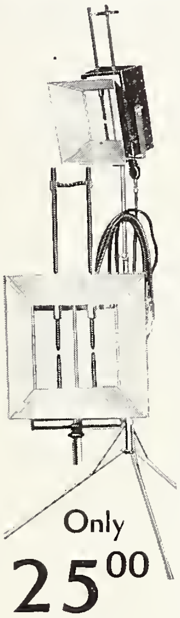
Further, Mr. LeRoy was able on his seventy-fifth birthday, February 5, 1930, to accept an invitation as guest of honor of the Earl Carroll Theatre where he saw *Hit the Deck*, his first glimpse of a full-length theatre talkie. During the intermission, Mr. LeRoy proceeded down the aisle in his wheel chair, accompanied by a military guard of honor, and was introduced to a large audience. He then spoke briefly of his early experiences in exhibiting movies, contrasting these with the performances of the present day. His evident cheerful bravery, in spite of his condition, as well as his accomplishments evoked prolonged applause from the listeners. Mr. LeRoy's anniversary was marked by a resolution tendered him by the National Board of Review, citing his achievements and recognizing the validity of his original work in motion pictures.

Replacing Images

THAT Eduardo Scotti of Milan, Italy, reads MOVIE MAKERS to a practical purpose is evident by a contribution recently sent this department. Signor Scotti has made use of a suggestion appearing in these pages and, at the same time, has improved upon the original idea. The item noted was one describing the lateral displacement on the screen of one frame by another and Signor Scotti has evolved a method for producing the effect on 16 mm. film. Directly in front of the lens he placed a vertical plane mirror, turned at an angle of forty-five degrees to the lens axis. In this way, the field of view is transferred wholly to a view at right angles to the lens axis. In fact, the same effect is secured on the film as is given to the eye by means of a right-angle viewfinder. Now, if this mirror

Movies like
THIS at f:3.5

are very Easy with
LITTLE
SUNNY
TWIN



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Your *f*: 3.5 lens is plenty fast for indoor work. All you need is a Little Sunny Twin Carbon Arc Lamp and my *free* book, *Interior Movie Lighting*. Then you can film plays, parties, etc., and get the same bright, clear, snappy, perfect results shown in the picture above.

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The secret of Little Sunny Twin's amazing power is its different electrical construction and reflector design. Due to these, this 15 ampere lamp delivers a full 20,000 C. P. *EVENLY* over a 90° angle! Broad light for large sets! Use on any 110 volt A-C or D-C house circuit. Semi-automatic. No sputter. Does the work of three 1,000 watt incandescents! Prove Little Sunny Twin's effectiveness at my risk. See offer below.

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"It is sturdy, efficient and gives more light in comparison to others using more current. Anyone buying 'Little Sunny Twin' will be more than pleased."

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☐ Send me Little Sunny Twin outfit with six ☐ "Pan" ☐ White Flame carbons. $25 enclosed. I understand I can have my money back if dissatisfied after trying lamp 10 days.

☐ Send me.....doz. ☐ "Pan" ☐ White Flame Carbons at $2 per dozen.

(Write name and address in margin below)

(Continued from page 176)

Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*Detroit: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Van's Cine Service, 600 Prudden Bldg.
Marquette: Ray's Photo Service, 335 Harrison St.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1119 Boardwalk.
2133 Boardwalk
Camden: Parrish & Read, Inc., 130 Federal St.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, 219 Broad St.
Jersey City: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.
319 Jackson Ave.
18 Journal Square.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Trenton: H. E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photograhpic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, 615 Landis Ave.
West New York: Photomaton Studio, "All Things Photographic," 657 Bergenline Ave.

NEW YORK

Albany: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Babylon: Music Shoppe, 23 E. Main St
Binghamton: A. S. Bump Co., 180 Washington St.
Brewster: Anderson Drug Store, 36 Main St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
Photomaton Studio, "All Things Photographic," 278 Broadway.
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Far Rockaway: Photomaton Studio, "All Things Photographic," 1926 Mott Ave.
Glen Falls: M. Lapham's Sons, 2 Rogers Bldg.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
* Abe Cohen's Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
Golden Rule Radio Supply Co., Inc., 1401 Madison Ave.
* Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
* Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
*Stumpp Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughbys, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Waterloo: E. O. Conant, 17 E. Main St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Burck-Bauer, Inc., 11 W. Seventh
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton Studio, "All Things Photographic," 1507 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Salem: Butcher's Studio, 176 Jennings Ave.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Madison McGeein Camera Shop, 610 Close Bldg.
Photomaton Studio, "All Things Photographic," 334 Superior St.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Fowler & Slater Co., 7 Wick Ave
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Chickasha: W. P. Fowler Music Co., 427 Chickasha Ave.
Durant: B and B News Co., 142½ W. Main
Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Bethlehem: Arthur F. Breisch, 527 Main St.
Erie: Kelly & Green, 116 W. 11th St.
Germantown: G. P. Darrow Co., Inc., 5623 Germantown Ave.
Harrisburg: James Lett Co., 225 N. 2nd St.
Moviecraft Studios, Hotel Governor.
Johnstown: F. W. Buchanan, 320 Walnut St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Philadelphia: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.

(Continued on page 180)

before the lens is moved sideways, parallel to the front of the camera, until it bisects the field of view of the lens, it is plain that the resulting image on the film will consist of two divisions —half of the straight-ahead view and half of the reflected view. By arranging suitable settings and action for each portion of the picture, a double-exposure effect may be obtained. By drawing the mirror steadily across the picture field, a complete change of image may be had while the camera is running. The mirror used for this purpose should be as flawless as possible and should remain in a firm support while stationary or moving. A convenient size for the mirror surface would be 5″ x 7″ or thereabouts. Signor Scotti is to be congratulated for these excellent results and the constructive way in which he reads Movie Makers.

Pheasant Films Wanted

OUR system for the exchange of specific sequences needed to round out amateurs' films is now to be unlimbered and brought into action. It will be remembered that, according to several references to the subject previously made in these columns, the amateur might find it of value to catalog all his odd shots on the chance that they might have exchange value among other amateurs needing "just that shot." In this connection, A. G. Hawker of 52 Elm Street, New Britain, Connecticut, writes, "I wonder if some good member of our League could furnish a few feet of pheasant hunting, including the hunter and his dog, the flush, the shot and the retrieve. I need this to round out a picture and in my locality it would be necessary to wait until next fall to get such a shot. I have a good selection of pheasant subjects in my files and I would be glad to do my part in making such an exchange desirable." Members who wish to exchange footage of this interesting subject should write to Mr. Hawker direct.

SIMPLIFIED SETTINGS

(Continued from page 147)

By photographing through a prism, with the sky as a background, it was hoped that some additional mystery might be injected into this queer concoction of materials. The action was double-printed on this background.

A very heavy brown wrapping paper is another excellently adaptable and convenient material for the amateur in making miniature sets. It can also be used, placed close to the camera, in creating forms, such as columns or trees, to supplement larger sets. An idea that has not been particularly used and one that seems to have possibilities especially suited to the amateur is the employment of still photographs and illustrations cut from magazines. With some characteristically solid object, such as a toy cart or a balustrade of paper, in the foreground, across which the panorama of a city or the interior of a cathedral is seen, an interesting illusion may be given for a quick cut-in. For interiors, this sort of material could be used to even greater advantage, since the presence of people, not themselves visible, may be implied by moving shadows across the set.

EDITING IS EASY

(Continued from page 143)

sections by number in the order which you set on the final cue sheet.

Place an empty 400-foot reel on the rewind, take the first section which is to begin the finished picture and run it on this reel. Splice to this the succeeding scenes in the order they are to appear on the screen. However, where a title is to be inserted between two scenes, the sections can still be held together with the adhesive tape bearing the title number until such time as the title is made and spliced. This saves unnecessary resplicing. Continue the assembling until the reel is practically full, being sure to leave sufficient space for the titles. The necessary amount of space may be estimated by allowing three feet for each ten-word title. Longer titles will take proportionately more film. This 400-foot reel must also be rewound before titles are spliced. The can holding this reel can now be marked Part 1, if other reels are to follow.

The reason for the great care taken to rewind each scene and the 400-foot reel is that this will place the top of the picture toward the right hand when working and, if the tops of all subsequent scenes and the titles are spliced in this position, no picture will be upside down when projected. When the reel is finished and all titles are in, it is, of course, necessary to rewind this completed reel so that the start of the picture is on the outside of the reel for projecting. When the film is rewound for the last time it is advisable to clean it by passing it through a piece of canton flannel moistened with cleaning fluid.

By the use of the system of punches and numbered adhesive tapes any quantity of film may be edited successfully at one time, whether it be 400 or 5000 feet, with a minimum number of errors and in a reasonable amount of time. It usually takes from one and one-half to four hours actual working time for a 400-foot reel, from the time the first roll is put on the projector until the reel is finished and ready for projection. The length of time is, of course, entirely dependent on the number of scene shifts and the number of titles that must be spliced.

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In Any Light
Any Time
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152 W. 42nd St, New York, N.Y.

(*Continued from page 178*)

Beaumont: Thames Magnolia Store, 2599 Magnolia St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 Main St.
Shiplers, 144 S. Main St.

VERMONT

Burlington: Robert T. Platka, 231 S. Prospect St.
Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., 6h Ave. at Stewart St.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Charleston: Educational Film and Supply Co., 506 State St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

Auckland: Frank Wiseman, Ltd., 170-172 Queen St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave. W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., Ltd., 156 King St. W.
Lockhart's Camera Exchange, 384 Bay St.
R. S. Williams Co., Ltd., 145 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1009 Keefer Bldg., 1440 St. Catherine St.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd.

CENTRAL AMERICA

Canal Zone

Ancon: Lewis Photo Service, Drawer B.

CHINA

Hong kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shaghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: Havana News Co., Neptuno 2-B.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade 1.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif and Pasha St. and Ramleh Sta.

ENGLAND

Bristol: H. Salanson & Co., Ltd., 20 High St.
Harrogate: A. R. Baines, 39 James St.
Kent: Direct Service Co., 112 Ravensbourne Ave., Shortlands.
Liverpool: J. Lizars, 71 Bold St.
London, S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
London, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
London: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Sheffield: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Jose Corti, 6 Rue de Clichy, IX.
Grande Librairie Universelle, 84 Boulevard Saint Michel, VIe.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

Burma

Rangoon: Y. Ebata and Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4. (106).
S. A. Pontremoli E C, Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
Puebla: Casa "Hertes," Av. Reforma 109.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

Buenos Aires: Connio, Gattamorta & Cia, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

Chile

Santiago: Casa Heffer, Estado 150.
Valparaiso: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

SPAIN

Barcelona: James Casals, 82 Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: M. M. Gimmi & Co., Merkurstrasse 25.

CLOSEUPS

What Amateurs Are Doing

An occurrence that would seem to illustrate the traditional supersensitiveness of animals was brought to light recently in the experience of an amateur movie maker. Homer I. Huntington of Winsted, Conn., has an Airedale named Connie who has long been an enthusiastic devotee of his master's pictures. Recently, however, the film for the evening presented two lively Airedales on the screen. Connie immediately leaped for their throats, demolishing the screen and ending the show for the evening.

¶ Amateur travel filmers will be interested in learning that, even with the complete professional Bell & Howell outfit that is going with the Prince of Wales's African Big Game Expedition, His Royal Highness still insists on carrying his own personal Filmo which he has used enthusiastically for some time.

¶ After months of unrecognized effort for the cause of amateur motion pictures in Penang, S. S., Lim Kean Chuan, enthusiastic and able League member in this garden city of the East, has finally achieved a triumph.

As the concluding event of an important meeting of the Hu Yew Seah Debating Society, foremost Chinese intellectual group in the Straits, he was invited to project personal films of Penang and environs. He tells us:

"As almost all of my audience had never seen an amateur movie before, the word seemed to suggest to them something unfinished or in the experimental stages, and I am sure they must have wondered that I had the courage to show amateur movies in public when these things were made 'just to amuse the kiddies at home.' The quoted words are from the none too subdued stage whispers that reached my keenly perceptive ears. I was determined to prove to them otherwise.

"Of course, I should have placed the projector and screen beforehand but I was given too short notice to make any preparations. However, helped by willing hands, I finally got the picture correctly framed and then the projector suddenly stopped. A fuse had blown! The audience waited quizzically, whispering politely while this was put right. I started the projector again, ready to collapse if anything further went wrong. Thank goodness! The projector purred, the pictures appeared smoothly on the screen, and the audience settled back in their seats. The A. C. L. leader was applauded heartily, the impression being that I had prepared it myself. I confess that I took the credit, for I had not the courage to announce that it was not of my own make but was the emblem of membership in the world-wide organization of amateur movie makers, the Amateur Cinema League. The show was a complete success for remarks were later fired at me in frank and eager enthusiasm. I am sure that I must have made many converts that night."

Rabindranath Tagore, shown in the reel laying the foundation stone of the present Hu Yew Seah Clubhouse, was of particular interest.

¶ Through the courtesy of J. E Arnold, head of the Amateur Section of *Film Weekly*, Britain's film newspaper, comes the story of an interesting film party given recently in London. R. Putnam Messel and Terence Greenidge, two of Britain's keenest amateurs, were sponsors of the party which was attended by a number of England's younger group of writers, film critics and actors. The films of the evening were *Big Dog*, a two reel 16 mm. burlesque drama by Messrs. Messel and Greenidge, and *The Scarlet Woman* produced by Terence Greenidge at Oxford in 1923. The latter film is generally regarded as one of the earliest amateur photoplays made in Great Britain and has in its cast Evelyn and Alec Waugh, writers, Viscount Elmley, John Greenidge and Elsa Lancaster, the now famous stage and screen star, all of whom were undergraduates at the time.

Photograph By World Wide

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NEWS *Of The* INDUSTRY

For Amateurs And Dealers

By Russell C. Holslag

Bell & Howell Talkie

THE ranks of 16 mm. talkie devices have now been augmented by the Projecto-O-Phone, a new sound-on-disc synchronized reproducing device adaptable to the Bell and Howell 16 mm. projector. The entire talkie unit is rugged and substantial and incorporates the engineering refinements for which this company has long been noted. The Project-O-Phone consists of three portable units—the projector, the playing unit and the dynamic speaker. The 16″ turntable revolves at a speed of 33-1/3 revolutions per minute, which is the standard speed for theatre disc reproduction. It is provided with an independent induction motor and is connected to the projector by means of a flexible shaft. Pickup, amplifier and rectifier are included in the playing unit, which operates on 60 cycle A-C. A small portable converter is available for D-C districts. The projector, which operates from its motor, is adjusted to run at a speed of twenty-four frames per second, which is the general practise in synchronized reproduction. An attachment is fitted on the front plate which couples the projector mechanism to the flexible shaft. This attachment does not interfere with the normal operation of the projector for silent films. It is believed that, at first, the principal uses of the Project-O-Phone will center in the business and educational fields but that, ultimately, a sound-movie library will be built to provide talkie entertainment for the home through this machine.

New Telephoto Series

TECHNICIANS of the Goerlitz Works of Hugo Meyer and Company have completed calculations for a new series of telephoto lenses especially designed for motion picture work, operating at the fast maximum aperture of *f*:4. It is notable that this speed is obtainable even in the longest focus lens of the series—the six-inch—and it is stated that the entire group is so compact and optically efficient that the mounting of one or more of this series in a turret with any other lens offers no problem whatever. The new series is known as the Tele-megor group and each lens is made in a precision focusing mount, according to the high standard set by all Hugo Meyer lenses with which the amateur is already familiar. The firm also announces the new Trioplan *f*:3 in a two inch focal length which provides twice the magnification of the one-inch lens and is a most valuable supplementary objective for the amateur in all-around use. For both these series are claimed brilliant, clean-cut film pictures which provide a well defined screen image.

Pathegrams Expansion

ACCORDING to a new plan now definitely announced by Pathe Exchange, Inc., 35 W. 45th Street, New York, the famous Pathegrams, 16 mm. reductions of Pathe professional films, will now be available on a rental basis. The distribution will be under the supervision of Pathe Exchange and will take the form of a universal rental library system to be established throughout the country. Each distributor will have available the full Pathegram library, consisting of short and long subjects. Of special interest will be the "split reels" made up of a variety of attractive subjects, giving a short or long unit form of entertainment. There will also be the full complement of late releases in feature pictures, drawn from the best of the Pathe theatre product.

Ensign

THROUGH the pleasant cooperation of Messrs. Houghton-Butcher, Ltd., well-known in England and elsewhere abroad as the makers of the Ensign 16mm. Camera and Projector, this department has had an opportunity to receive first-hand information regarding Ensign products, notably the Ensign orthochromatic negative film which gave an excellent account of itself in New York City, far removed from its native climate. A glance through the Ensign catalog is highly illuminating as indicative of the wealth of material available to our English fellow amateurs. Here we see the "Autokinecam" Camera with its familiar envelope design, equipped with *f*:2.6 lens; the "Silent Sixteen" projector with film drive mechanism enclosed and barrel shutters; also complete lens equipment for camera and projector as well as filters and other attachments. For indoor work there is the Ensign "Cine-Sun" with 500-watt etched-globe lamp. Of special interest is the Title Maker, a miniature portable studio, in which the titling surface is horizontal and is adapted to all sorts of special closeup operations; the illumination is self-contained and the camera is held with the lens axis in a vertical line at the required distance. Special fittings adapt the Cine-Kodak, Filmo and Victor cameras to this device. For home furnishing there is a cabinet-housing for the projector, containing compartments for film, projector and cabinet. The list is completed with a number of different projection surfaces of both rigid and collapsible types.

Cinophots With Lights

IN an interesting communication sent to this department recently by the Drem Products Company, Herbert C. McKay, F.R.P.S., Dean of the New York Institute of Photography, discusses the use of the meters of the Drem Company under artificial lighting conditions. He first points out that panchromatic and regular film are so nearly equal in sensitivity, when used in daylight, that the direct reading of the meter is used for either. Likewise, when working with arc lights and white-flame carbons, the character of the light, as far as its actinic value is concerned, so nearly approximates daylight that the sensitivities of the two films may be regarded as identical and the direct meter reading be used. However, when incandescent lights are used, the panchromatic film has an increased sensitivity of approximately 35%, Mr. McKay states, as compared with the ordinary emulsion. Therefore, those workers who are unusually fastidious may secure a very exact reading for panchromatic film by making a very fine meter reading and then closing the diaphraghm to the extent of one-quarter of a stop.

In view of the fact that Movie Makers has generally suggested an increase in diaphragm opening of one-half to one stop with orthochromatic film, used with incandescents, Mr. McKay's conclusions are especially interesting. However, since Mr. McKay estimates a 35% increase, perhaps an increase of one-half stop over the reading when using ortho might be more practical for the amateur, especially since the physical space between stop marks is rather small.

New Title Maker

THE problem of centering the camera permanently with respect to the title board, which has puzzled many amateurs, has now been solved by the use of the Northeast Title Maker, announced this month by the Northeast Products Company of Tewkesbury, Mass. The firm is already well known in the amateur field through its Movielite, a widely used series of home lighting units. The new title maker, which may be had adapted to several prominent makes of 16 mm. cameras, provides accurate centering for Movie Makers or other photographic title cards, is adaptable for animated cartoon or other miniature work and folds compactly in a flat box when not in use. Included with the outfit is a font of 1000 gummed letters and figures with which the title maker may build up his titles as he desires.

Universal Mike

ANTICIPATING the demand on the part of certain ambitious amateurs to talk as well as to film their own, the Universal Microphone Company, Ltd., of Inglewood, California, this month offers a complete line of sound pick-up devices and accessories, ranging from an inexpensive one-button carbon "mike" to the most professional type of completely shielded condenser microphone outfit.

Carbona For Film

THOSE who are not aware of the efficacy of the popular Carbona Cleaning Fluid for the specific purpose of cleaning film should investigate its possibilities in this direction. So adaptable is this product to the purpose that the Carbona Products Company, 302 West 26th Street, New York, has issued a special "film cleaner" size bottle, to which is attached a wrapper giving particular directions for the operation of film cleaning. The fact that this fluid is unburnable and non-explosive should encourage the amateur to consider it as an adjunct to his film preservation methods.

AMATEUR CLUBS

(Continued from page 153)

Japanese Journal

THE development of the international club movement has brought forth a second magazine printed in Japanese. The new monthly, *Film Amateur*, is the organ of the Film Amateur Society and contains articles on the development of amateur cinematography as well as news of the society's activities. Two forty-two page issues have already appeared, containing both helpful articles on amateur movie technique and stimulating ideas for amateur movie making in general. The magazine is edited by Masami Nashimura and Masao H. Kawamoto.

The new organization has the cooperation of the Japanese daily papers, the leading motion picture publications, as well as the outstanding professional motion picture technicians.

Discuss Editing

THE last meeting of the Metropolitan Motion Picture Club in New York City was devoted to an editing clinic. The program featured *Before and After Editing*, a discussion of the value of editing by Mrs. William B. Parsons, Jr., and Miss Grace Clarke, with a screening of specially prepared, edited and unedited reels during the talk. *Just Fishing*, by B. V. Covert, *Seeing America*, by William H. Barlow, and *Cine Portraiture*, the lighting demonstration reel made by the club at the last meeting, were screened. An open discussion of editing problems and the screening of members' films concluded the program.

Plan New Film

FROM Foto Cine Productions in Stockton, Calif., comes the announcement of a new amateur photoplay to be produced from a scenario written by Edwin J. Fairall, under the working title, *Little Boy Flew*. The picture will be directed by Mr. Fairall and photographed by Wallace W. Ward. In the cast will be Charles Evans, Marie Chinchiola, Claire Rice, Frank Reynolds and Ernest Lonsdale. The club's current amateur movie contest has closed and the results will be announced later.

City Film

MEMBERS of the Toronto Cinema Club in Toronto, Canada, are working on the scenario of a descriptive film of their city. The reel will be edited from shots assigned to various club members in the same manner that *Chicago* was prepared by members of the Chicago Cinema Club. Such cooperative city-films are growing in popularity as projects for cine clubs.

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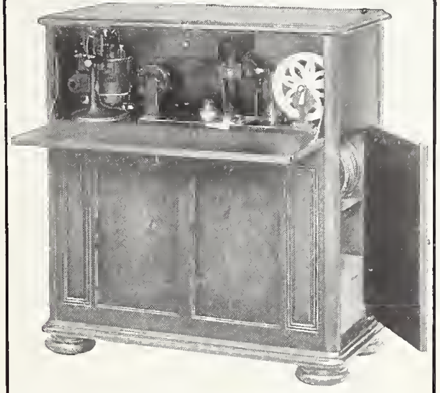

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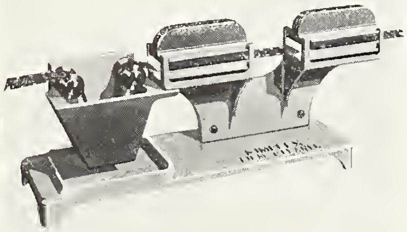

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Phillygrams

THE last issue of *Phillygrams*, the monthly publication of the Philadelphia Amateur Motion Picture Club, contains a review of club progress, written by J. T. Collins, president, and a critical discussion of prize winning films in the recent amateur movie contest held by the club. Big attractions are promised members for the early spring meetings.

Having successfully concluded its first amateur motion picture contest and being well impressed with its stimulative results, this club has announced a second competition. William D. Burke, vice-president of the club, has offered a silver cup for the best winter picture made by a club member between November 1, 1929, and March 31, 1930. Other contest rules are as follows: the film must be at least 100 ft., 16 mm., in length and not over 200 ft.; titles will not be required nor will any credit be given for them, the entire valuation depending upon the photographic quality, the straight story and the continuity; films submitted may be on any subject, but those based on the winter season are preferred. The entries will be judged by officers of the Amateur Cinema League, to be announced at a later date.

The last meeting of the club featured a screening of H_2O and a critical discussion of members' films.

To Produce

PHOTOPLAY production is the purpose of the newly organized Hudson Movie Club in Arlington, N. J. The script for a picture to run 200 ft., 16 mm., is now being written and the production staff is busy examining film stories used by other clubs. George E. Waldheim is president and Erich C. Soentgerath, secretary.

In Montreal

WITH the organization of the Amateur Cinema Club of Montreal, Canada comes definitely to the fore in amateur movie club development. Four new amateur movie clubs have been successfully launched in Canada during the past few months and all of these organizations are holding regular programs and serving members in the widest variety of ways.

This latest Montreal organization has already held two meetings. At the first, Dent Harrison projected films representing various types of amateur movie work, including travel pictures, film stories and natural color films. The second meeting featured an address on lenses by H. H. Black, photographer of the Cunard Lines in Canada, and the projection of two film stories made by members. Mr. Harrison is acting as chairman and Victor Hobbes as secretary. There are several hundred amateur movie enthusiasts in Montreal who are prospective members of the club and it is expected that the organization will be visited by many movie makers from this country.

Lights

THE last meeting of the Hudson County Cine Club in Jersey City, N. J., featured a discussion and demonstration of amateur lighting equipment. Good and bad films made with interior lighting facilities were projected and discussed and two one-hundred foot film stories, which had been scenarized previous to the meeting, were filmed during the program. The clinical screening of members' films made with interior lighting concluded the meeting and met with an enthusiastic reception from a large audience of amateurs.

Germans Active

IN Berlin, the Bund der Film Amateure has recently completed its first amateur movie contest. Twenty-three films were submitted to the judges, each running an average of forty minutes screen time. Films were entered on 9.5, 16 and 35mm. stock. The subject matter was limited to travel reels. The contest results emphasized the value of editing. The Berlin club is making a complete survey of members' films, activities and equipment with the view of dividing some of the club meetings into groups of amateurs with similar tastes.

New Heads

AT the recent election of officers of the Movie Makers Club of Waterloo, Iowa, Robert Johnson was chosen president; Rose Chevalier, vice-president; Russell Lamson, secretary-treasurer. Photoplay production and programs in cooperation with the students of the State Teachers College at Cedar Falls, Iowa, are planned.

Library Accessions

THERE have been four recent additions to the Club Film Library. *Whither Flowing*, 400 ft., 16 mm., the third prize-winner in the dramatic section of the recent *Photoplay Magazine* amateur contest, filmed by Dr. H. A. Heise, is a study of the motivations of an hysterical girl. *Get The News*, 1000 ft., 16 mm., a thorough-going and dramatically interesting film record of newspaper publication, was filmed and directed by R. K. Winans. *Shooting an Oil Well*, 100 ft., 16 mm., shows interesting Texas scenery and the drilling of oil wells, and was filmed by C. Don Hughes. *Just Fishing*, 400 ft., 16 mm.,

THE PRIZE WINNERS
The Lucky Members Of The Philadelphia Motion Picture Club In Its Recent Film Contest.

ONE OF THE BIG STARS OF THE LATEST FILM OF THE MANCHESTER, ENGLAND, FILM SOCIETY

the second prize-winner in the non-dramatic division of the *Photoplay* contest, filmed by B. V. Covert, is a well-planned and edited film story of fishing adventures in many waters. Mr. Covert, a veteran sportsman and first-class cameraman, combines the best of both interests in this reel which will serve as a very fine example for amateur work of this type.

Rushes

AT the University of Pittsburgh, the Pitt Players, a well-known little theatre organization, is working on a story for motion picture production under the direction of F. L. Bishop.

¶ The Herald Cinema Critics' Club in Syracuse, N. Y., the first fan organization to produce an amateur photoplay, has recently held its third anniversary celebration. Plans are under consideration for another civic photoplay.

¶ The first production of the Lincoln Cinema Club in New Haven, Conn., *The Midnight Owl*, recently had its premiere at the Lincoln High School. Several additional screenings have been held since. The picture was rushed to completion during the Christmas holidays as several of the cast would not be available later. Heroic endurance was required by the leading man who, clad in fighting trunks on an outdoor set representing a dressing room, was required by the action to sink wearily on an improvised bunk while the temperature was below zero.

¶ The National Council of the Y. M. C. A. in Jugoslavia, under the patronage of H. R. H. Crown Prince Peter, is forming an amateur photographic club for both movies and stills.

British Amateurs

Sheffield

IN outlining the year's activities of the Sheffield Amateur Film Club at its third general annual meeting, Arthur D. Hobson, secretary, reported thirty-five meetings, eighteen demonstrations of cine equipment and the completion of three club productions. Few clubs can equal this record of sustained services to its members.

Officers newly elected for 1930 are Dr. Pringle, president; Alan Steward, chairman; Arthur D. Hobson, secretary; H. G. Toothill, treasurer; N. Hill, publicity manager; J. W. Berry, librarian; H. C. Cousins, electrician.

Correspondence

THE A. C. A. has acquired a studio of its own very near the center of London. It has large floor space and is now being equipped with incandescent lighting. It will be working in a few weeks and available for other clubs to hire.

¶ Under the direction of Frank Andrews members are now busy on a production entitled *Undercurrents*, a story of the film world. Frank Andrews will be remembered for his supervision of *The Man Who Was Late*, which won first prize in the recent Amateur Convention. The leading parts in the present production are being played by Ben Carleton and Paddy Browne. Some of the scenes have already been shot outside of the Stool Studios near London.

¶ A film entirely by women is being produced by the Jewish Amateur Film Society of London, under the direction of Irene Wiseman, pointing the novel thesis that man is indispensable to women.

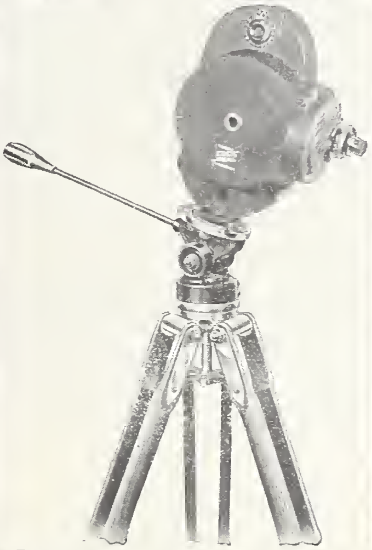
The club recently filmed all night on *The Ghetto*. The small private studio where the work was done was only available at night so that the thirty members of the club started work at midnight and continued until nearly nine the next morning. Nearly 400 feet of 16 mm. were shot with Leon Isaacs behind the camera.

¶ The Film Guild of London recently projected the Russian Film, *The Girl With The Hat Box*, known in Russia as *Moscow That Laughs And Weeps*. The club also had a lecture by Paul Rotha, the well-known film journalist, on *Filmic Representation By Scenario Draftsmanship*.

¶ Apex Motion Pictures recently organized a visit to the studios of the British International Pictures, Ltd., at Elstree. The unit has compiled a listing of locations. Accompanying each photograph is an estimate of the crowd likely to collect when filming begins.—*J. E. Arnold.*

Whip

BODY WEAVE



Get

Steady

Pictures

"Body-Weave," that jumpy, wiggly motion that mars so many otherwise beautiful shots, can be absolutely whipped by mounting your camera on a Thalhammer Tripod and Pano-tilt.

The tripod, though light in weight, is perfectly rigid. A twist of the wrist on the handle of the Pano-tilt locks the camera at any angle of elevation. A flip of the thumb releases the panorama brake so that you can get on your subject—and stay there.

You will be proud of your Thalhammer equipment, too. It looks like professional equipment—and it works like professional equipment. See it at your dealer's today.

THE THALHAMMER CORPORATION
123 South Fremont Ave.
Los Angeles, Calif.

THE NIGHT CRY

Featuring Rin-tin-tin

Faithful guardian of the flock;
Beloved of his master's family;
Falsely accused of betraying his trust,
But triumphantly vindicated by his thrilling rescue
From the mountain top of the baby boy
Carried there by the eagle
Who was the real culprit.
You will love it!

ONE OF THE FIVE HUNDRED SUPERB SUBJECTS FROM

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DESCRIPTIVE CATALOGUE, THIRD EDITION

contains many new subjects, drops many of the older ones and reduces rentals of many others. More than 400 reels at average rental of less than $1.00 each! Average rental entire library (nearly 1000 reels) only $1.22 each. You can rent twenty to forty reels for the cost of one!

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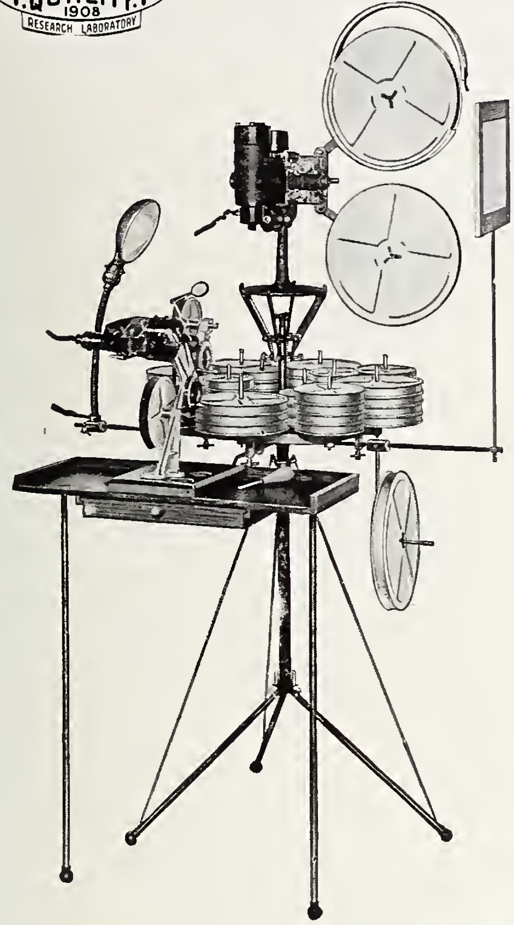
Printed by W. N. U., New York

FROM A. C. HAYDEN S.M.P.E.
HAYDEN
QUALITY
1908
RESEARCH LABORATORY

The New Model M. Projector Stand



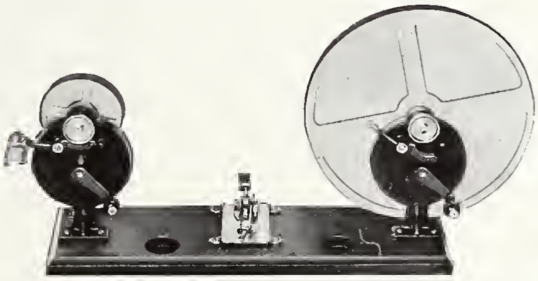
Rigid as a mooring mast, beautiful in lines and finish and will hold 100 to 14,000 ft. of film on the revolving table, whether you use the tin reel, humidor and can or the new sensational Hume-Dor-Reel. With 1,200 ft. reels, Model M Stand holds 33,200 ft. of 16 mm. film, equal to 332 100 ft. rolls. Note how small the Model M Stand is in comparison to projector.

BEAUTIFUL HOUSING CABINET

On display, New York office. One custom made stock model. Others built to your specifications. Price and delivery on request.

* * *

New Hayden 8-to-1 High Speed Rewind with brake and friction weight for snug film winding with splicer. Can use on table attachment.



1,200 ft. Hume-Dor-Reels mean feature pictures with uninterrupted projecting enjoyment. See that your new Rewind and Splicer will accommodate same.

* * *

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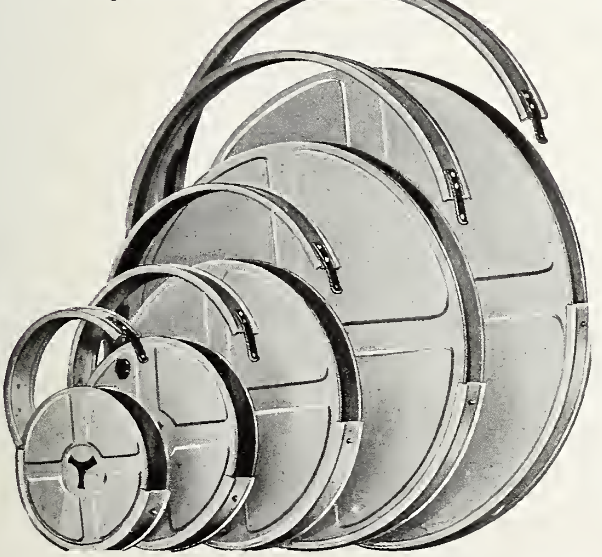


from
A. C. Hayden Laboratory
Hume-Dor-Reel
PAT. PEND.

100	200	400	800	1200 FT.
.65	.90	1.35	2.50	3.50

SENSATIONAL

No more dust collecting holes. Cleaner films. Note the air pocket on the sides for humidifying the film. Rim covers grooved so sides cannot crush in. Humidifying pad removable in rim. Remove pad which opens hole in rim when a lot of reels are kept in humidifying chamber. Made of aluminum, nicely finished. Rim removed and put on while on projector. No loose end of film. It weighs about one-half of a reel and can.

From 100 to 1,200 ft. means from four minutes to fifty-two minutes solid projection.

BUYERS AND MOVIE FANS ALWAYS WELCOME AT NEW YORK OFFICE FOR INSPECTION AND DEMONSTRATION OF THE FULL HAYDEN LINE. PURCHASE THROUGH YOUR DEALER.

Factory
A. C. HAYDEN CO.
BROCKTON, MASS., U. S. A.

Please send free your booklet.

NAME .... ADDRESS ....

Save time; send orders and inquiries direct to factory.

New York Office
HAYDEN SALES CO.
11 West 42nd Street

Harmonious With Any Period is This Smart Ensemble Cabinet in Walnut

that makes home movie projection easier than ever before

To most people the introduction of Ciné-Kodak home movie outfits meant the opening of a new field of entertainment and pleasure. But to interior decorators everywhere, these several pieces of home movie equipment presented a problem in furnishing.

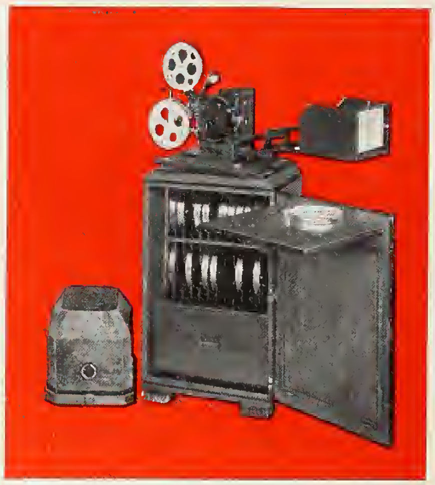
They, ever seeking to combine beauty with utility, and both with convenience, requested a projection case and cabinet which would not only make home movies easier to show, but would provide ample storage space for films, camera and accessories. Equally important, they declared, each should be a lovely piece of furniture harmonious in design with any period.

To supply this want, the Eastman Kodak Company engaged an internationally famous designer, a man of outstanding ability, to create just such a case and cabinet.

Illustrated on this page is the result... an exquisite ensemble in walnut, fashioned by the hand of an artist.

Beauty Harmonious with Any Period

Exquisitely beautiful is the Library Kodascope and its accompanying case, in the lustrous finish of its fine-grained, hand-rubbed walnut, in its rich marquetry and polished ebony trimming. No less lovely is the cabinet to match. Conservatively modern, the design is harmonious with any period. Distinctive, yet unobtrusive, the Library Kodascope and cabinet add charm to any home.



New Projection Convenience

The Library Kodascope is instantly available for showing home movies. Consisting of the Model B Kodascope, a handsome case, a self-contained screen and one-inch and two-inch projection lenses, together with a 400-foot aluminum reel, spare lamp, connecting cord, splicing outfit and oiling outfit, it provides everything necessary for showing movies but the film.

The cabinet has ample storage space. There are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf, which, when swung into a horizontal position, gives generous room for reel containers when films are in use, and for editing and splicing. Secured to the door under this shelf is a detachable, walnut-mounted Kodacolor Screen. The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or permitting the showing of movies on a larger screen without moving the cabinet.

The Library Kodascope is $300; the cabinet is $150. They may be purchased separately or as a unit. *Ask a Ciné-Kodak dealer for a demonstration.*

EASTMAN KODAK COMPANY,
Rochester, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

APR 23

APRIL, 1930

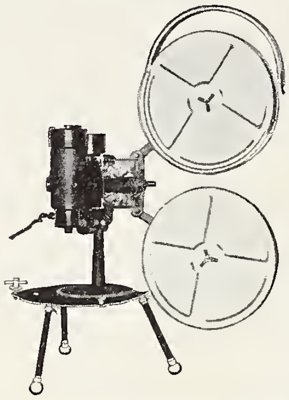
25c

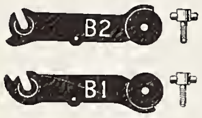
RIDICULOUSLY LOW
TO CHANGE OVER YOUR FILMO PROJECTOR TO USE 1,200 FT. HUME-DOR-REELS

$13.60

One customer writes, "The low price scared me but the results mean more 1200 ft. Hume-Dor-Reels and more pleasure with my Filmo Projector."

ONE HOUR SOLID PROJECTION ONE THREADING





EXTENSION
ARMS
FILMO PROJECTOR

RAISING BLOCKS
B&H REWIND
PAIR $2.50

HERE IS THE WHOLE COST

One Model D Collapsible Table Stand	$ 6.50
One Set of Extension Arms	6.50
Two Long Belts	.40
One Rewind Belt	.20
	$13.60

WESTERN UNION
1930 MAR 3. A M 10 21
A C HAYDEN CO
Please ship three 1200 ft reels need them badly
R K WINANS
Springfield Union — Mass

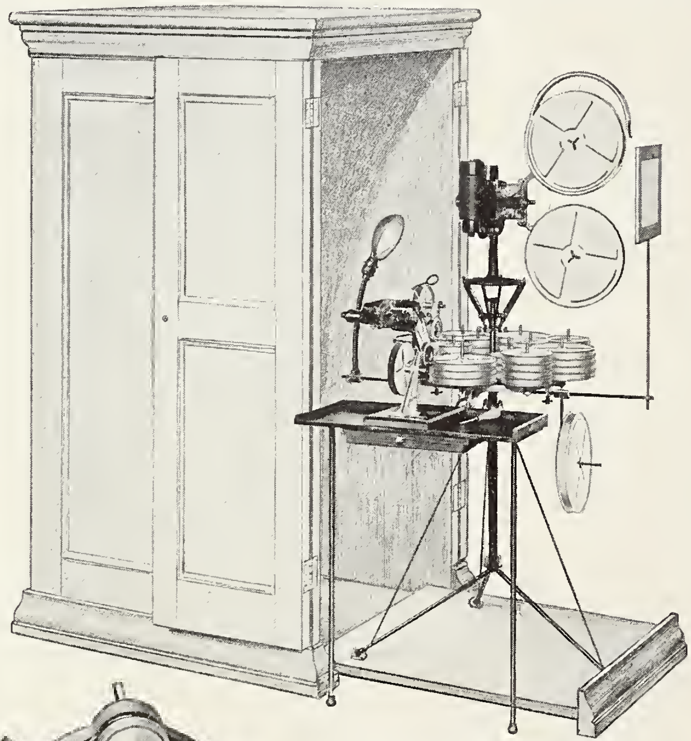
◆

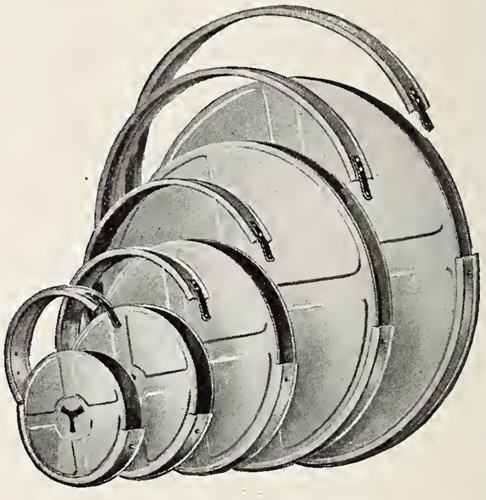
Mr. Winans also writes, "I find the 1200 ft. Hume-Dor-Reel will hold 1350 ft. Reversal Film and 1450 ft. Positive Film such as entertainment pictures are on." We knew this. No harm in giving more than is expected. Mr. Winans now has 10-1,200 Hume-Dor-Reels for his Filmo Projector and he will have more.

◆

NOW READY FOR KODASCOPE B ONLY

Using Hume-Dor-Reel 100 to 1200 Ft.
$13.60 Complete





from
A. C. Hayden Laboratory
Hume-Dor-Reel
PAT. PEND.

100	200	400	800	1200 FT
.65	.90	1.35	2.50	3.50

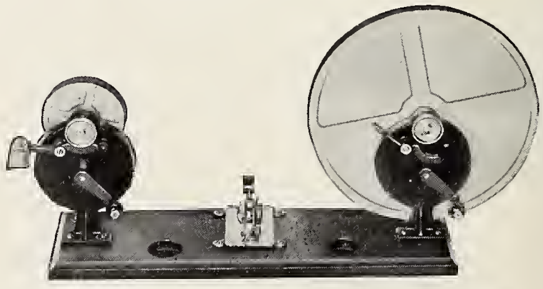
A BETTER REEL FOR LESS MONEY

REASONABLE IN PRICE

New Projector Stand Model M	$37.50
Table Attachment	7.50
Screen Attachment	4.50
50 C. P. Lamp Attachment	5.00
800-1200 Ft. Reel Holder Attachment	1.00
Basket Holders for Reels and Cans, each	.75

PRICE OF CABINET ON REQUEST

REWIND AND BRAKE ALONE $5.75



8 to 1 Rewind and Brake With Splicer, 100 to 1200 Ft. Reels, Price Like Above, $17.50

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New York Office
HAYDEN SALES CO.
11 West 42nd Street

HEADQUARTERS FOR AMATEUR MOVIE MAKERS

HUGO MEYER

TELE-MEGOR F:4

TELEPHOTO LENSES

Hugo Meyer & Co-Goerl

for

FILMO, VICTOR
CINE KODAK

and

CINE ANSCO
CAMERAS

There is no loss of photographic detail in pictures made with Tele-Megor Lenses. The results are clean-cut and sharply defined wherein each distant feature is clearly depicted. Exceptionally compact and light in weight.

Supplied in 3, 4 and 6 inch focal lengths at $58, $70 and $95 respectively. Meyer Trioplan *f*: 3 Lens of 2 inch focus, $45.

SIGNTAC TITLE MAKER

SIGNTAC
TITLE MAKER
FOR
AMATEUR MOVIES

A new improved model with new style uniform letters having non-losable pins. Set consists of 300 assorted letters and designs with board, $7.50.

NEW FEATURES

are constantly being added to the

WILLOUGHBY HOME MOVIE LIBRARY

Maximum cost of rental for one night during week

$2.50

For a feature containing 5 to 9 reels.

Maximum cost of week-end or holiday rental

$5.00

For a feature containing 5 to 9 reels.

Send for Library Catalog

A Valuable Addition to the Amateur Movie Maker's Library

NEW YORK
THE WONDER CITY

A 400 foot film showing the most interesting scenes of the big city.

Reel No. 1 contains the following scenes—The Skyline of New York; Broadway; New Street; Broad Street; The United States Assay Office; Trinity Church.

Reel No. 2—Municipal Building; City Hall; Woolworth Building; The American Telephone and Telegraph Company Building; The Lower East Side; Corn on the Cob; The Bowery.

Reel No. 3—Park Avenue; The Ritz Tower Hotel; Hotel Plaza; Central Park; The Medical Center; Columbia University.

Reel No. 4—Let's take a ride in the subway; Broadway at Night; Not Far From Broadway; Types of Workmen Waiting for a Job; S. S. Leviathan; S. S. Rotterdam; Grant's Tomb.

Price $30 for 400 ft. reel. Also obtainable in single 100 foot reels at $7.50 a reel.

WILLOUGHBYS

110 WEST 32ND STREET, N.Y.

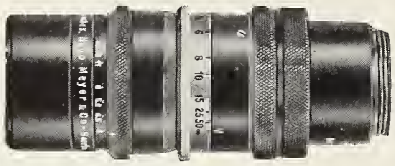
LUPINO LANE IN "BE MY KING"

THE latest addition to the Cullen Library, featuring Lupino Lane, concerns shipwrecked sailors who have been cast ashore on a cannibal island. Their wanderings terminate in the cannibals' boiling pot but a compromise is made that saves one from that eventual horrible death. Lupino is selected to marry the chieftain's daughter, which is as equally distasteful as death. They resolve to escape, and, after a terrific battle, fight their way out.

O

TELE-MEGOR *f*: 4

TELEPHOTO LENSES



An entirely new series of Hugo Meyer telephoto lenses for Filmo, Victor, Cine-Kodak and Cine Ansco Cameras.

In choosing telephoto lenses care and consideration should be taken especially to secure a lens of dependable manufacture. We recommend the Hugo Meyer Tele-Megor series without reservation because our sales experience has taught us that Meyer lenses are dependable.

The Tele-Megor series are available in three different focal lengths—six inch, four inch, and three inch.

A feature of these lenses worth considering is the extreme compactness of the "precision" micrometer focusing mounts. Even the largest, the six inch Tele-Megor, is designed so that it may be used on a turret head with other lenses.

PRICES

6in., $95. 4 in., $70. 3 in., $58.

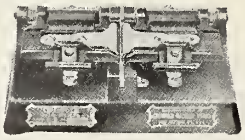
TRIOPLAN *f*: 3

2″ Focal Length

A valuable accessory to any cinematographer's outfit. It has twice the magnification of the regular 1″ lens, giving moderate telephoto effect and an improved perspective. Price, $45.00.

O

THE NEW GRISWOLD SPLICER



This new splicer is made especially for 16 mm. use by manufacturers who have made a study of splicing and editing needs. Your task of editing and titling will become a new joy with the Griswold. Price, $13.50.

CULLEN

12 MAIDEN LANE
NEW YORK CITY

PHOTO SUPPLIES SINCE 1882

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV APRIL, 1930 NUMBER 4

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Editor
JOHN BEARDSLEE CARRIGAN

Announcing

. . . AND A NEW MEANING TO SCREEN ILLUMINATION . . . SMOOTHNESS

Everything that projection engineers could wish to achieve . . . everything that you moviemakers have felt should go into the ideal 16 mm. mechanism . . . everything you could possibly wish for, is combined in the AMPRO Precision Projector.

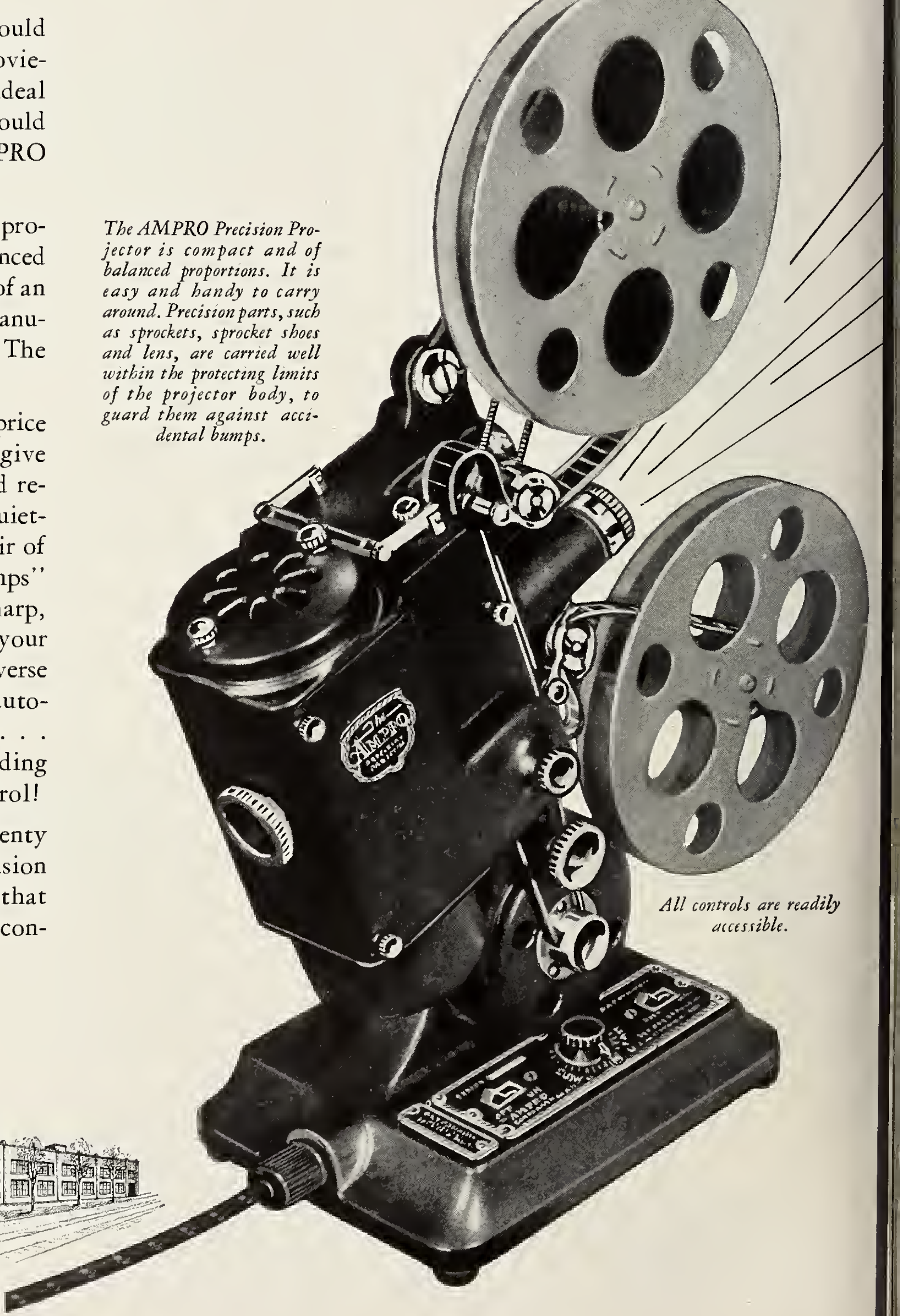
The AMPRO is a distinct triumph of projector design . . . it is a product of advanced thought . . . of unfettered genius . . . and of an engineering policy that recognizes no manufacturing tolerances short of perfection. The AMPRO is a complete revelation!

The AMPRO gives you, at a reasonable price . . . theatre brilliance; light enough to give snap and sparkle to heavy, underexposed reversal films; *perfect* steadiness . . . extreme quietness; little noise excepting the gentle whir of the motor . . . complete freedom from "jumps" when splices pass the aperture . . . sharp, bright, *instant* stills without blistering your priceless films . . . variable speed . . . reverse action at the touch of a button . . . fast, automatic rewind without switching belts . . . easy, simple, quick, mistake-proof threading . . . centralized oiling . . . finger tip control!

And back of the AMPRO you buy, is twenty years of experience manufacturing precision instruments . . . which is your assurance that *your* AMPRO will give you a lifetime of continuous, dependable, carefree service.

There are many buyers of precision equipment who will need to know no more about the AMPRO Projector other than the fact that it is

A Monson Product



The AMPRO Precision Projector is compact and of balanced proportions. It is easy and handy to carry around. Precision parts, such as sprockets, sprocket shoes and lens, are carried well within the protecting limits of the projector body, to guard them against accidental bumps.

All controls are readily accessible.

The AMPRO

PRECISION PROJECTOR

CONTROL . . . STEADINESS AND QUIET IN 16MM PROJECTION . . .

The movie-maker who has made a serious study of projector performance will appreciate the many features of advanced construction to be found in the AMPRO.

ILLUMINATION

The extreme efficiency of the new rotary type Ampro shutter, plus light gain obtained by adjustable lamp base and mirror focus, results in screen illumination unbelievable from a 200 watt lamp.

PERFECT STEADINESS

Perfection in this point of performance is made certain by the Ampro system of film tension. Two independent tension plates operate within the main pressure plate, to control a long area of film either side of the aperture. The Ampro 9½ to 1 movement is naturally flickerless and steady.

EASY THREADING

Independent sprocket shoes and ample space between shoes and sprockets, as well as unobstructed access to film gate, make threading simple—even for inexperienced fingers. You can thread the Ampro in the dark.

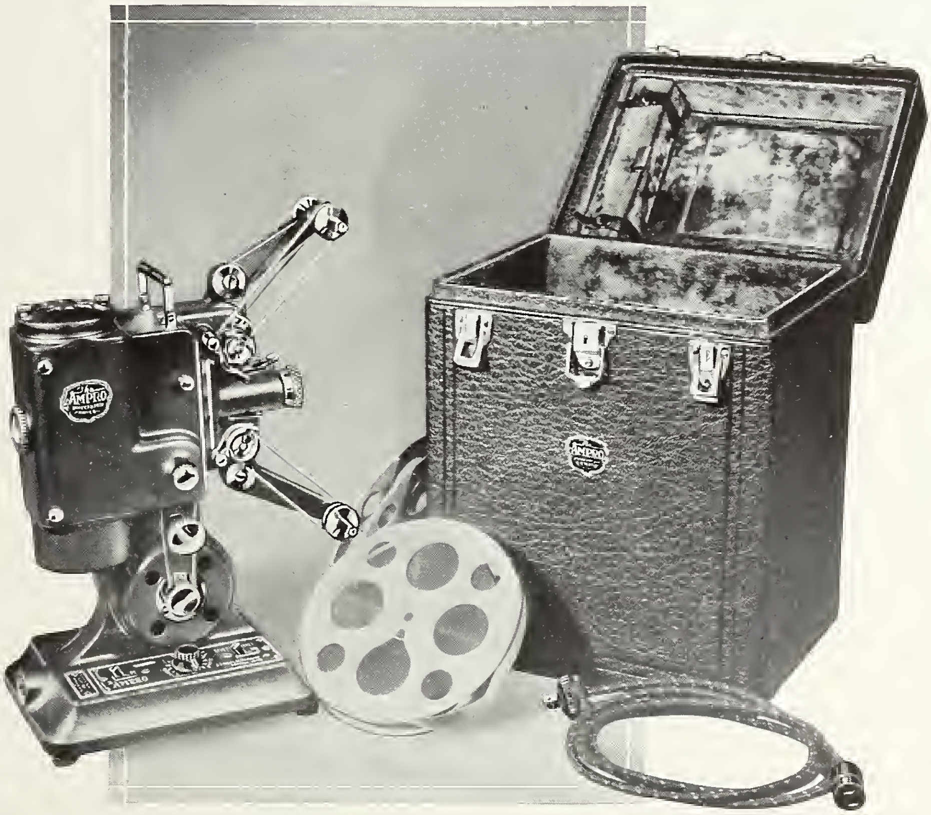
CENTRALIZED CONTROL

The start-stop switch, the forward-reverse-rewind switch, and the speed control are all mounted in one plate on the projector base. Elevation and "still" controls are immediately above. The framer is on the top. All controls are within easy, *instant* reach of one hand.

AUTOMATIC REWIND

No switching reels or belts. By simply threading the projector film into the upper reel and running the projector in reverse, a 400 foot film is rewound in less than a minute.

The above, and other features of mechanical excellence too detailed to list, place the AMPRO Precision Projector in a most enviable position.



The AMPRO Precision Projector is finished in rich velvety black and aluminum. All fittings and trim are heavily nickeled. Operates on either AC or DC. The AMPRO comes fully equipped in sturdy, velveteen-lined case, one take-up reel, and long deluxe cord. Ask your dealer to demonstrate, or mail coupon for booklet.

$165.00

Superlite Model

For those seeking the superlative in lighting efficiency, there is the Superlite Model of the Ampro Precision Projector. This model uses a special 250 watt concentrated filament lamp, and makes practical the use of 16 mm. film in schools, lodges, halls, churches, etc., under conditions of long throw. Perfect brilliance at 100 feet is a conservative estimate of this model's capability. The price is $195. For 110 volt, 60 cycle, alternating current only.

Mail COUPON

Dealers are being supplied with both models of The Ampro Projector us fast as precision manufacture will permit. If your dealer is not yet in position to demonstrate The Ampro to you, write your name and his on the coupon below and mail it to us at once. We will forward you full particulars of the model you are most interested in.

The Ampro Corporation,
2839 N. Western Ave., Chicago

Send me the Ampro Booklet. I am interested in the ☐ Standard Ampro ☐ Ampro Superlite

Name..

Street..

Town...*State*..................

(Please write name of favorite dealer below)

The AMPRO CORPORATION
2839-51 NORTH WESTERN AVENUE
CHICAGO

PATHÉ

ANNOUNCES

Amateur 9½

This contest opens on April 1 and closes on September 15. The prize winners will be announced November 1.

RULES GOVERNING CONTEST

1. Contest open to amateurs only.
2. Only films made during this period are eligible.
3. Films will not be limited as to class for subjects, and films of any type or class such as travel, sport, family films, or scenics are eligible. Five judges, the names to be announced in Pathextracts and Movie Makers, May issue, will value the pictures as follows:

1st	—photography	50%
2nd	—story	30%
3rd	—human interest	20%

In the event of ties, each tying contestant will be given the prize tied for. To win any of the prizes offered it will be necessary to take motion pictures of any person or group of persons or moving objects with any 9½ mm. camera and present those pictures either on one, two or three 60 foot reels.

Reels sent in for developing, whether 1, 2 or 3, must be without titles or explanations.

The picture, whether scenic, comic or dramatic must tell its own story. Simplicity in the presentation of the pictorial story will be one of the deciding factors.

The photography should not be unnecessarily complicated either, as this contest is meant for amateurs and not experts.

Whatever the subject photographed, it must not lack human interest. However, the subject matter does not have to be a drama or a comedy. Any subject will be good if properly treated.

If people are not available, animals can be photographed to advantage. Insect life, scenic views such as cloud effects, sunrise, sunset effects, marine scenes, etc. There is one condition that must be lived up to and that is motion; whatever the subject, it must be moving. Still photography is absolutely excluded, but not necessarily scenic effects.

METHOD OF PROCEDURE

The films prepared for the contest should be sent to our laboratories, as usual, for developing. After the film has been returned to you from the laboratory, you can then examine same and cut out and re-arrange parts to suit yourself, and insert titles. When you have finished 1, 2, or 3 reels you return them to us well packed and insured, to the address on the left, in the box marked Contest Department.

CONTEST DEPARTMENT

Pathex, Inc. 35 West 45th St. New York City

Please enter my name as contestant.

My name is____________________

Address____________________

The name of my dealer is as follows:

Name____________________

Address____________________

Please send me each month all information regarding this contest.

Free information will be carried each month in Pathextracts and Movie Makers. You can receive free a monthly copy of Pathextracts by asking us. You can receive a free sample copy of Movie Makers by asking us or writing to Movie Makers, 105 West 40th St., New York City.

mm. Movie Contest

1st Prize for the Best Picture on

3 SIXTY-FOOT REELS

1st prize—Motocamera F2.7 Zeiss lens. Pathé Projector with latest type air-cooled French motor. Super-reel attachment. Brite-Lite Screen. Library 34 Super-reels selected from our Library by winner of 1st prize.

For the next or second best picture on three 60 foot reels.
2nd prize—American Motor Driven Projector. Super-reel Attachment. 20 Super-reels selected from our library by winner of 2nd prize. Brite-Lite Screen.

For the next or third best picture on three 60 foot reels.
3rd prize—Motocamera F2.7 lens. Super-reel Attachment.

For the next or fourth best picture on three 60 foot reels.
4th prize—Hand Operated Camera. Hand operated Projector.

For the next or fifth best picture on three 60 foot reels.
5th prize—Hand Operated Projector.

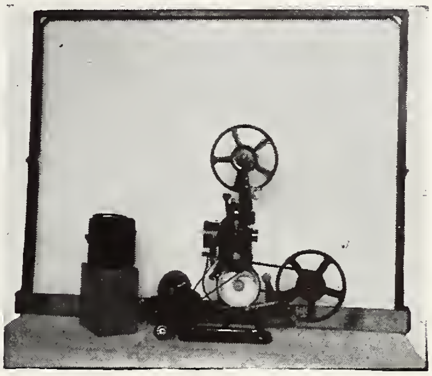
For the next or sixth best picture on three 60 foot reels.
6th prize—Hand Operated Projector.

For the next or seventh best picture on three 60 foot reels.
7th prize—Hand Operated Projector.

For the next or eighth best picture on three 60 foot reels.
8th prize—Pathex Camera.

For the next or ninth best picture on three 60 foot reels.
9th prize—Pathex Camera.

For the next or tenth best picture on three 60 foot reels.
10th prize—Pathex Camera.



1st Prize for the Best Picture on

2 SIXTY-FOOT REELS

1st prize—Motocamera with Zeiss F2.7 lens. Pathé Projector with latest type air-cooled French motor. Super-reel Attachment. Brite-Lite Screen.

For the next or second best picture on two 60 foot reels.
2nd prize—10 Super-reels as selected from our library by winner of 2nd prize. Super-reel Attachment.

For the next or third best picture on two 60 foot reels.
3rd prize—Pathé Projector with latest type air-cooled French motor. Super-reel Attachment.

For the next or fourth best picture on two 60 foot reels.
4th prize—Pathex Camera.

For the next or fifth best picture on two 60 foot reels.
5th prize—Pathex Camera.

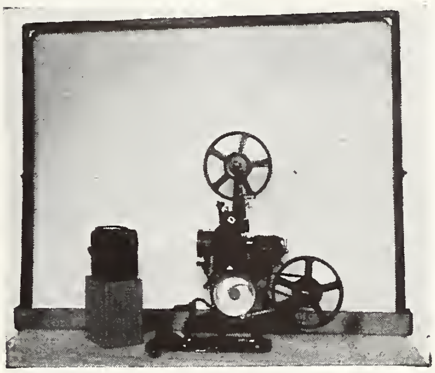
For the next or sixth best picture on two 60 foot reels.
6th prize—Pathex Camera.

For the next or seventh best picture on two 60 foot reels.
7th prize—Pathex Camera.

For the next or eighth best picture on two 60 foot reels.
8th prize—Pathex Camera.

For the next or ninth best picture on two 60 foot reels.
9th prize—Pathex Camera.

For the next or tenth best picture on two 60 foot reels.
10th prize—Pathex Camera.



1st Prize for the Best Picture on

1 SIXTY-FOOT REEL

1st prize—Motocamera F3.5 lens. Motor Driven Projector. Super-reel Attachment. Brite-Lite Screen.

For the next or second best picture on one 60 foot reel
2nd prize— Pathé Projector with latest type air-cooled French Motor. Super-reel Attachment.

For the next or third best picture on one 60 foot reel.
3rd prize—5 Super-reels as selected from our library by winner of third prize. Super-reel Attachment.

For the next or fourth best picture on one 60 foot reel.
4th prize—Pathex Camera.

For the next or fifth best picture on one 60 foot reel.
5th prize—Pathex Camera.

For the next or sixth best picture on one 60 foot reel.
6th prize—Pathex Camera.

For the next or seventh best picture on one 60 foot reel.
7th prize—Pathex Camera.

For the next or eighth best picture on one 60 foot reel.
8th prize—Pathex Camera.

For the next or ninth best picture on one 60 foot reel.
9th prize—Pathex Camera.

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10th prize—Pathex Camera.

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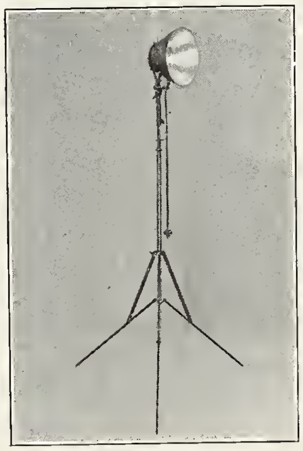

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Bell & Howell Co., Chicago. Al St. John in *Hot or Cold,* 2 reels, 16mm., is the star of this hilarious comedy concerning a fast and furious snow battle between opposing college teams. *Non-Stop Flight,* one 16mm. reel, shows how Felix the Cat goes about it to win the $50,000 prize for a non-stop flight to Timbuctoo. His encounter with cannibals and novel escape are sure to amuse.

Eastman Kodak Co., Rochester, New York. Four 100 ft. Cinegraphs, forming a complete Caribbean cruise, are available in the following: *Havana; Panama and the Canal Zone; Porto Rico, Martinique, Barbados and Trinidad; Haiti, Jamaica, Nassau and Curacao. Killing the Killer,* 100 ft., is a marvelous photographic accomplishment of a death battle between a cobra and a mongoose.

Empire Prints, N. Y. C. Comedies, scenics, *Zobelogs, Uncle Tom's Cabin Series,* historic events and a travel series, *The Orient,* by Eloise Maci, are offered in 100 ft. lengths. A descriptive catalog may be had on request.

Hemenway Film Co., Boston, Mass. *The Passion Play,* 4 reels, 16mm., depicting the life of Christ, is a religious and inspiring educational, described as even more elaborate than the *Oberammergau* play. This film is available from your dealer or direct.

Holmes, Burton, Lectures, Inc., Chicago. *Kangaroos In Australia, The Damascus Gate* and *Rocky Mountain National Park* are the 100 ft., 16mm. offerings for this month of Burton Holmes, world famous traveler. *The World Catalog,* issued on request by this library, lists many other entertaining and educational features.

Home Film Libraries, Inc., N. Y. C. Julius the Cat appears with a real child in a new cartoon series. *The Great Arctic Seal Hunt,* 2 reels, is a thrilling pictorial record of the Newfoundland sealers. *The Fall of the House of Usher,* 1 reel, is an amateur film that all will want to see. Many other excellent feature pictures are also available from this library.

Kodascope Libraries, Inc., N. Y. C. Four new Fox comedies are offered the home projectionist. *Follow the Leader* is a juvenile gang comedy with a miniature railroad, circus train, menagerie and parades. The children are sure to like this. *Battling Kangaroo* concerns a boxing kangaroo and two of his fellows who furnish the motive power for a taxicab that eats up distance by "leaps and bounds." *The Tennis Wizard* is a Van Bibber society comedy in which the hero, through ignorance, wins the championship tennis game against his superior opponent. *Easy Payments* is a Helen and Warren society comedy. The differences in opinion of this couple are very amusing.

Pathe Exchange, Educational Dept., N. Y. C. An excellent one reel nature subject, *Birds of Prey,* is especially emphasized this month along with *Singing and Stinging,* also one reel, a microscopic life study of the mosquito. A complete list of this library's educationals is available.

Pathe Exchange, Pathegrams Dept., N. Y. C. *The Lindbergs,* one reel, showing the activities of this popular couple with gliders; two Our Gang Comedies, each one reel; *Trapping the Bobcat* and *Catching a Fox,* also one reelers concerning the trapping adventures of Bob and Bill, are the Pathegram offerings for this month.

Pathe Exchange, 9.5mm. Department, N. Y. C. Special releases for April include the following super reels: *It's a Joy, The Art of Self-Defense, The Fraidy Cat* and *A Pleasant Journey.* Sixty foot releases are: *On Big Game Trails in Africa, Lindy and Bride on Gliders, Keep Your Shirt On* and *Snow Birds.*

Reynolds, E. M., Cleveland, Ohio. Four 100 ft. 16mm. films on out-of-doors subjects are especially emphasized this month. *Rocky Mountain Animals, Giant Lumber Flume, Heart of the Adirondacks* and *Rough Weather,* a very pretty water subject, will particularly appeal to all nature lovers.

National Film Publicity Corp., St. Louis. Synchronized subjects for either 16 or 35mm. reproduction are offered on a variety of themes. The April announcement includes the following numbers: *The Recordions* in two separate versions, *Hawaiian Nights, Dark Brown Blues, Yellowstone Park, Gordon String Ensemble, Darktown Revue, Recordion Minstrels, Granada Rockets, An Evening At Home, Twinkle Town Tales* and *Give And Take.*

THE Lindberghs featured in strong April Pathégrams!

THE LINDBERGHS—An historic film document to be preserved for future generations! Showing America's flying lovers, Lindy and Anne, taking up the latest wrinkle in aviation—gliders. America's ace and his bride will get you up in the air with this. No. 7053. On 100 ft. Reel. $7.50.

OUR GANG in "Laughing Gas"—The lovable Gang suspect that Farina has eaten a lot of their precious "treasure"—such as old corks, bottles, safety pins, and the like. They decide in solemn conference that an operation is necessary, and the trouble they cause at the hospital makes it funny! No. 7054. On 100 ft. Reel. $7.50.

OUR GANG in "Castor Oil"—Micky, confined in the hospital for the removal of his tonsils, balks at castor oil. The Gang, finding themselves in need of a football star, visit their hero, Micky, and stage a rambunctious game right in the ward. This sends up Micky's fever; he has to take more castor oil! No. 7055. On 100 ft. Reel. $7.50.

CONTINUING "THE ADVENTURES OF BILL AND BOB"

"TRAPPING THE BOBCAT"—Bill and Bob, those intrepid young animal-trappers, have an exciting adventure getting Mr. Bobcat to be good. A gem of a little film, with skunks and fun galore. No. 7056. On 400 ft. Reel. $30. No true lover of home movies can afford to miss this!

"CATCHING A FOX"—Another Bill and Bob outdoors adventure, showing how Mr. Fox is caught—and then released. A crabby old farmer plays a big part in this thrilling picture! No. 7057. On 400 ft. Reel. $30. Bill and Bob are gaining friends everywhere through these pictures.

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Spring Brings A Contest

Pathé Turns The Spotlight On 9.5mm. Amateurs

A GENERAL amateur movie making contest open to all workers on 9.5 mm. film has been announced by Pathé. The contest will start on April 1st, 1930, and will close on September 15th, 1930. It is expected that the prize-winners will be announced by November 1st.

The very simple rules governing the contest run as follows. (1) The contest is open to amateurs only. (2) Only 9.5 mm. films made during the period of the contest will be eligible for entry. The subject of the films will not be limited. In other words, films of any type may be submitted—travel, sports, scenic and family films as well as photoplays. (3) There will be five judges who will evaluate the entries on the score of photography, story or continuity and human interest. Fifty per cent will be allotted to photography, thirty per cent to the story value and twenty per cent to human interest. "Story" does not necessarily imply a dramatic film but refers to the continuity theme or thread of interest which holds the film together. (4) In the event of a tie each tieing contestant will be given the offered prize.

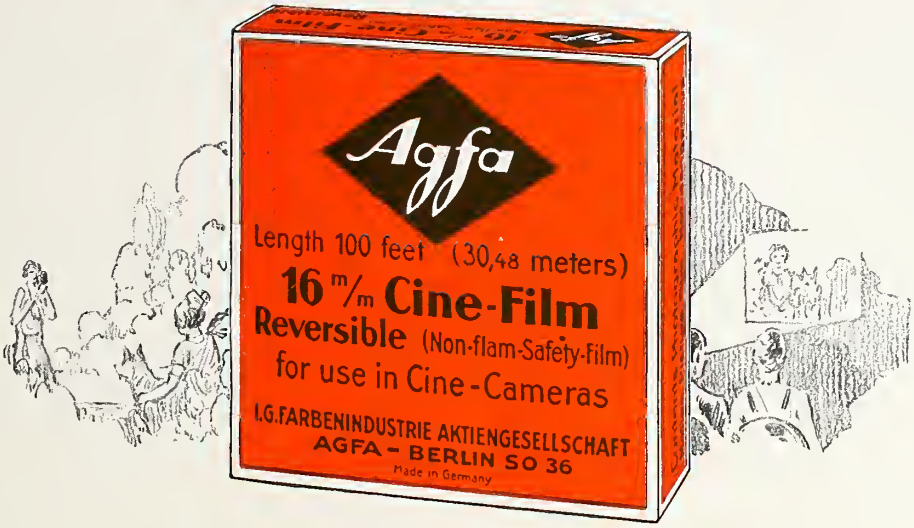
Amateurs submitting films need not aim at complicated photography and unusual effects as the contest is intended for the average movie maker rather than the expert. The picture, no matter what its subject, must tell a connected story, with simplicity in presentation being one of the important factors. No film submitted should be lacking in human interest since twenty per cent of the total score depends on this factor. However, it must be remembered that human interest does not necessarily mean a drama or a comedy, for it is possible to give almost any subject human interest if properly and sensitively treated. Contestants are urged to get scenes of motion rather than still photographs. Entries composed mainly of such still scenes must necessarily lose credit.

There will be three groups of awards with ten prizes in each group, one set of ten being offered for the best subjects recorded on three sixty-foot reels, another set to the best subjects running two sixty-foot reels, and a third set of ten going to the best subjects on one sixty-foot reel. The thirty prizes range from an outfit consisting of the new Pathé Motocamera with Zeiss *f*: 2.7 lens, a Pathé Projector with latest type air-cooled motor, super-reel attachment, a Brite-Lite Screen and a library of thirty-four super-reels to be selected from the Pathé Library by the prize winner (all to go to the winner in the three reel, sixty-foot length class) to a Pathex Camera to go to the tenth lucky prize winner in the one reel class. It will be seen at a glance that the awards are both attractive and numerous.

Films prepared for the contest should be sent to the Pathé Laboratory for processing in the usual way. After the film has been returned to the contestant he can then edit and title it to his liking before submitting it to the Contest Department, Pathex, Inc., 35 West 45th Street, New York City.

The names of the five judges, persons of prominence and ability in the amateur field, are to be announced later.

"JUST MOVE OVER A LITTLE, TINY; YOU'RE HIDING THE TREE."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EDITORIAL

WITH the month of April, every movie maker outside of the Antipodes gets squared away for another open season. Just as wild-life enthusiasts are concerned with each "open season," wondering whether it will be a period of pot-shooting or of fair and conservative game-taking, so are real amateurs—real lovers and enthusiasts—of movie making concerned with the contribution this new Spring will make to the progress of their avocation.

Pot-shooting or, to use our own special term, snap-shooting is the great obstacle to motion picture hunting just as it is to game hunting. But while, in the latter case, the fault is to be found in extinguishing something beautiful for no purpose except the satisfaction of a Nimrod's ego, in movie making the fault mounts almost to a crime, because it consists in creating something ugly that will keep on living and deviling the defenseless friends of the creator unto the seventh generation of those who are forced to look at it. Frankensteins of home movies bring forth their individual monsters that can, conceivably, destroy their own interest in filming.

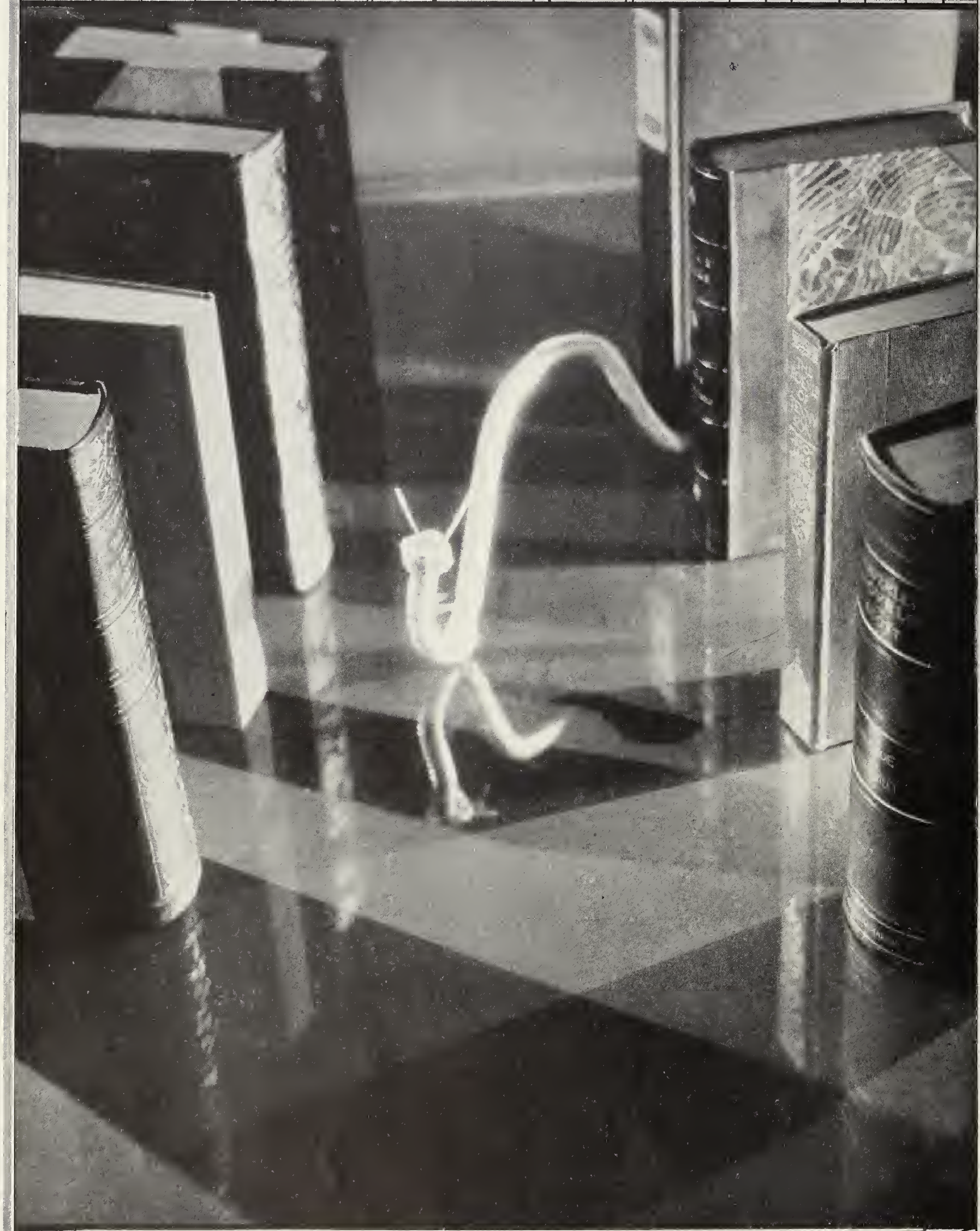
The essential difference between the highly satisfying recreation of still-picture snap-shooting and the unhappy addiction of some movie makers to this habit lies in the fact that still snap-shots can be looked at and enjoyed as units, taking as much or as little time for each as its value merits, while movie snap-shots are spliced together and are projected at two and one-half seconds to the foot, leaving the audience powerless "to alter half a line." There is no emphasis and no elision.

Amateur movies are now a household word. Cartoonists and comic-strippers "kid" them; news-writers feature them; courts take cognizance of them in litigations and even advertising writers refer to them in selling other products. They have made twice or three times the progress as a national activity that the game of golf made in six years of its infancy. They are not a novelty and are being used for a wide variety of serious purposes in the work of the world.

No longer can the movie snap-shooter depend on his heterogeneous and catch-all films to hold the attention of his friends. They are too experienced as members of volunteer movie audiences and their experience has given them a whole set of comparative standards that they make use of ruthlessly.

No, the shot-gun of amateur short-lengths has given way to the rifle of planned and edited reels in the filming of the up-to-date amateur. His "bag" is distinctly better stuff than that of 1925. Hence, his concern over what the snap-shooters will do and his determination to lift all of his 1930 spring films above his 1929 level. He knows that his audience has very likely been exposed to the inchoate efforts of the inconsiderate and hap-hazard snap-shooter and that many members of it are distinctly "screen-shy."

Movie Makers, in this number, discusses filming spring sports which is one of the most fruitful subjects for good pictures. The emphasis is placed very strongly on the element of planning in this very unpredictable kind of activity because, without planning, sport films are worse hodge-podges than others. The counsel offered for spring sport films is just as sound when applied to any other variety of spring filming. It is based on the fundamental fact that motion pictures inevitably involve the relationship of events with time and that snap-shooting has no place in satisfactory amateur movies.



Photograph By William M. Rittase

THE BOOK WORM

A Piece Of Flexible Gas Pipe Was The *Piece de Resistance* Of This Amusing Animated Film

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MAR 29 1930

MOVIE
MAKERS

APRIL, 1930

TABLE TOP *Cinematography*

A Delightful Phase Of Your Favorite Hobby

By Carl L. Oswald

THE impression that the king of indoor sports, table top shooting, is a difficult and complicated thing has probably kept many from enjoying the thrill of personal expression to be realized from utilization of leisure hours in this way. The amount of space needed is negligible, the material easily assembled and the results to be secured dependent almost entirely on the imagination rather than technical skill of the operator. True, a few technical points should be mastered, but one who would produce a photoplay in miniature must, first of all, be able to visualize the result which he intends to present finally on the screen. It is, therefore, my purpose to outline a few of the necessary bits of equipment and to mention a few ways in which they may be used.

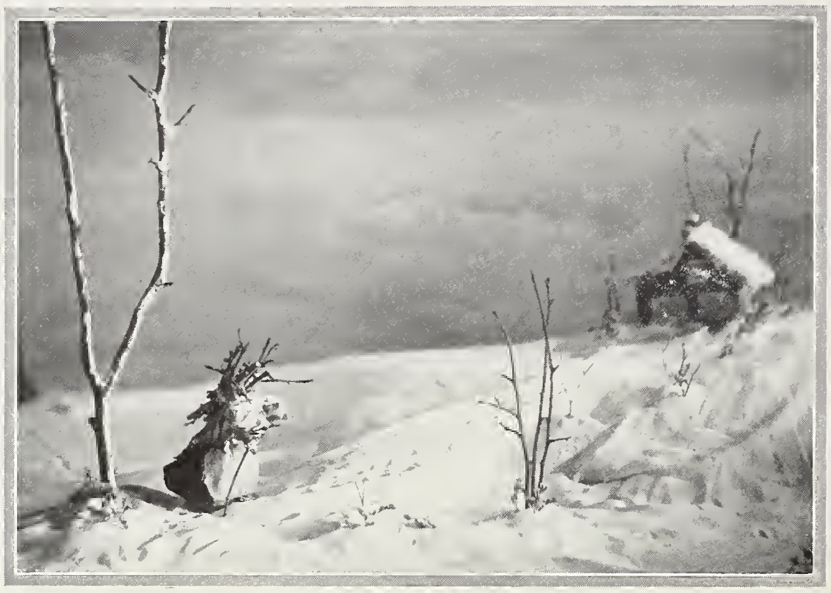
First, the camera. It must be equipped with a lens which can be focused sharply at relatively short distances, the exact distance depending on the amount of space you wish to cover. Should you, for example, wish to include in your picture a space three feet wide, you would find that, with a lens of one inch focus, your camera would have to be stationed about six feet away. This assumes that you are using a 16mm. camera and that the depth of your scene does not exceed a foot and a half. The exact manner of focusing, assuming that you wish good sharpness throughout, is to select a point at one-third the distance from the extreme front to the extreme back of the set or space in which you plan to have the action take place and to focus the lens on this point. By referring to depth tables, which can be secured from almost any up-to-date dealer in movie merchandise, you will be able to determine just how far down to stop the lens diaphragm to get the desired depth or over-all sharpness. For this work, a focusing-on-film device is a tremendous help, although not absolutely necessary. A good, steady, dependable tripod is absolutely essential, and care should be taken during the shooting of the scene, whether stop motion or not, to avoid the slightest camera movement, because movement is much more highly magnified on the screen and, therefore, much more noticeable than if the picture were made outdoors or with life-size actors.

A prime consideration of all successful cinematography is plenty of *controlled* light and here the table top sportsman has the edge on his more orthodox brethren, for he is able to work with his lights very close to the subject and can, therefore, take advantage of much more of the inherent brilliance of each light source. Further, there is another advantage. I have stressed the word controlled. By this I mean that the same amount of current consumed in five 100-watt lamps will give much better results than only one 500-watt lamp because, by careful placing, a much better play of light and shade can be secured. Generally speaking, for the size of acting space I have mentioned, five 100-watt lamps or their equivalent should be sufficient to give full exposure for normal shutter speed, provided that the lens is not closed down to any stop smaller that *f*:3.5 and provided that the lamps are used as near to the objects in the scene as possible without appearing in the picture. When more than one 500-watt unit is used, it is plain that the lens can be still further stopped down and consequently greater depth and sharpness achieved. Obviously, certain of the lights may be moved about in relation to the set and actors to secure shadow effects and here the ingenuity and artistic sense of the "table topper" can be given full play. He is working with inanimate and uncomplaining actors: an experiment in lighting which fails earns him no sneers from less capable collaborators; his successes are his and his alone.

If one has at his command one or more of the many excellent microscope spot lights, manufactured by microscope makers both in this country and abroad, he has a splendid auxiliary light source for "accent," that is, for spotting some single figure or object with more light and thus accenting its importance in the composition. If such spots are not available, one can always fall back on ordinary reading glasses or magnifiers which, when placed at various distances before one of the main battery of 100-watt lamps, will give many and easily controlled effects. The method of supporting such magnifiers must depend on the work being done, but this is, at worst, so simple that it can safely be left to the ingenuity of the individual worker. In addition to magnifiers, one will find that mirrors, both plane and concave, are a great help in reflecting light into dark corners and in working out special and striking light effects. In this connection, I would refer the reader to an article describing the use of the concave mirror in the September, 1929, number of MOVIE MAKERS.

Hard or contrasty effects in lighting are secured by using the lamps without any covering; soft lighting is attained by hanging some translucent material, such as thin silk or tracing cloth, before the lights. Spot lights are seldom covered and are generally known as hard lights.

An effective and infinitely variable help in the composition of table top pictures is the shadow background. Let us assume that the background being used is plain white or gray. We then direct a hard beam from the side, where



Photograph By Arthur E. Gleed

WITCH O' WINTER

This Scene For A "Table Topper" Shows Detailed Care And Harmonious Proportioning

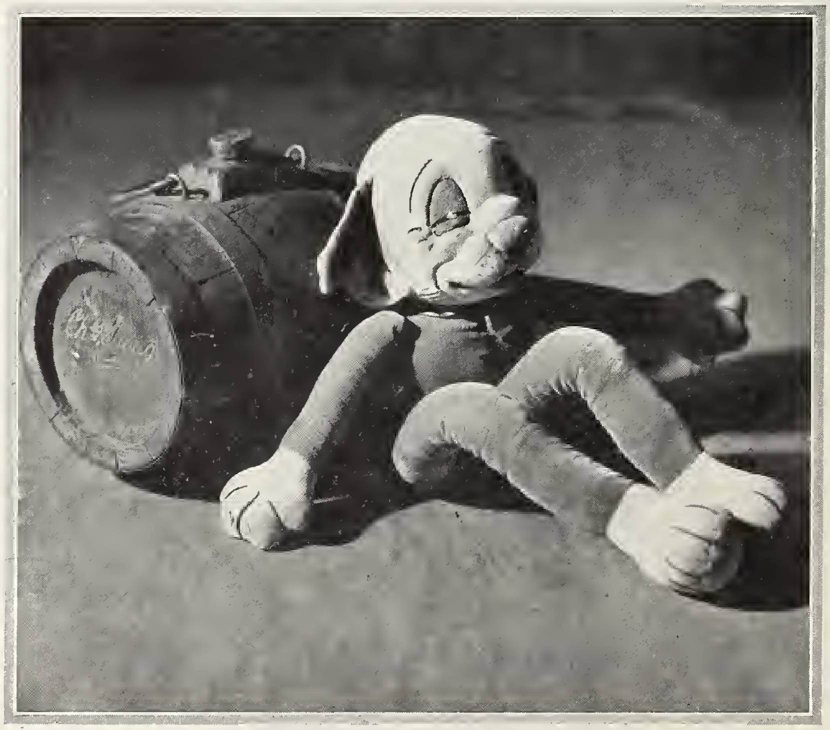
it will not strike the actors but will appear on the background, either all over or on a definite area. Then, outside the picture space, but in the beam from this "hard" light, we place the tip of a fern leaf or some other object having a delicate or geometric outline or tracery. This casts a shadow on the background and can be made to produce many beautiful effects.

Having taken care of the lighting, the question of actors presents itself. These may be dolls of the jointed variety, in which case stop motion work is called for. In other words, after the action is decided upon, the dolls are placed in position, the lighting arranged and a short shot made. If the camera can be operated by hand and if one can be sure that the shutter will stop in the closed position each time, hand cranking is preferable. The best arrangement is one which gives one exposure per complete turn of the crank. If this cannot be done, then use the eight exposure per second device, if you have one, stop the lens down one more stop than for normal shooting, depress the starting button and release it again as quickly as possible. The whole purpose is to get not more than three or four frames of each position. Having made this exposure, move the position of each actor ever so slightly in the direction of the action which you wish to complete and then repeat the exposure. Continue this until the entire action has been carried out to your satisfaction. It might be pointed out here that, with the camera pointed directly at a translucent material, such as ground glass, silk or a sheet, with this material evenly illuminated from the rear, very amusing and interesting silhouettes in action can be made. Some of this work can be done at normal camera speed by manipulating the actors from below the picture space much after the manner of a Punch and Judy show. Further, by using a white background and normal illumination, as at first described, dolls can be handled from above the picture space by means of white threads, exactly as marionettes are manipulated. If a black background is used, black threads should be substituted. This method, of course, calls for considerable manual skill.

If one is making closeup pictures of toys, such as boats or trains, slow motion photography is a valuable adjunct, as the effect on the screen gives an illusion of weight and power. Similarly, when photographing tiny waves in a pond or tank, slow motion gives a far more impressive effect.

All stories must have locale or setting and here the experimenter can give his imagination free rein. Bits of sponge, glued to a stick and trimmed to suit, make excellent trees or, in strips, can be made to serve as formal hedges. Coarse salt often does nicely as a gravel path or, if this is too white, dark sand will serve. Always remember to keep the various items within reasonable scale limits unless exaggeration is deliberately sought. For example, real gravel, in relation to relatively small doll actors, would show in the picture as huge boulders. A photograph or other picture may sometimes be used as a background and the foreground scene should then be arranged to merge with it as nearly as possible. These few suggestions are given to point the way rather than to aim at any degree of completeness of direction. As a matter of fact, the particular charm of table top work lies in its endless possibilities and its almost complete adaptability to even rather limited equipment.

While table top cinematography may be used in the production of a complete and highly entertaining picture play, its use is not confined to this field. Short bits, nicely worked out as a prologue, will do much to set the mood of a picture story acted by humans. It may be made an effective introduction to travel pictures which, very often, need a keynote. And, most decidedly, something of the sort has long been needed to give purpose to every "family record" picture it has ever been my painful duty as a visitor to sit through.



Photograph By H. Armstrong Roberts

YO HO AND A KEG OF RUM!

Animated Toy Films Are At Their Best In Jocose Mood

WHEN THE ICE GOES OUT

Ideas For The Amateur With Spring Fever—And Rubber Boots

By Epes W. Sargent

WHEN in the Spring the young man's fancy lightly turns to thoughts of love, the amateur cinematographer turns again to his own first love which may have been shamefully neglected in recent months. The light grows stronger and the trees take on a soft green which will delight the man with a color attachment or give excellent results on panchromatic film.

Even with ordinary stock you can obtain contrasts that are not possible at any other time of the year and which are even more beautiful in their softness than the myriad colored foliage of Autumn. Ordinary stock will do, but, if you possibly can, go in for panchromatic work. It will well repay the slight additional cost and small extra trouble in the finer gradations of tint. Later in the season the foliage will turn more evenly green. Now—or presently—is the time to achieve the fine gradations of shading which mark all good photography.

Remember that, while the light has been growing stronger ever since shortly before Christmas, it does not attain its full strength until June. The light is stronger and the shooting day longer, but do not forget that in the Spring there is an almost imperceptible haze present. Be careful that you use a sufficient diaphragm opening.

But it is not the trees alone which are presented in a new and more charming guise. The little brook, which was a mere trickle last Summer and, perhaps, even less than that in the dry Fall, is now a miniature torrent, fed by the melting snows and ground frosts. Go back for the water shots which turned out poorly last August. We have in mind one particular waterfall which sets back at an angle of about sixty degrees. In the Summer the boulders almost hide what water there is, unless you hurry to catch the fall just after a torrential rain, but now the water almost hides the rocks and you can catch it in full sunlight.

The water will probably be rather muddy, no matter where you work, and in some localities it is uninviting. If so, it may not appear well in color, but you will be delighted with it in black and white. Unless you are shooting for reflections, you never get the best results from absolutely clear water.

Photograph By H. Armstrong Roberts

"THE TREES TAKE ON A SOFT GREEN"

The Awakening World Of The Spring Whispers Of New Beauties To Be Filmed

If you have the skill and patience required for closeup work, Spring is the time when you can make some wonderful nature studies. A clump of wood violets, a spray of arbutus—where thoughtless city motorists have left any—snowdrops, putting white punctuation marks in a background of dead leaves or raw earth, all are excellent subjects. A light tripod and telephoto lens will be useful in getting the finest closeups of these subjects. If you are wise you will make a pair of rubber boots a part of your spring camera outfit. For closeup work add one of the sponge-rubber kneeling mats intended for garden workers. They are light and comfortable and may save you many an uncomfortable twinge. A further use of the telephoto can be found in studies of live nature subjects. The foliage is not so dense as it will be later. Select a picturesque branch, get the focus and then sit down and wait for birds to alight in that spot. A little beef suet smeared on the limb, out of sight of the camera's eye, will help you to get the birds where you want them but patience and a camp chair are essential to the final results.

Make up a small library of these nature shots, searching out the most picturesque groupings. They will prove handy in many ways.

In your own garden it will be interesting to start a pictorial record. There is a certain beauty even in the newly raked beds with their primly straight seed rows. Mark your viewpoints and come back often for a few feet until you work up to the gorgeous blooms of midsummer. Then stop. That's the happy ending for your floral scenario. Do not carry it on to the throes of frosty death.

The Spring is a fruitful season for cloud hunting. Bright days give you fleecy masses of cloud, blown like bits of cotton across the sky. You may get the same thing at times during the Summer and, yet, not quite the same. Summer clouds seem to lack delicacy of pattern. Do not try for these effects without a color filter, else there will be no separation of values. Work with a filter and small stop and shoot both with and against the sun. Take plenty of footage and then cut out only the best. Do not be a "one hundred percenter"—like a talking picture when it comes to exhibition. Place only your best before your friends and, like the physician, bury your mistakes.

As this is written, one cinematographer is getting the material for a good roads campaign. He bought a deserted farm a couple of years ago. It was a beautiful location and he did not realize the miserable condition of the road between his place and the main highway. He appealed in vain to the exceedingly rural township committee last Summer, so now he is making a collection of short shots of the worst mudholes. With the frost coming out of the ground, he can get some convincing

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SPRING AND SPORTS

Three Ways To Blend Them Into Effective Films

By Arthur L. Gale

SPRING brings baseball, track meets, field events, regattas and golf. All of them are excellent subjects for the amateur movie camera and all of them hold great potential interest for the movie maker's audience. Yet the average sport film is an incoherent reel of continuous long shots generously interlarded with dizzy "panorams" of seas of indistinguishable faces. Usually, sport reels are unplanned and without continuity of any recognizable sort. There is probably less tendency to plan sport pictures than any other type of amateur film.

Admittedly, there is some excuse for this. Since the outcome of all games and contests, as well as the action during them, is entirely unpredictable, most amateurs take their cameras with the idea of getting the best that luck affords and letting the rest go. Furthermore, the movie maker knows that he will have little control over his camera positions. Usually seated in a grandstand, he has but one spot from which to pivot his shots of the whole event, so near shots and closeups are obtained with difficulty. No other subject matter offers such handicaps and yet few other subjects lend themselves so readily to motion picture treatment or make such interesting films when well planned.

In spite of the obstacles, the more we can plan to take advantage of what opportunity may offer, the better will be our results. The more uncertain factors that can be eliminated, the smoother will be the finished reel. Although the subject matter may be uncertain, at least the amateur cameraman can clarify his purpose in his own mind. Three general types of sport films are possible: the complete film record of an event; the film presenting highlights for the home newsreel; the general sport reel made up of scenes from several different sports.

Let us decide which of these types we want and make this decision as cleanly cut as possible. We shall then know how much trouble and care is warranted and, at least, avoid the confusion of indecision on this point.

Since a complete film record should be as full a presentation of the significant elements of a particular event as possible, a more than casual interest in making it is implied. In this type of picture there will doubtless be a few special filming opportunities, but, if not, the ambitious amateur should make them. In planning such a film in advance, it is obvious that but one general continuity theme is practical, that of following the progress of events in chronological order. Nevertheless, a great variety of treatment within this limitation is possible.

Photograph By Warren Boyer

CLEAN AS A WHISTLE

The Telephoto Makes Such Closeups Possible To The Man In The Stand

In almost all sports the competitive element is the chief interest. Competition is the dramatic component of the event and without it the reel is tame, even boring. To allow the audience to participate in the competition, you must identify the "sides." Although this identification can partly be accomplished in titles, they alone are not satisfactory. The best place in the reel to identify the opponents is in the introduction and here closeups or near shots are necessary to focus the attention of the audience. In all probability it will be very difficult to get such shots during the actual event, but the cameraman making a complete film record should plan for this in advance.

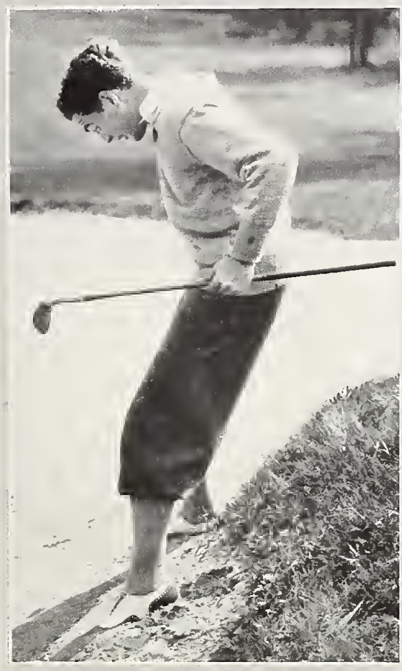
Before the excitement of the actual contest, you should get near shots of the opponents in action, at least of the side in which you are most interested. For example, if the film record is to be of a baseball game, take your camera out to the training fields and get a medium shot of the team working out. Follow it with semicloseups and near shots of the players in action. If the film record is to be of a crew race, get a medium shot of the crew lowering the shell into the water, follow with semicloseups of the men in action and, finally, include a medium shot of the crew rowing past the camera. Field events present many special opportunities in this direction and semicloseups of the men in action are easy to secure. Golf combines both suitability of subject matter and frequency of opportunity for securing advance closeups and near shots of the contestants, at least of those who are sponsored by your club.

These scenes might be taken days, even weeks, before the event you are going to film. Plan the shots to exclude any background foreign to the locale of the actual event, so that you can splice them in ahead of the rest of the film and so that they will appear to have been taken at the same time. These scenes will introduce at least one side to the audience so that spectators can better participate in the contest. They will also serve as a smooth introduction to the reel. The mild "faking" involved is entirely excusable, for it presents the whole situation nearer to the truth than could otherwise be done. Careful cutting is, of course, necessary, but your patience will be amply rewarded.

During the actual event, be prepared to take the opening action. The first movement after the cry, "Play Ball!", the maneuvering for position of shells or yachts and the lineup in a track contest are examples. After the general semi-long shot, follow with as close a view of the significant action as can be obtained. If possible, differentiate between the opponents, showing, in successive scenes, first one contestant or side and then the other. Follow with the general or semi-long shot, so easy to get. These scenes, combined with the earlier shots, are the most important to the news or historical value of the film record. The results or the score can be told later in a title, but these scenes, in so far as the film is to be a motion picture record, must tell the who, what, where, when and why—everything, in fact, save the progress of the game, to be developed in the subsequent scenes, and the score.

After the introduction and the initial scenes of the action, one must depend largely upon titles to enable the audience to follow the progress and to understand the picture. Hence, it is a good idea to think out possible titles in your mind as you follow the developments with your camera. Plan sequences about these titles wherever possible. The sequence would roughly run as follows: title, medium or semilong shot, a near shot and then, if possible, a semicloseup or, if not, a near shot from a different angle. Within the radius permitted your filming operations, make a special endeavor to get different camera angles of the subject. Of course, the action often takes place so swiftly that you cannot get this sequence, even with the aid of a turret mount which would let you change lenses to get the varying camera distances from the one position. However, if you plan the idea beforehand, you will be able to take advantage of it when the opportunity does arise.

The principal problem is to get closeups and near shots of the most dramatic action to include among the long shots for variety and, more important, to give dramatic emphasis. If the cameraman has freedom of movement, not always allowed even to those making a serious film record for some university or organization, this problem is a fairly easy one. It is largely a question of keeping one's eyes open and following the game with the intensity of a radio announcer. If freedom of movement is out of the question, the telephoto lens is the strongest support for making spring sport reels interesting, since medium and near shots can be got with it. Spring sports, in whole or in part, are particularly suitable for the use of the telephoto. Objection to use of this lens is found in attempting to "panoram" with it in following a moving field of action such as a football game presents. Spring sports offer many opportunities for rock-steady telephoto filming. For example, in a baseball game, you could include all of the significant action of the batter without "panoraming" or tilting. This holds true of the pitcher, the catcher and close plays at a base. In the film of a field meet, the use of the telephoto is excellent with the high jump, the broad jump, the pole vault, the shot put, javelin, discus and so on. However, do not try to follow the preliminary run of the jumper or the flight of the discus or javelin, for a blurred and wobbly picture will result. Content yourself with a steady shot of the *significant* action when using the telephoto lens. Golf offers similar opportunities and, although the scene of significant action is always moving in a crew event, this motion is steady enough to permit a slow "panoram" with the aid of a tripod.



Photograph By H. Armstrong Roberts

TRAPPED!

Humor And Human Interest Shots Add To Sports Films

Be on the watch for the possibility of securing a sequence of parallel actions. This technique, first introduced to the motion picture by Griffith, is the strongest factor in bringing out the interest-holding qualities of any contest, particularly any kind of race. Used regularly in professional photoplays, where scenes of the games required by the story can be planned carefully in advance, this idea is admittedly more difficult to work out when the subject is entirely beyond the control of the cameraman. Yet, a few opportunities present themselves and they should be seized without hesitation, for, from the point of view of your audience, they will be the gems of the film.

In terms of a crew event, an ideal example of the technique would be as follows: 1, a semicloseup of a shell in action, the shell almost filling the frame; 2, a longer shot of this shell forging ahead of the others; 3, the scene in a long shot as observed by spectators on the bank; 4, return to Scene 2 (in this shot a second shell is making up the distance between it and the first); 5, return to Scene 1, showing the first shell striving to maintain its lead; 6, a medium shot of the second shell, either gaining or losing in its efforts; 7, a slightly longer shot including both shells; 8, same as Scene 6. This is continued in the same general way.

In this manner we bring out the contest between the two leading opponents; we see the one shell get ahead and the other strive to make up the distance as we present first one side and then the other. In a photoplay, a closeup of the men straining at the oars would be included to add to the dramatic tension.

If you cannot get the near shots, 1, 5

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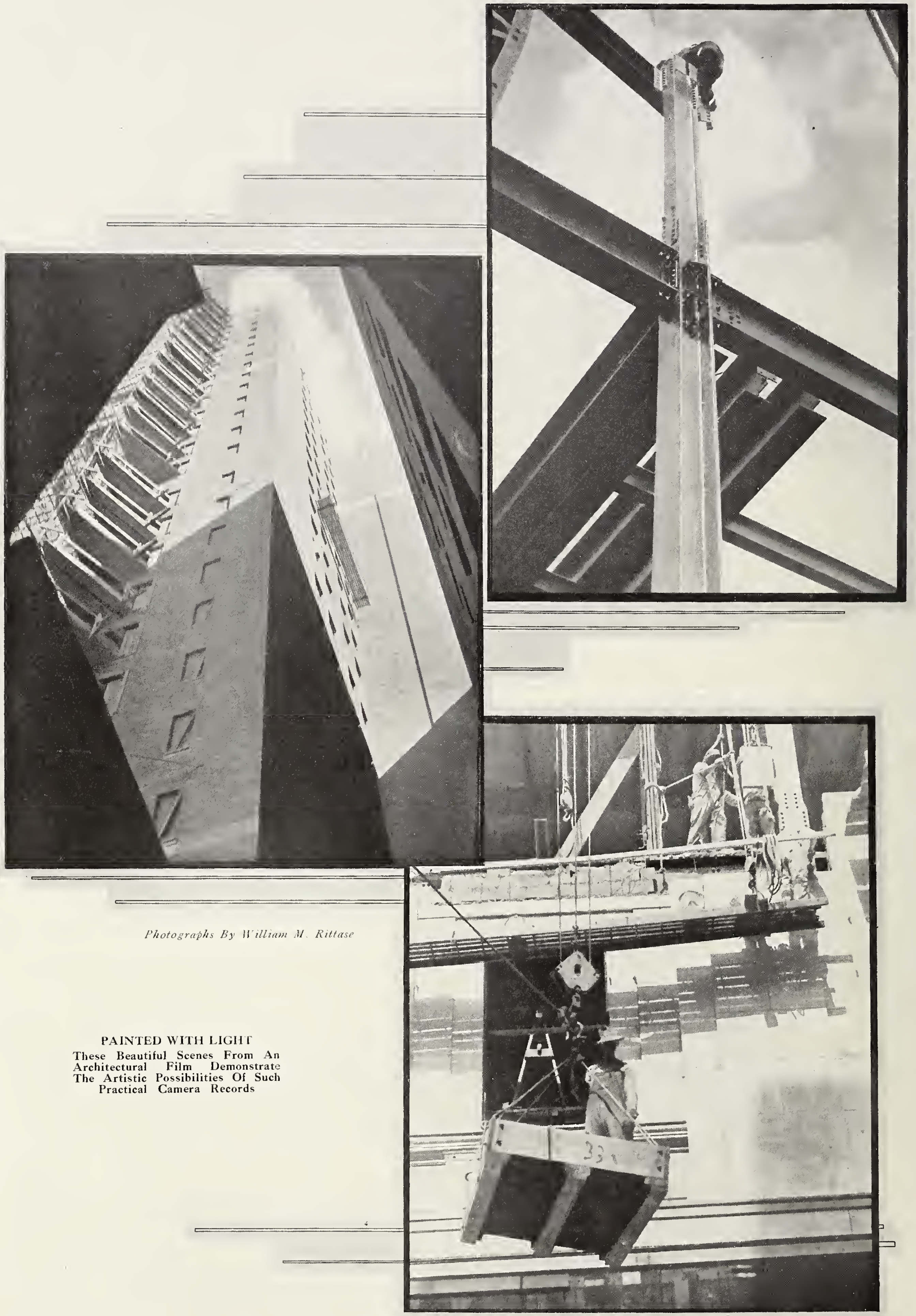
JUST BEFORE THE RACE

Many Such Scenes Can Be Secured Days Before The Event To Be Filmed

Photograph By Wide World



Photographs By William M. Rittase

PAINTED WITH LIGHT
These Beautiful Scenes From An Architectural Film Demonstrate The Artistic Possibilities Of Such Practical Camera Records

STRUCTURAL FILMING

Amateur Movies As Aids To Architects And Builders

By Louis M. Bailey

THE amateur motion picture camera is more and more becoming a significant accoutrement of the modern architect and builder. While, for a number of years, commercial cameramen have been employed to film important construction, many architects and builders themselves are now shooting their own films and bringing to this important activity their first-hand knowledge of the subjects being filmed, thus greatly increasing the value of the resulting records. Such films, when completed, serve as means of future reference, as data for scientific research, as mediums of publicity for the architect, builder and building itself, as a method of presenting buildings in distant investment markets as part of refinancing programs, and as teaching aids in building-trade schools, universities and among practicing architects and builders.

Particularly interested in these properties of the motion picture is Stephen F. Voorhees, vice-president of the Amateur Cinema League and senior partner of Voorhees, Gmelin and Walker, New York City, builders of the Telephone Building, the Western Union Building, the Irving Trust Company Building, in New York, and many other great structures. Among the most prized of Mr. Voorhees's personal films are those he made during the construction of the Telephone Building. He has sponsored the use of motion pictures for vocational training in the apprenticeship schools conducted by the City of New York with the advice of the Apprenticeship Commission of the New York Building Congress. The first film obtained by Mr. Voorhees for this purpose illustrates the proper and improper method of brick laying, slow motion revealing vividly the problems involved. Extension of the use of motion pictures in this training system will be made as fast as suitable films can be obtained. Mr. Voorhees has also been active in securing the use of motion pictures in the School of Architecture of Princeton University.

Unique tests are being planned by Voorhees, Gmelin and Walker during the construction of the Irving Trust Company Building at One Wall Street, using both motion pictures and still photography. In the early Summer, studies will be made of the stress in the columns due to bending by wind. Temperature tests may also be recorded. The period of vibration of the tower may likewise be investigated by this method.

John Lowry, New York City, League member and builder of Hearst's International Cosmopolitan Building, of which Joseph Urban and G. B. Post were architects, the John Jay Hall at Columbia University, Mead and White, architects, the Lincoln Warehouse at 9th Street and Third Avenue, the National Bible Institute, West 55th Street, and the First National Bank, Jersey City, N. J., to mention only a few of the undertakings of his company, regularly uses a personal motion picture camera to record construction progress and has in his films the nucleus for a reference library that will serve many valuable purposes.

Recently completed films of the Bank of Manhattan Building, 40 Wall Street, New York City, Severence and Matsui, architects, Starrett Brothers, builders, are being shown to engineering societies and colleges for instructional purposes. These films were recently shown at the University of Michigan and Colonel Starrett has had requests for showings at the Massachusetts Institute of Technology and many other educational institutions.

Films also have been or are being made in New York of the City Bank Farmers Trust Building, Cross and Cross, architects, Fuller Construction Company, builders; of the Empire State Building, Shreve, Lamb and Harmon, architects, in which film only the demolition of the old Waldorf Hotel has, so far, been completed; of the Hudson River and Kill von Kull Bridges, constructed under the supervision of the Port of New York Society, and many other films of less prominent structures are being recorded daily.

A corollary use of film in this field is seen in the industrial film, *Epic in Steel*, produced by the American Institute of Steel Construction, which shows the processes of architectural steel manufacture from the raw product to use of the finished girder in a modern skyscraper. This film is of tremendous value in supplying the student architect with a thorough knowledge of the steel materials which he will employ in his work. Similarly, films produced by the Lynde Products Company demonstrate welding in steel jointing as opposed to the older method of riveting. These films are being shown throughout the country to engineering societies and colleges with great effect.

Likewise, the motion picture is an excellent medium for recording architectural achievements of various past periods or in distant places, to serve as sources of inspiration in modern construction. The motion picture camera, for this purpose, can take the place of the human eye, approaching or retreating from a structure and revealing its effect from every angle with an efficacy impossible with still photographs. As the camera sweeps past a facade it shows the effect of the modeling of the planes and of the decorative motifs. With motion pictures, third dimensional effects can be secured which are not attainable by other means of graphic reproduction.

The term generally used to describe films of buildings under construction is the "progress report," although, as previously pointed out, this is only one of many uses of such films and, when the building is completed, this term would no longer be apposite. In making such a film of the construction of the Central Savings Bank Building, 73rd Street and Broadway, New York City, for example, a cameraman was on the job from the start of the demolition of the former structures on the site to the completion of the new building. According to Don Bennett, one of the cameramen, this film was begun while the entire block was still occupied with dwellings. At intervals, the desired number of feet were exposed. The time between filmings depended entirely upon the rapidity with which the work progressed, usually varying between one and two weeks. Sometimes shots were taken twice a week. Appropriate titles, dated, were inserted between each separate filming.

Shots of the excavation were next taken. In such a film, interest and variety can always be added by "human interest" shots, showing closeups of workmen engaged in some particularly important or unusual operation. During excavation, shots of the steam shovels and derricks give added interest, since such machines lend themselves particularly to effective photography. Likewise, as the steel work goes up, beautiful effects can be recorded by training the camera up through the structure at unusual angles, so that a sense of its web-like, though enormous, strength is conveyed. After the steel erection, the filming centers on the masonry placement. Here a chance is afforded to include other "human interest" shots, such as the placing of a block of stone. It can first be shown on a truck, then being hoisted to the roof of the sidewalk structure for storage. The camera

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SPRING CAMERA-HIKING

Advice For The Filmer Who Hears The Call Of The Wild

By Russell C. Holslag

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LET us not begin with the assumption that your camera has been on the shelf all winter, since this would be accusing you of ignoring all of MOVIE MAKERS' suggestions for delightful winter filming. Instead, we will cheerfully assume that you have missed few opportunities for putting that interior lighting outfit to good use since you filmed the Christmas party and also that your movie camera has been active in recording winter sports as well as the dark trees festooned with snow and all the rest of it. But, now that you have completed your record of the winter's mood, there has come a kind of hiatus—an interim during which the season seems to waver between the chills of winter and the first warmth of early spring.

In this perennial struggle, from which the spring emerges victorious, why not do some shooting as gradually, one by one, the last signs of winter disappear and the active signs of spring take their place? The cinematographer with the seeing eye may transfer these things to film, if he will, and thus supplement his winter shots with an interesting record of nature stirring into life and at the same time provide a connecting cinematic link between his winter and summer film records.

Perhaps the best way to shake off the lethargy of late winter and to bring your ambitions for early spring filming to a head is to plan for a cinematic hike on the first sunny, clear morning. Let us assume, then, that such a fine morning has aroused in you the stirrings of cinematic ambition. You take your camera from the shelf (of course, it hasn't been there long) and inspect it carefully, inside and out, prior to loading. Have your panchromatic film in readiness; this will record the tender green of the early foliage much more truthfully. Look over the interior of the camera and see that you have not in the past neglected to clear away whatever dried emulsion may have deposited in the gate or at the base of the sprocket teeth. Be careful about oiling. Just a drop in the indicated place will be plenty. It is a good idea to wind the spring up and then let it run down before the final winding and threading. See that the lenses are clean; do not breathe upon or moisten them, but use lens tissue or a soft sable brush. The protecting caps should be in place. For lens equipment, the one-inch *f*:3.5 in focusing mount should be the first choice; a three or four-inch telephoto will be excellent for getting closeups of inaccessible places and a fast lens, while not absolutely necessary, will be found very convenient for shady spots.

Photograph By H. Armstrong Roberts

TRAIL'S END
Spring And Sunset Conspired To Produce This Camera *Coup*

The focusing mount for the one-inch lens is specified because there will be many opportunities for effective closeups and the most satisfactory way to secure these is with use of the focusing-mount lens. A lens which will focus on objects as close as one and a half or two feet is very desirable. Or, if you have a lens in fixed-focus mount, take along the portrait attachment. All this will be found useful in securing the type of closeup that marks the skillful amateur and the well-planned film—of newly unfolded buds and leaves, early spring flowers, or a baby chick hopping about seeking the unwary worm and even a closeup of the worm itself, to complete the sequence, if the photographer is not squeamish. However, perhaps it is safer to recommend that you sally forth with a receptive cinematic attitude rather than to indicate isolated examples of what to film.

If you have a turret mount, see that your lenses have not become loosened and that the shoulder of each is well in contact with the mount. This applies especially to the telephoto, which is critical in focusing. The inevitable companion of the telephoto is the tripod, which should never be left behind. If you have one of the modern, light, precision tripods, which are easily carried in a small canvas case, it will not be a burden. If you go in for a bit of swank, you may take with you one of the compact and surprisingly rigid cane tripods now available which, although it lacks a tilting head, will be found very useful when the telephoto is brought into play. Then, too, the tripod will enable you to appear in the picture "in person" in case the springtime landscape needs a touch of motion or of human interest, or if you are taking a closeup and wish to introduce your hand into the picture to establish a scale indicating size or to point out some interesting growth. All in all, the tripod is a more useful accessory than at first appears and for pleasing, steady results is one of the first essentials. Heavy shoes with waterproof soles are also in order because it is possible that you may stray from the beaten path in search of a picture. Unless it is an unusually mild day, an experienced photographer addicted to early spring hikes will probably warn you to go warmly dressed, for there will usually still be a hint of chill in the air which is not felt while moving but which becomes evident while waiting for a shot.

In a picture-taking hike, it will be found most convenient to sling the camera from the shoulder by means of some form of carrying strap. The camera is best carried this way *in the case* as it will then be well protected while its owner is negotiating fences or other obstacles. Do not forget to slip the indispensable exposure meter in your pocket before leaving, or it may be clipped to the belt or to the camera carrying strap. In general, it does not pay to be in so much of a hurry that there is not time to bring the exposure meter into play. Of course, there are emergency shots, but these should be few and far between since their tendency

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THE GAIETY OF NATIONS

EDITOR'S NOTE

ONE of the most discussed of British amateur films has been The Gaiety of Nations, *recently produced by John H. Ahern and George H. Sewell. It has been ranked with* The Fall of the House of Usher *as an experimental production and has been favorably reviewed in a number of British motion picture magazines. The following discussion of the production is based on data prepared for this magazine by Mr. Ahern.*

"A MACHINE GUNNER GOGGLING OVER THE MUZZLE OF HIS WEAPON"
Many Such Effective Closeups Characterize This British Amateur Film

THE story of *The Gaiety of Nations* begins with the outbreak of war, generating from entirely trivial causes. The theme continues with the war itself and its disastrous results—famine, depreciated and inflated currency, crowd hysteria and so on to the final scene of a vast cemetery stretching away to the horizon. While reference to any particular time or place is avoided, incidents of the Great War are recognized, and this only naturally, for these are the symbols we know the best. I imagine I selected this theme because I wanted to get a certain amount of exasperation about these matters off my chest. Where someone else would have written a post-war book, I have made a film. To some extent the selection of the material was also dictated by the fact that I wanted to see what I could do with model sets of the simplest description, relying more fully on the control of light and shadow to obtain my effects.

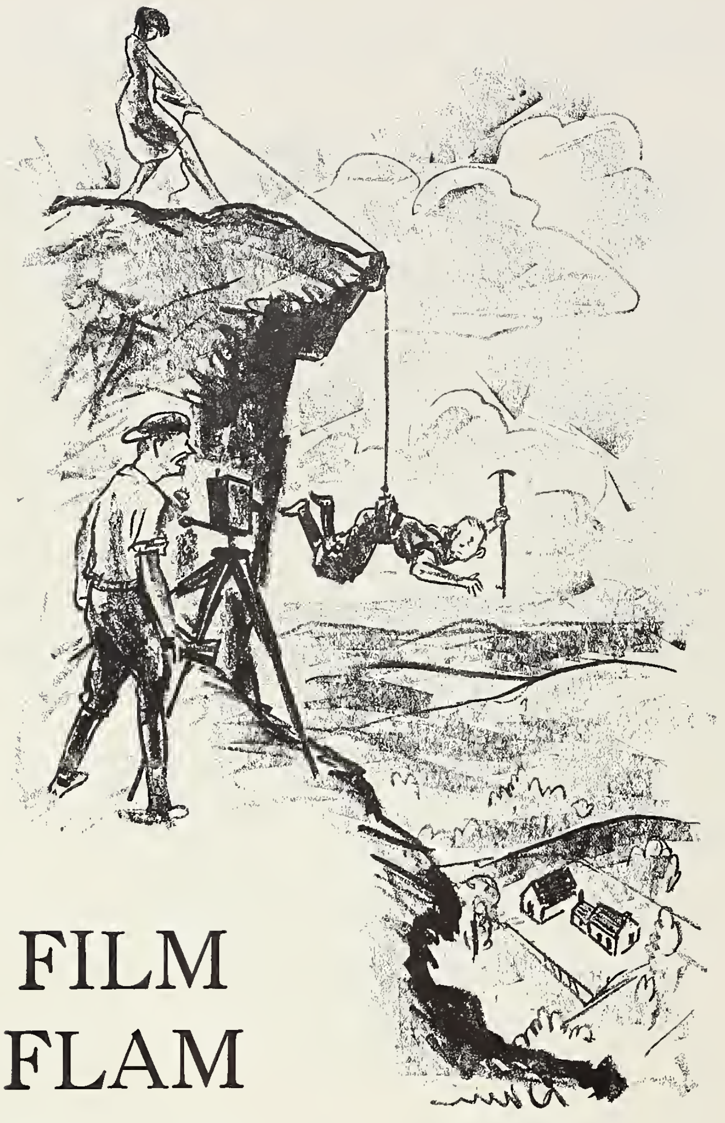
Lack of space was our most serious handicap. With the exception of the shots of the printing press, the whole film was made in a room measuring eleven by fifteen feet. The lighting plant consisted of two 500-watt incandescents occasionally supplemented by a small portable arc.

From first to last, but six or seven people appeared in the film, each one doubling parts over and over, with slight variations in dress and makeup. In order to conceal this multiple doubling, I shot almost entirely with a peculiar style of semi-silhouette lighting, directing most of the light on a neutral tinted ground. Thus, in the ordinary sense, there were no "characters" in this film but only "supers" who appear—their faces, more often than not, obscured—to play their little bit of significant business and give place to others. The film opens with a long shot of a city, paper models representing the buildings and the traffic. The more intimate life is then caught in random shots of the cafes and the thoroughfares. Suddenly this normal, flowing sequence is sharply interrupted by a revolver pointing directly at the lens. A man whom nobody knows is seen falling. A group of people fill the frame and, as they drift away to the right and left in smaller excited knots, there is seen a news-vendor with a placard announcing the assassination of a "Grand Duke." This news-vendor, with varying placards, is used recurrently through the film to punctuate the rise and fall of the story.

"A TANK CRUSHING SLOWLY OVER THE RIM OF A TRENCH"
Adroit Use Of Miniatures Is Another Feature Of *The Gaiety Of Nations*

The idea thus established is worked up with increasing speed through the following shots—a tiny coffin in the gloom of a huge cathedral; a funeral procession; the shadows of crosses moving against a background of cardboard, bent to form different light planes; printing presses at work, pouring out English, French, German, American and Russian papers; a paper with a heavy black border; excited groups snatching for the latest futile bit of news; more presses working even more madly; a mob orator haranguing his audience as words flash across his image, "Foreign Machinations!" "Reprisal!"; the crowd, reacting with gathering violence to these fiery suggestions, shown through multiple exposure of eyes and parts of faces, all distorted with a meaningless fury; the newsboy

(Continued on page 234)



"REMEMBER! IF BY ANY CHANCE THE ROPE SHOULD BREAK, REGISTER SURPRISE."

FILM FLAM

By Louis M. Bailey

Behind The Front

NOAH BEERY has his beauty secrets, too, we are advised by his publicity agent. He is said to have no less than forty odd or an odd forty ways, whichever you prefer, of attaining the charming facial effects which Elinor Glyn is reported to prefer even to those of Lon Chaney. In an outline of the subjects on which he stands ready to advise the amateur actor who would attain Beeryian beauty are such intriguing topics as The Horrible Squint, Bushy Eyebrows, Hanging Jowls, Broken Noses, The Bartender's Oily Forelock and Hare Lips. The hump-backed nose is revealed as merely a matter of putty, although quills in the nostrils will heighten the effect. He is partial to the scowl and the grimace. For an *outre* effect he suggests gluing together the lids of one eye. Mr. Beery is also lyric in his praise of color film. There is nothing like it, he says, to bring out the nuances of angry scars or subtleties such as blood-shot eyes.

However, these are obviously all subterfuges and, to the professional with his limitations, probably essential. The amateur who needs beauty of Mr. Beery's type need only look around his local city hall or county courthouse park to find a limitless supply of the genuine article. Sometimes it will be necessary to sober up your actor—but so it is in Hollywood—sometimes.

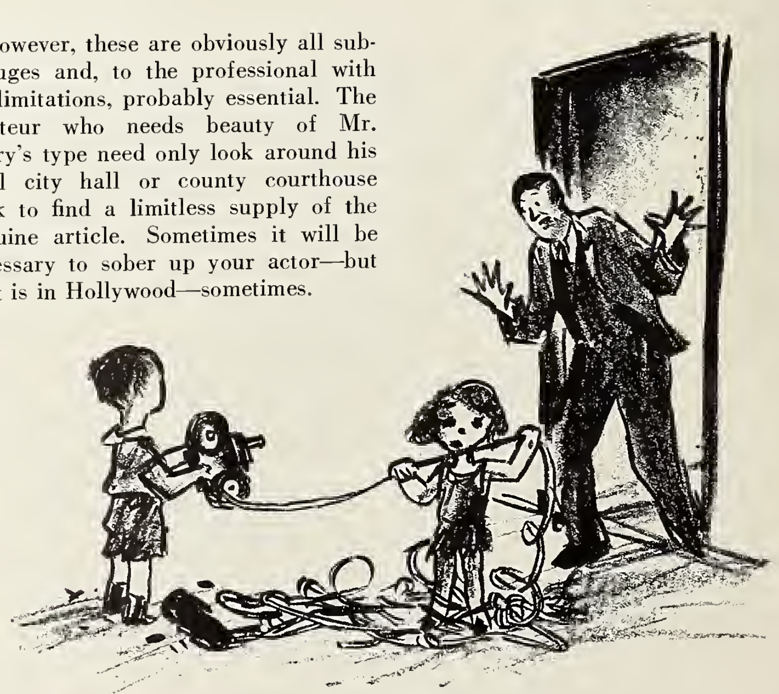
Evolution

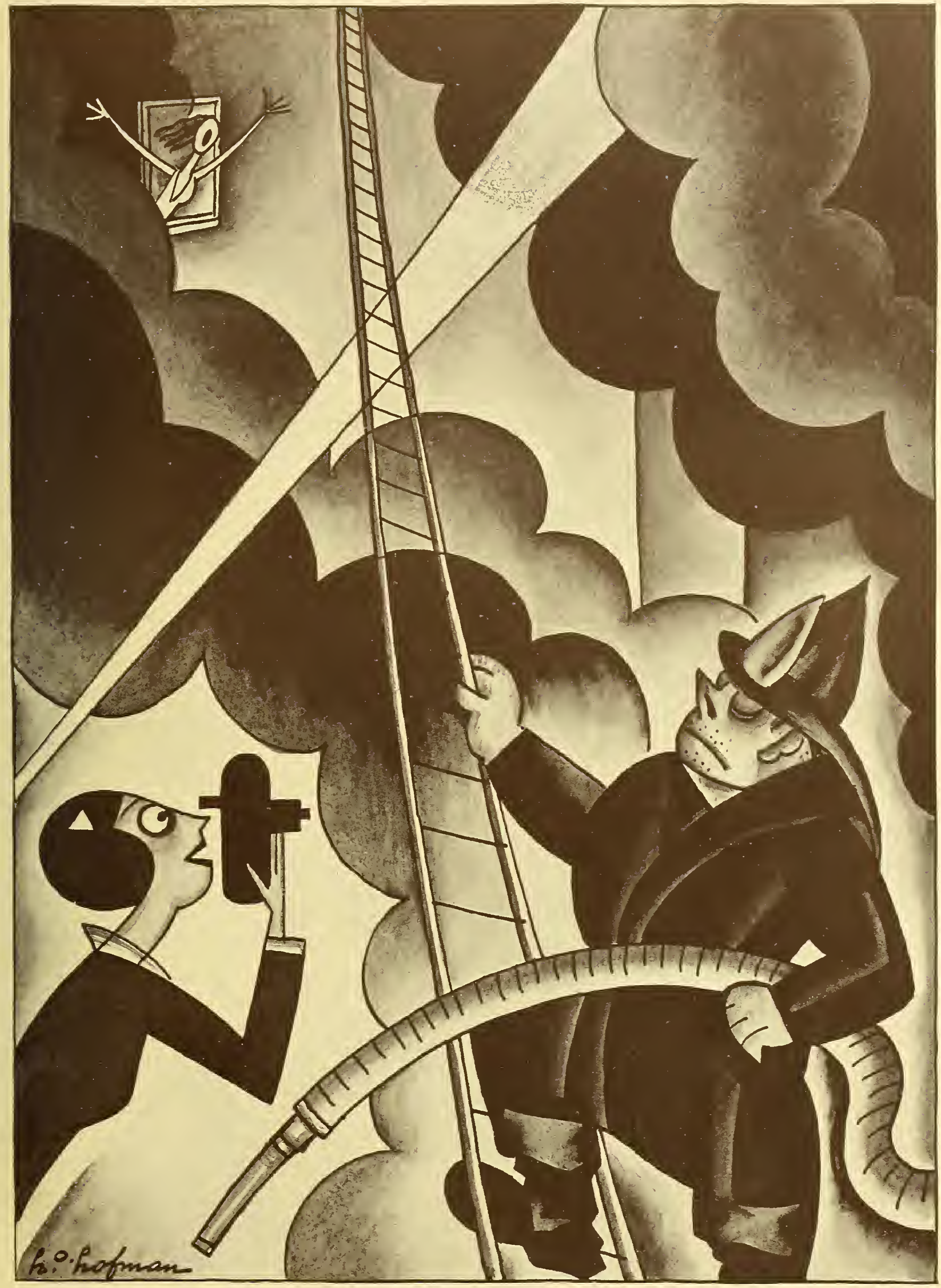
FROM time to time some scientist prophesies that we are going to be a race without toes in a few thousand years, since we no longer need them. Now that we can lounge in a drawing room and watch superb films on the home movie screen, with a radio accompaniment furnished by the New York Philharmonic Orchestra, it has occurred to us that pretty soon we can all get long very nicely without legs. And just think of the films we could buy with money now wasted on shoes!

Editing Hint

PROVISION should be made whereby amateurs could secure films shown in the professional news reels, for many excellent shots might thus be supplied for their drawing room comedy productions. Such a gem that occurs to us is of a certain hefty soprano from the Metropolitan who recently sang *Lo, Hear the Gentle Lark* in a newsreel talkie. While we have always thought this particular number to be funny, the stares Madame gave her accompanist made it especially so. These, interspersed with interpretive gestures of Innocence, Hatred, Joy, Coquetry and other expressions of emotion in the post-card manner, were really burlesque gems that should be preserved for posterity. Cut into an amateur film as a comedy sequence of a local song bird "rendering a number" at an afternoon tea, the effect would be nothing less than excruciating.

"HUMP! DADDY'S A LOT OF BALONEY, IF YOU AST ME! I DON'T SEE NO PITCHERS!"





"IS ME HAT ON STRAIGHT, LADY?"

"WHAT HATH GOD WROUGHT?"

How The Movies And Talkies Were Born In China 2,000 Years Ago

By C. L. Edson

DID you ever hear the quaint Chinese tale of how home movies were born? It is a tale of magic, of course.

In days when every royal court harbored a magician, there were two tests of the magician's powers which every one of those old wizards dreaded to meet. One test would come when the king's fair queen or his beloved daughter fell seriously ill. The magician would be asked to cure her.

Often the magician could do this, or seem to. At least he had a fighting chance to perform his alleged magic, for the girl might get well anyway. The other test for the magician came when a loved queen died and her mourning husband asked the wizard to bring back her radiant spirit from the land of shadows.

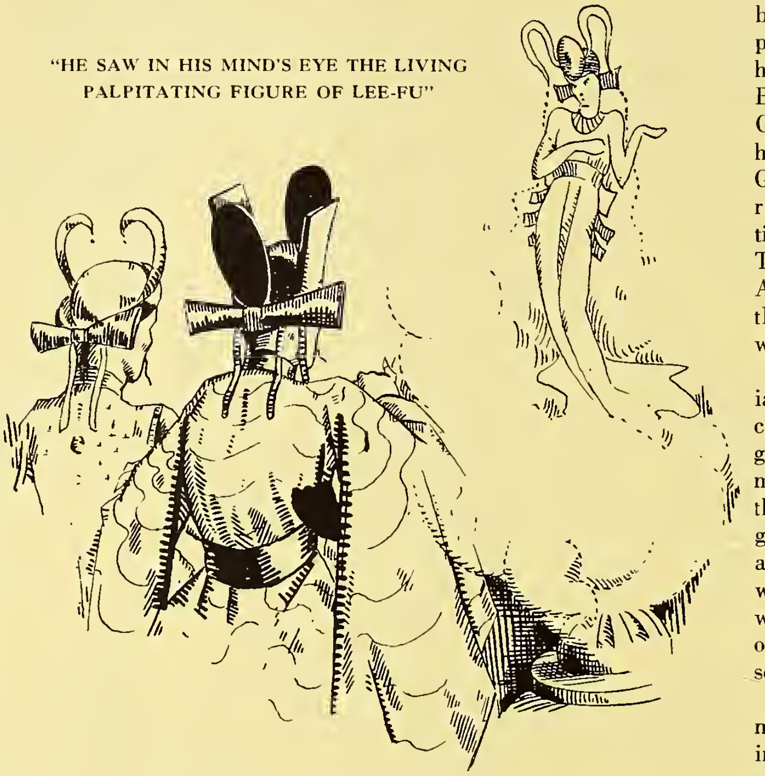
Emperor Wu-ti of China had many wives, as was the custom of the Moguls, and Lee-fu was the loveliest of them all. Lee-fu died, and the Emperor was unable to console himself.

A magician named Azor was attached to Wu-ti's court. The Emperor asked Magician Azor to summon the living body of sweet Lee-fu back from the other world. This happened one hundred and twenty-one years before our era and about the time when Mark Anthony lost his empire and life for love of Cleopatra. But these things are not unique; they do not belong to past ages only.

Even in a recent era, the request has been made of wizards to bring back the image of our loved and lost ones. Did not Poe's scholar, pondering "weak and weary over many a quaint and curious volume of forgotten lore," make that same request of the magical bird that invaded his chamber? Because he regarded the raven, perched above his chamber door, as the agency of some supernal power, he asked it to summon from the "distant Aden . . . a rare and radiant maiden whom the angels named Lenore."

In this scientific age we know that the thing cannot be done. The nearest approach to it is afforded by the motion picture screen. There the "forms of the departed" can live and speak to us again, or, as Longfellow said in his poem of yearning for his lost young wife:

"When the evening lamps are lighted,
And like phantoms grim and tall
Shadows from the fitful firelight
Dance upon the parlor wall.



"HE SAW IN HIS MIND'S EYE THE LIVING PALPITATING FIGURE OF LEE-FU"

"Then the *forms of the departed*
Who the cross of suffering bore,
The beloved, the true hearted,
Come to visit me once more.

"And with them the being beauteous,
Who unto my youth was given,
More than all things else to love me,
And is now a saint in heaven."

Some such sacred longing as this was in the heart of the ancient Emperor Wu-ti when he approached his court magician with his impossible request.

But to human ingenuity nothing is wholly impossible. The magicians of any race are always the cleverest men in that whole tribe, because human wit is magic after all.

So, when Magician Azor was confronted with the test of his powers, he knew that a shadow on the wall would satisfy the Emperor, because the Emperor was a poet at heart, otherwise he would not still be treasuring in memory the flower-like beauty and the kindly personality of poor dead Lee-fu while a half hundred other women were in his household eagerly seeking his favor.

So the magician put his wits to work instead of surrendering to his monarch and saying, "I am a faker. I cannot do my stuff. I am not greater than a king after all. So hang me and draw and quarter me, or boil me in oil, or roll me down a hill inside a cask of sharp nails."

Instead of saying that, he began working out his plans along the lines of human aspiration just as Benjamin Franklin or George Washington would have done to show King George how much magic really resided in the inventive brain of an American. The upshot of Magician Azor's cogitations was a little shadow play upon a white cloth screen.

It was not the old familiar puppet show, for you could not bespell an intelligent Mogul with a dancing marionette purporting to be the living Lee-fu. The magician had to devise a variation of the puppet show in which the image of Lee-fu was projected as a shadow on the illuminated white screen.

When Wu-ti saw this moving silhouette, after being told by the magician to expect the re-materialized body of his beloved, the Emperor's imagination found full release and he saw in his mind's eye the living, palpitating figure of Lee-fu. It appeared in mere black and white no longer, he saw in fancy the pink and jonquil hues of her flesh and the deep brown of her luminous eyes.

Then he asked her to speak to him.

Magician Azor had another hard task put up to him but he took a chance. In a falsetto soprano he answered the Emperor's colloquy. The illusion was now gripping at the very nerve centers of the languishing Mogul. He let his imgination run riot and was convinced that he had seen and talked with the lost one summoned from the shadow world by the genius of Azor, as in Greek legend the body of Eurydice was summoned from the Plutonian underworld by the harping of the inimitable Orpheus.

That was the origin of the Chinese

(Continued on page 253)

THE CLINIC

By Russell C. Holslag

The Uses of Speed

EVERY well-versed amateur knows the results that are produced by the standard superspeed of four times normal which is found on several 16 mm. movie cameras. When the action is thus photographed at a speed of sixty-four frames per second and projected at a speed of sixteen per second, the effect produced is that of an analysis of motion; what may have originally occurred in one second now takes place on the screen in four. Thus the amateur is privileged to arrest partially the relentless march of time or, at least, its image. Certain professional cameras have speeds as high as one hundred and twenty-eight frames per second; their gear ratio is so high that an appreciable amount of time is consumed in coming up to full speed. There is, however, an amateur camera adaptable to this tremendous speed and although it can be used for no other purpose it is interesting to note that the genius of 16 mm. film is applicable to such effects. Motion picture photographs have been taken with a high-frequency electrical discharge as illuminant at a speed sufficient to make apparent the appearance of a bullet in flight. 16 mm. film has been proved adaptable to such forms of scientific research but the average amateur finds that he can produce very satisfying slow-motion effects at a speed of sixty-four frames per second. Yet, he is very apt to ask a question such as this: "Of what particular benefit is an auxiliary camera speed of twenty-four, for instance, which is so near normal that no perceptible slow-motion effect is produced on the screen?" The employment of speeds of twenty-four or thirty-two seems only a waste of film to some amateurs who do not realize what advantages will accrue from their use. The commercial standard of excellence achieved by professional projection is partly due to the fact that the film is both taken and shown at a speed of twenty-four frames per second. The result of this is—smoother action. The eye and brain will correlate pictures projected as slow as ten per second into continuous motion but it is obvious that, if the eye is allowed to witness successively a greater number of the components of any given motion, the shorter will be the interval between each component and the smoother the resulting sequence. This applies especially to motion a little more rapid than usual; fewer pictures per second taken of such action causes it to "jump" from point to point, while those taken more rapidly catch the intervening phases. This explains why slow-motion films are so smooth and flowing. Where the action is rapid and graceful, twenty-four or thirty-two are the speeds to use, even though the slow motion effect is but slightly perceptible. There are many chances for this type of shooting which lie well within the amateur's province, notably tennis, golf, horsemanship and, in fact, almost every sport.

Bas Relief Titles

IF the amateur desires a somewhat novel title effect he should try forming his titles with aid of one of the patented cake decorators or with the simple device from which they have been elaborated. These are used for decorating cakes and pastry with lettering and ornamentation. The pastry bag is merely a fabric container ending in a pasteboard funnel with a small outlet through which the icing is forced by squeezing the bag. The trick of its use must first be learned, for success comes only when the operator gets the knack of applying a steady pressure and of working with the sure movement which prevents the filler from being deposited unevenly. Various compositions may be used to obtain the raised lettering effect which is often the outstanding feature of many professional titles, though the same degree of finish cannot be had without the use of modeling tools. The result, however, is bound to be interesting. The mixture used may be plaster of Paris, to which a little vinegar has been added to retard setting, or any of the patented "patching plaster" preparations, which are very convenient because they do not harden immediately. In any case, the powder should be added to the water and not vice versa; in this way a smooth mix is produced. The mixture should

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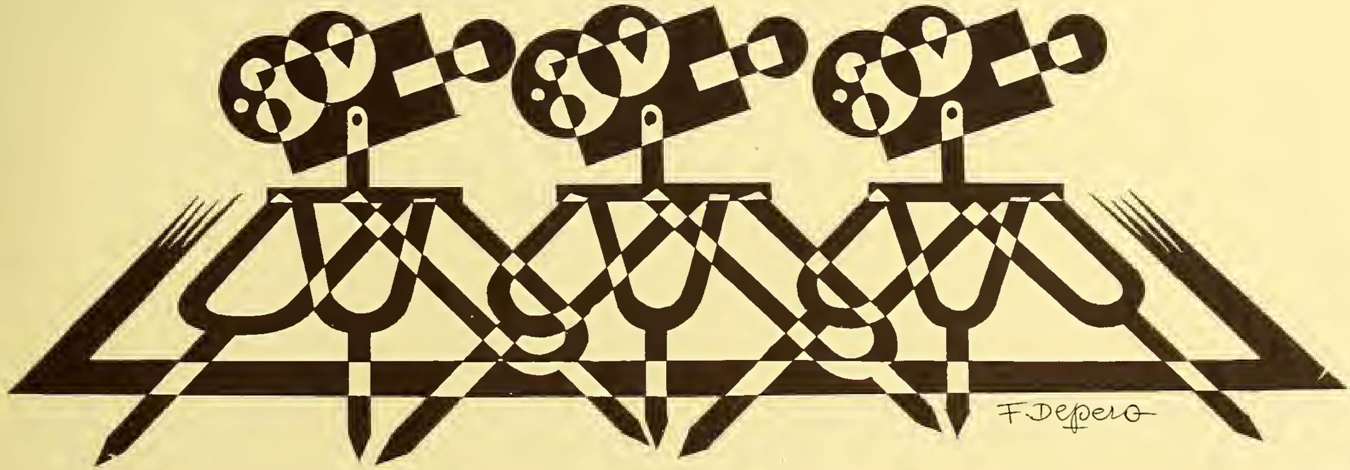
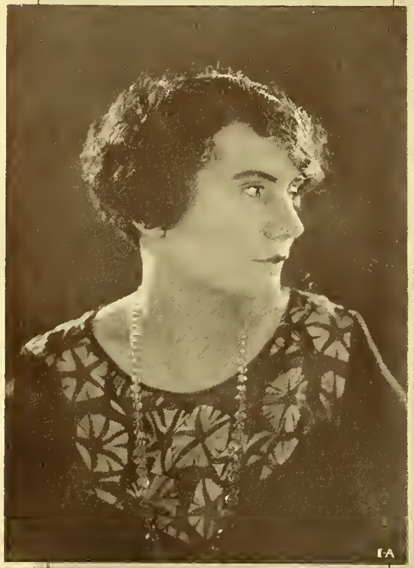


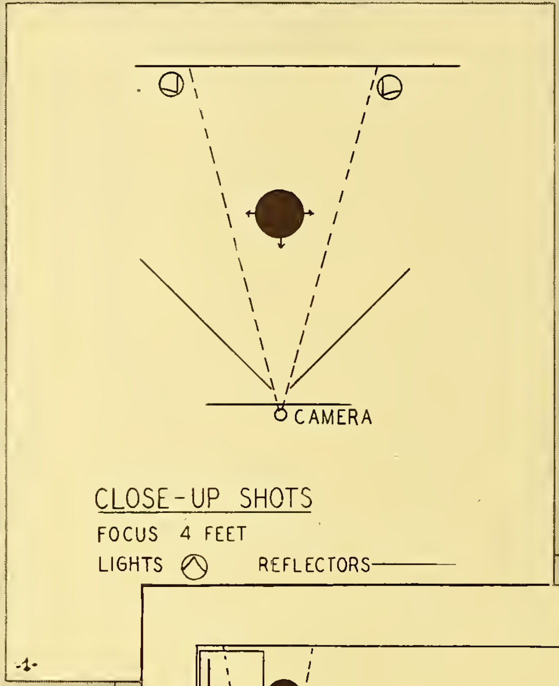
ARTIFICIAL LIGHTING

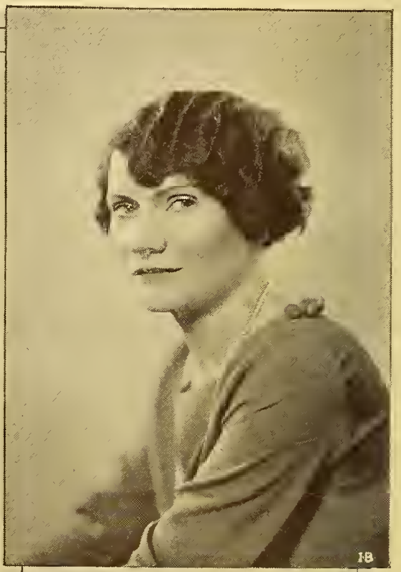
With A Series Of Guides To Tested Set-ups For Home Filming

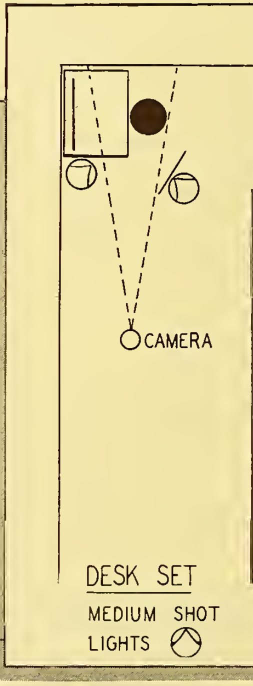
By Lawrence H. Smith

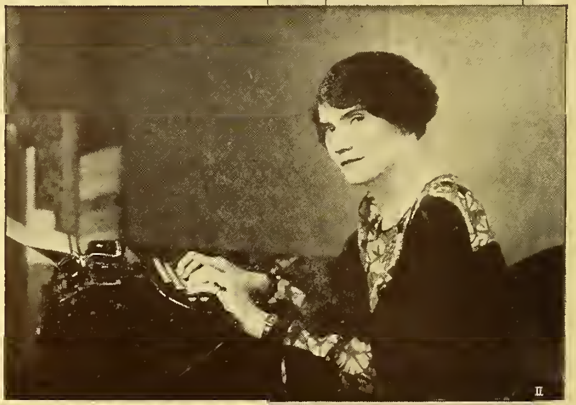
WHEN planning his interior lighting shots, the amateur's first question is, "How many lights will I need?" He will find the answer to this question in the classic reply of the professional cameraman, "Look around the studio to see how many lamps are not in use and yell for all of them." But the amount of light is not so important to the amateur as is the way he uses the individual units. It is therefore thought that the appended plans will be of value to the amateur as tested and practical set-ups.







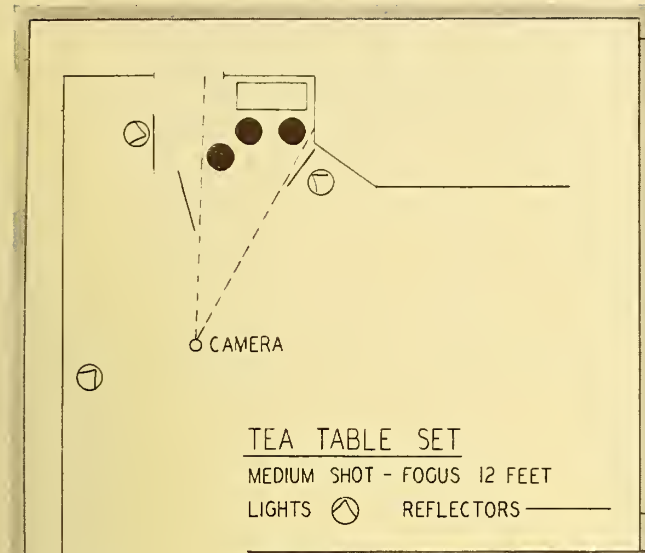


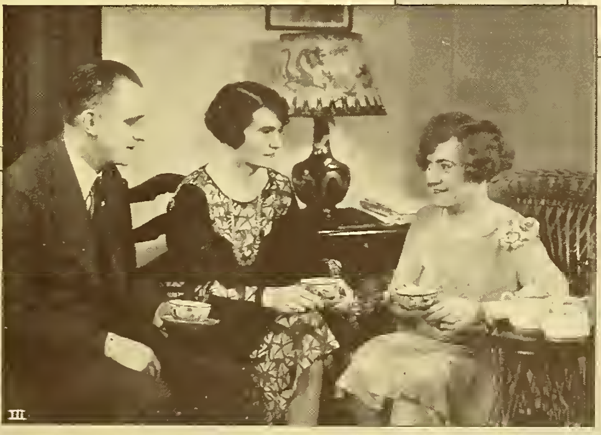


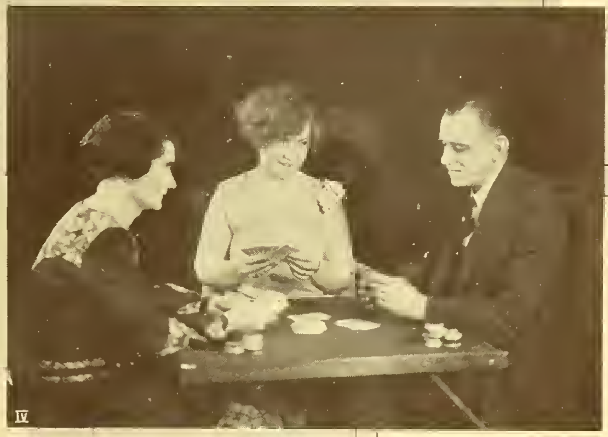
The rating in watts for each light has been purposely omitted, since all that is desired to emphasize is the placing of the lights. Each unit may be rated at 1000 watts; if the power supply is sufficient this will give the desired results at *f*:3.5. Or, the efficient 500-watt high pressure units may be employed in conjunction with a faster lens for the long shots. The lighting and lens equipment used to make these pictures was that of a professional still photographer but the results may be easily duplicated by the faster cine lenses which have speeds that the still camera lenses, in general, do not possess. For the closeup, Diagram 1, only two lights are used but the two large reflectors are so placed as to throw every bit of light back on the subject and also to act as a lens shield. This is pure backlighting and produces the effect shown in Figure 1-A. For a combination of back and side lighting, the light at the left in the diagram is moved towards the camera until it is only slightly to the rear of the subject, care being taken, of course, not to encroach upon the area marked out by the dotted lines, which is the field included by the lens. The result of this set-up is shown in Figure 1-B. The reflectors indicated by the straight lines may be used and placed as shown immediately below Figure IV on the facing page.

Diagram 2, the desk shot, shows how to utilize a corner. As the space is limited, there is not much chance for anything but straight lighting. Observe that the reflector on the left is placed directly on the desk. Note in each case that in closeup shots the lights and reflectors are moved as near as possible to the dotted lines which mark the boundary of the picture.

Diagram 3 shows a more difficult lighting problem. The light walls of the corner of the room helped the general illumination considerably. The single light to the left rear of the




III


IV

camera was placed rather high and, for the rest, the faithful reflectors were pressed into service. Where the reflectors appear in front of the lights in the diagrams, it must be borne in mind that they are actually placed vertically *below* the light, as in the sketch already mentioned. The resulting effect is shown in Figure III. Note the excellent rendition of black and white color values in the garments, in the lamp on the table and in the scene as a whole. This is one of the advantages in using panchromatic film for interior lighting shots.

Illustration IV, the bridge table shot, shows probably the most difficult lighting problem. The card table was in the center of the room, seventeen by thirty-five feet in dimension, far enough from the wall so that room reflections helped the lighting but little. The diagrammed lens shade protects the lens from the lamp on the right, which was placed as high as possible.

The advantage of reflectors cannot be overemphasized. It will be noted that they appear in every diagram; they are, in fact, indispensable to the amateur. Without reflectors there will be a lot of perfectly good light going to waste that should be thrown back on the set and used. A few rather large pieces of wall board, coated with aluminum paint and placed where they will do the most good, will add almost a third to the amount of light you have. Nor is it a difficult matter to find the correct position for the reflectors. Of course, the angle of reflection is equal to the angle of incidence, but you will find it more practical to place your actor or actors and then, using one light at a time, so place each reflector as to throw the maximum amount of light back on the scene. It is easier to judge the reflected light if only the lamp being reflected is used while placing the boards. With all lights going there is so much brilliance that it is sometimes difficult to determine just how much the reflectors help.

There is one phase of the lighting problem that cannot be overemphasized. Illuminate the essential feature of your scene to the best of your ability and let the rest of the set take care of itself. If you doubt the fact that this is good practice, watch the professional photoplays and count for yourself how many of their sets are really fully lighted. You will not find one in ten.

The writer has made an experimental film to determine finally just what could be done with a certain amount of light. Previous to these tests, results had been uncertain, once in a while passable, sometimes underexposed, sometimes overexposed. They were never sure, and this was rather galling, as the writer had used artificial light in still photography for several years with considerable success. So one entire Sunday was devoted to the production of a listed set of shots. Each light and reflector was placed in the best estimated position and a diagram made of the set, lights, camera and so on, together with the current consumption, distances, etc., indicated on the "plot." Each shot was tested with an

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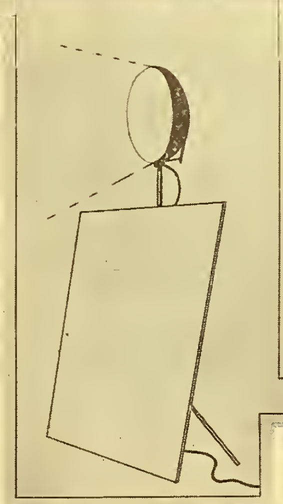
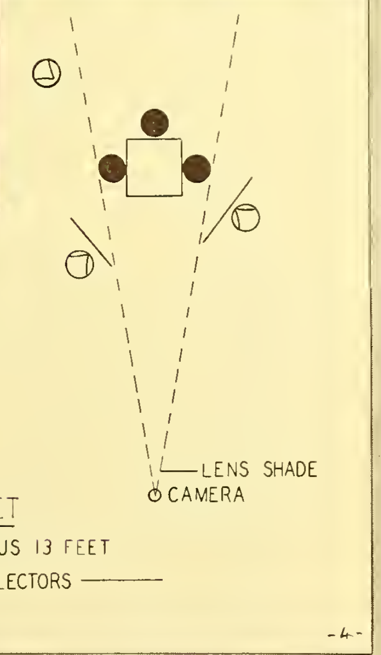




A FIGHT FROM *THE FIGHTING DUDE*
A Thrilling Scene From A Production Of The Cinema Arts Club Of Modesto, California

AMATEUR CLUBS

News Of Group Filming

By Arthur L. Gale

Editing Technique

EDITING and titling were the subjects for discussion at the last meeting of the Hudson County Cine Club in Jersey City, N. J. W. H. Barlow opened the program with a talk on the value of editing, screening 1,200 feet of film to illustrate his points. William Shannon followed with a talk on practical editing and titling methods and the projection of an especially prepared reel demonstrating editing technique, while Dr. C. W. Winchell brought the very complete program to a close with a talk on *Titling Suggestions*, during which he demonstrated various types of titles and title-making equipment. The meeting was concluded with the screening of members' films for comment and an open discussion of the evening's subjects.

Mr. Shannon has prepared a reel for the club demonstrating common amateur faults. The film was assembled entirely from discarded clips and titled to explain the reasons for the rejection of each sequence. Any careful amateur has enough of this material to prepare such a reel which may well be used on a program of every club.

Student Life

IN Wichita, Kansas, the Wichita Movie Club has recently completed its current production, *Campus Capers*. The film is now being screened for a number of civic and social organizations in Wichita. The story, based on the student life at Wichita University, featured C. D. Wilmer, Mildred Kelly and Earl Harness. It was photographed and directed by Jack Lewis and Joe McNabb. The plot includes a dormitory fire and is so planned that a sequence of the actual burning of one of the college buildings last year, secured by Harold Foght, Jr., is used in the film with fine effect.

Annual Banquet

THIRTY members were present at the annual banquet of the Movie Club in Springfield, Ill. After the dinner, the annual election was held with the choice of Harry Ide as president; Dr. A. C. Baxter, vice-president; O. R. Sweet, secretary-treasurer. The program featured a talk, *Making Amateur Movies*, by Mr. Philes, who accompanied it with a screening of films demonstrating title-making, trick-work and animation. The projection of *Nothing to Declare*, from the Club Film Library, and of members' films concluded the program.

A scenario committee, made up of S. P. Wright, Louis E. Hey, J. A. Heintz and Mr. and Mrs. H. K. Haas, has selected a short comedy plot and picked the cast for the club's next film story. A movie contest is also planned.

(Continued on page 245)

POWER FOR *GALLEON GOLD*
Lacking An Electrical Source On Location, The San Jose Players (California) Used This Tractor And A 115 Volt D.C. Generator With A 10,000-Watt Output. Note The Telephone To The Set, *Left*

Photograph By Allen Fraser

A FAMOUS SURGEON FILMED IN HIS LABORATORY

Dr. O. S. Gibb, *Right*, Has Succeeded In Temporarily Keeping A Cat Alive With A Rubber Heart

EDUCATIONAL FILMS

Their Uses In School, Medical, Civic, Welfare, Art And Industrial Fields

By Louis M. Bailey

Dental Movie Progress

THE increasing extent to which films are being employed in dentistry was recently revealed at the 66th Meeting and Clinic of the Chicago Dental Society. At this Clinic a year ago the dental movie was championed by a very few members. This year ten reports were illustrated with personal 16 mm. films. In a projection room in another part of the convention building a three day film program was given consisting of thirteen different dental and general health subjects. Some of the Chicago leaders are contemplating an arrangement for the next convention whereby any practitioner having a personally produced film may show it in a special projection room provided for this purpose.

Of particular interest at the meeting was an outstanding 16 mm. film by Dr. Hugh W. MacMillan of Cincinnati on *Physiology of Mastication*. Personally made titles, animated diagrams and excellent photography characterized this film which may well serve as an example and insipration to Dr. MacMillan's colleagues embarking on the production of similar films. *Pontic and Fixed Bridge Work*, an illuminating film by Dr. D. E. Smith of the University of Southern California, was also presented, as well as an excellent subject by Dr. W. W. Masson of the University of Denver. These were only a few of the films displayed which demonstrated so convincingly the contribution motion pictures are making to the dental profession as a means of presenting methods and technique clearly, comprehensively and dispassionately.

Fire Prevention

MOTION pictures of actual fire scenes are being collected by the Paris Fire Department to be used in instructing firemen to combat these emergencies and also to educate the public in fire prevention, a practical example of civic use of films. Similarly, films of the fire which last year laid waste many valuable acres of California forest land have been made as part of the program of the United States Government to educate the public against carelessness, chief cause of such fires.

Unique Medical Film

SUCCESSFUL experiments in replacing the heart of a cat with a rubber organ by means of which circulation was maintained and the cat kept alive for several hours have been performed by Dr. O. S. Gibb, Dalhousie University, Halifax, N. S., and filmed by Allen Fraser, MOVIE MAKERS devotee and staff photographer of the *Halifax Herald* and *The Evening Mail*. The experiment has created wide interest.

(Continued on page 251)

TEACHING FIREMEN WITH FILM

The Paris Fire Department Has Joined The Visual Educational Ranks

Enchant your family and friends with home movie close-ups that

MIRROR *the* COLOR *and* MOTION *of* LIFE ITSELF

. . . that show not only motion, but color also
. . . that are as easy to take and to show as black and white pictures.

AT THE SNAP of a switch, a picture flashes before your family and friends. There is a moment of silence—then come expressions of astonishment and delight. For, there on your screen, appears a living likeness of your child—in full color.

The color of hair, eyes, lips, clothes, and even the subtle values of flesh tones; the familiar mannerisms, the same gestures, the well-known facial expressions, and the very charm of youth . . . all are portrayed as they actually are.

What Kodacolor Gives You

Kodacolor reproduces colors as they actually are, from delicate flesh tints to the brilliant hues of a summer sunset. It gives you motion as you see it, from the inquirng poke of tiny fingers to the winged pace of scampering heels.

Kodacolor gives you the opportunity to mmortalize, as each incident occurs, the high spots in the life of each member of your family. It enables you to thrill them, at will, with life-like re-creations of the happiest moments in their lives.

Easy To Take

Kodacolor is just as easy to take as black and white movies. All you need is Ciné-Kodak, Model B or BB, f.1.9, Kodacolor Film, a Kodacolor Filter, and sunlight. With Model BB, f.1.9, you can even take Kodacolor in the open shade by using the half-speed device.

Easy To Show

Kodacolor may be shown with Kodascope Model A, Model B or the Library Kodascope. You simply attach the Kodacolor Filter to the lens of your projector. A regular Kodacolor Screen, which is especially surfaced, will give best results.

Ciné-Kodak, Model BB, f.1.9, is small, light and efficient. It comes in blue, gray, brown and black, with case to match.

Kodacolor is easy to take with the Ciné-Kodak

Kodacolor Film Prices Reduced

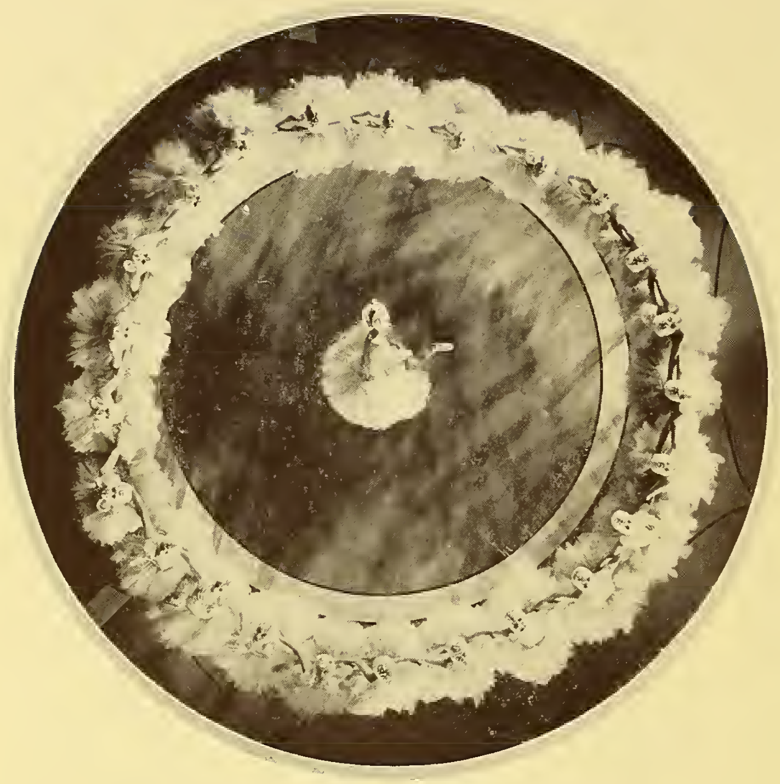
Because of Kodacolor's mounting popularity it has been possible to increase production and thus cut costs. The 50-foot roll of Kodacolor Film, formerly $6, is now $4.75. Kodacolor Film is also obtainable now in 100-foot lengths at $9.

To convince yourself that Kodacolor is all that you have wished for, you must actually see these realistic pictures yourself. Ask your Ciné-Kodak dealer for an exhibition today.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

KODACOLOR

Home Movies in Full Color



Photograph By Metro

A LIVING FLOWER
Revealing Artistry In This Joining Of Camera Angle And Ballet In *The Rogue Song*

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L. Gale

The Virginian

PARAMOUNT

CONTINUITY: While this film does not offer many photographic angles beyond the intelligent selection of viewpoints in shooting natural exteriors, the development of the script is a model for those who seek to adapt long novels to shortened production. A careful choice of material gives fluent continuity while it ignores many portions which the amateur scenarist might regard as essential.

PHOTOGRAPHY: There are some exceptionally fine instances of natural composition, notably in scenes of a herd of cattle fording a stream.

Survival

UNUSUAL PHOTOPLAYS

DOUBLE EXPOSURE: In one sequence a character visualizes his thought processes while staring at a body of water representing the River Seine by night. The action he visualizes was double-exposed on this murky background. Amateurs can secure this effect by shooting into any large vessel of water, such as a dishpan painted black inside, then rewinding and shooting the desired action in double exposure on this background. The water should be slightly agitated to secure ripple effects.

Sunny Side Up

FOX

CAMERA CRANE: This mechanism is used to explore both sides of the street and looks into various windows as it passes, furnishing another example of usage of the camera crane as the omnipresent third person telling a story. The handling of a production number, *Turn on the Heat*, is beyond the range of amateurs but is interesting to note. In general the camera work is excellent.

The Aviator

WARNER

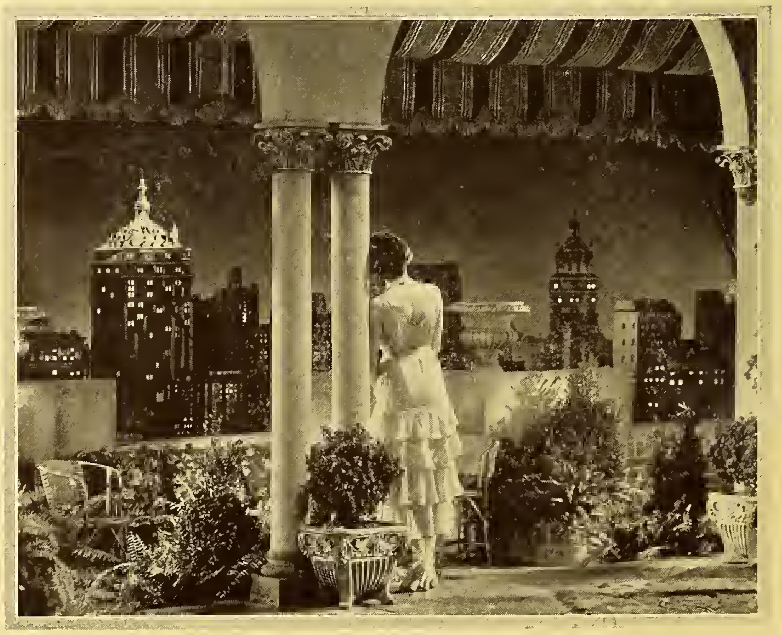
CINEMATICS: At a formal dinner the bashful hero is to be one of the speakers and the guests are seated at a very long table. The camera starts at one end and is slowly moved backwards for about two-thirds of the distance, giving a vista of the guests and, then, returning, approaches the embarrassed hero for a medium shot. This traveling shot gives emphasis to the eager crowd, effectively presenting it as seen by the suffering lion of the evening.

Street Of Chance

PARAMOUNT

CUTTING: Scenes of Times Square are cut into studio shots with remarkable cleverness. In one case the insertion of a scene of the real street is so smooth that it leaves the impression that the characters were in the scene, although they were actually present only in studio shots.

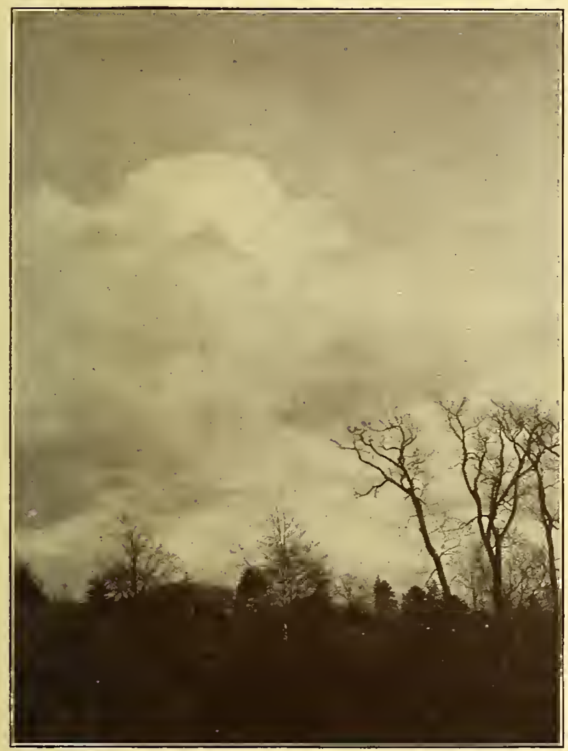
CINEMATICS: A novel entrance is included wherein the camera shows the outside door lettered with the name of the character. This swings to the inside with the lettering now in reverse and the camera then turns to the interior of the office, precisely as though the spectator had entered, closed the door and then turned around.



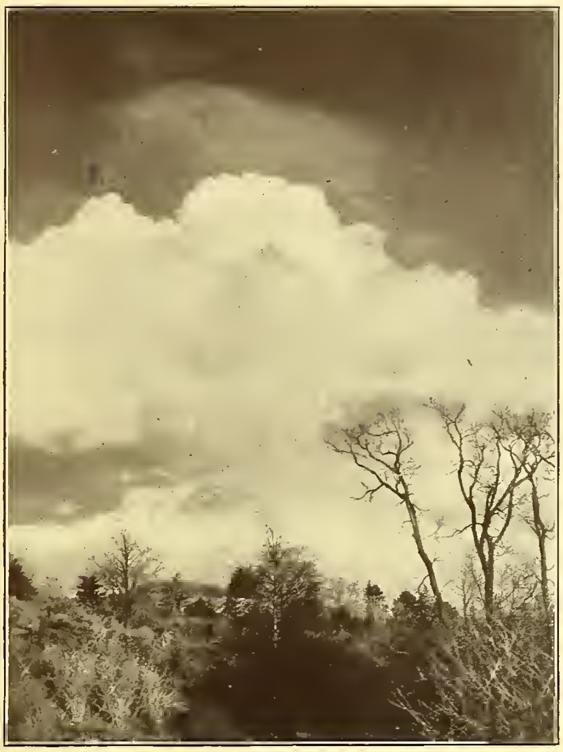
Photograph By Paramount

JEWELS OF THE NIGHT
Exquisitely Lighted Models Formed The Background For This Scene From *The Lady Lies*

Now you can have True Color Value Reproduction *in Black and White Movies*



This picture was made with regular film. It lacks detail and contrast when compared with the picture on the right.



This is a Panchromatic Film picture. Note the sharpness of detail brought out by color contrast.

Note the difference in the pictures above between Panchromatic Film and ordinary film

"PAN" Film brings out beauty heretofore lost in your pictures

INSTINCTIVELY, you favor the picture on the right. A single glance suffices to show the remarkably faithful black and white reproduction of the natural color values. Here is the kind of picture you want... the kind that Ciné-Kodak Panchromatic Film gives you.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only reflected colored lights that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values in varying shades of gray, for "Pan" is sensitive to all colored light. Not only the violet and blue, but red, green, orange, yellow and all other colored light is correctly recorded.

Nor do you have to take brightly colored subjects in order to see the advantages of "Pan." They are equally evident even in a fall landscape such as that shown above. The picture at the left was made with regular film; that at the right with "Pan." Compare the two. Note, in the "Pan" picture, the contrasting detail in the foreground, the striking effect of the billowy clouds, the greater beauty of the picture as a whole. Even the subdued fall colors are given their proper color value by "Pan."

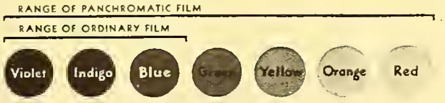
That explains Ciné-Kodak Panchromatic Film... it reproduces, in their correct black and white relationship, all the colors of natural light... it gives you the utmost in black and white photography.

Beauty Heretofore Impossible

Subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures... all are yours with "Pan."

Daylight loading, "Pan" is just as easy to use as regular Ciné Kodak film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with Ciné-Kodak Panchromatic Film.

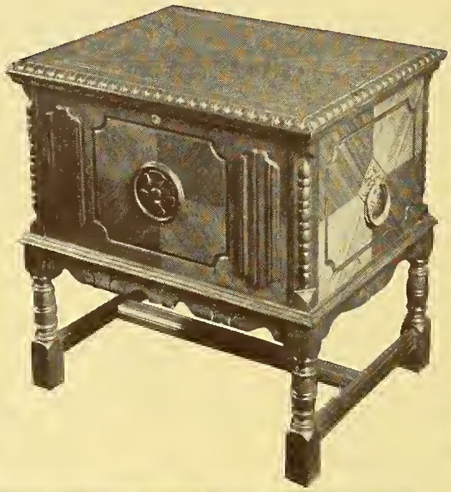
Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B or BB, *f*.1.9, is priced at $2.50; for the Model B or BB, *f*.3.5, or Model B *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5, as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

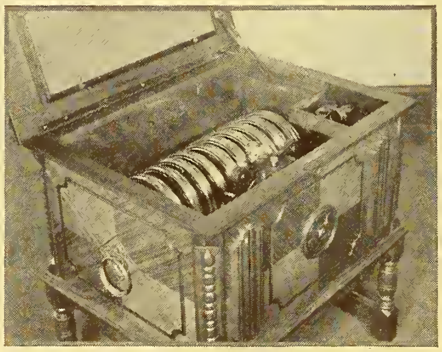
Here is the Treasure Chest

—an exquisite cabinet for Filmo *projector, accessories, and camera*



A rich walnut chest, brought smartly to date from the tradition of the finest cabinetry . . . that is your first impression of the new Filmo Treasure Chest. Open it up, and there are your Filmo Projector and accessories, including up to twelve 400 ft. humidor cans or five Filmadors. If desired, a 12″ x 16″ "Bub" North Screen, without frame, may be attached to the under side of the lid, and if you want, there is ample room for your camera, too.

As an end or occasional table or wall chest, the Treasure Chest will lend distinction and charm to the finest drawing room. And in a moment, the Projector can be lifted out and set on top, ready for the showing of your movie. Acceptable as a striking and beautiful piece of furniture for any living room, it offers to the movie maker a most convenient means of housing his movie making equipment.



Of the best quality walnut, constructed in a manner worthy of the finest cabinetmaker, the Treasure Chest is the solution of a problem in utility by means of an article of worth and beauty in itself. Mark the coupon for detailed information. Price, Treasure Chest only, $65. Code FRPCF. Chest, including 12″ x 16″ "Bub" North Screen (without outside frame) $80. Code FRPCG.

New B & H Aluminum Humidor Can

This new improved Humidor Can is constructed of 22 gauge aluminum, and is so designed that it permits of easy stacking, one can resting securely on top of another. These cans have a satin finish which permits writing the names of titles, etc. They are very light in weight, but are as sturdy as any brass can. They contain the patented B & H telltale moistener, which indicates when the humidifier is dry. Each 400 ft. B & H aluminum can, 75c, Code PROAE.

Speed Lenses for Darkness—Telephotos for Distance

The well equipped movie maker hurdles the bars of dim light and distance with lenses, enjoying movies of action from which many are excluded. A speed lens and a telephoto lens in your kit admit you to wider fields of movie making unrestricted by dull, cloudy days and long distances. The "special" T-H.C. F 1.8 speed lens is excellent either for Kodacolor or black and white. Price for Filmo 70 cameras, including Kodacolor filters, $82.50. Code IDPKB. Same for Filmo 75, $82.50, Code GLIKC.

The 2″ F 3.5 or the 4″ F 4.5 are the most popular of T-H.C. Telephoto lenses. The 2″ for Filmo 70, Price $60.00, Code WUZRE. 4″ for Filmo 70, Price $60.00, Code IDEYD. If desired for use with Filmo 70-D deduct $5 for omission of eyepiece and objective lens.

Filmo 70 Variable Viewfinder Door

With telephoto lenses being taken out of their cases as spring advances the great utility of the Filmo 70 Variable Viewfinder is more and more appreciated. At a turn of the dial, the field areas of six lenses—20 mm. 1, 2, 3, 4 and 6 inches in focal length—are switched into the spyglass viewfinder, showing you the exact photographic field which will be framed by your movies when projected on the screen. A credit of $15 will be allowed on all old Filmo 70 Camera doors with viewfinder lenses. The Variable Viewfinder complete with Door is $45.00 including the fitting. Code MISPF.

APRIL FILMO LIBRARY RELEASES

These April Filmo Library Releases, two choice new comedies direct from first run theaters, may be purchased or rented from your dealer. Mark coupon for April Library Release Bulletin.

HOT OR COLD. Al St. John and Estelle Bradley make great whoopee in this college comedy. Two 400 ft. reels $60. Code MUFKJ.

NON STOP FLIGHT. Felix the Cat in his unique airplane goes in for big prize money in the air. One 400 ft. reel, $30. Code MUFKL.

BELL & HOWELL

Bell & Howell Co., Dept. P, 1843 Larchmont Ave., Chicago

—and here a new Title Outfit

The B & H Block Letter Titler...versatile ...easy to use...low in price

The B & H Block Letter Titler Outfit presents new and unique features in the making of titles. The outfit consists of 199 small wooden blocks, accurately cut and satin-smooth, each block measuring 2½ x 1½ x ½ inches. There are 17 numerals in addition to the 182 capital letters, enough characters for any title.

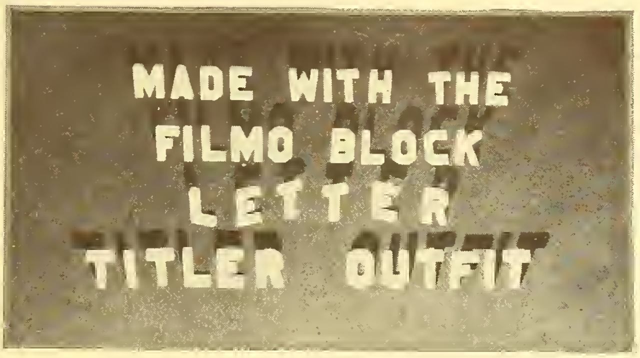
These blocks will stand without support, and may be set up on almost any smooth surface. With the aid of lights, striking light and shade effects are possible, the letters standing out sharply against almost any background. Using plain or figured backgrounds (such as a rug, or fancy paper, or even pieces of wallpaper) the letters may be laid down flat or stood up on their "feet".

The wood of which the letters are made is carefully seasoned, which insures them against warping or checking, and is almost white in color. Many of the letters, such as "I's" and "F's" are "loaded" with lead plugs to make them stand without support. Mark the coupon for detailed information on their use. Price $7.50 complete, code MISCX.

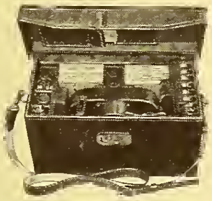
HAPPY DAYS
BABBLING BROOK

Above: With a floral screen as a background, the new Treasure Chest is used as a base for setting up titles with the new Block Letter Titler Outfit. The result is a pleasing combination of backgrounds with the letters standing out sharp and clear.

Below: This title was set up on a velvet carpet and filmed from above to catch the dark shadows thrown out behind the letters. An ordinary 500-watt light was used.



Combination Camera and Accessory Cases

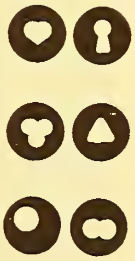


For the movie maker who wants one compact case for all his movie making equipment, including cameras, lenses, exposure meter, etc., three models of cases are offered: the Combination camera and accessory case of black cowhide, lined with green plush, $35.00, Code FILBA; the Combined camera and accessory case, (illustrated) slightly larger than the Combination case, Price $50.00, Code FILAP; and the Filmo Traveler Camera and Accessory Case designed in Mayfair style of Bengal Cobra leather to hold the complete Filmo Traveler camera outfit, Price $44.50, Code FILCX. Mark coupon for complete descriptions.

Iris Vignetter for Filmo Cameras

The Filmo Iris Vignetter makes "fade-ins" and "fade-outs" as in professional movies. Screws into the lens in place of sunshade. Dial is rotated with thumb and finger as your camera continues to film the beginning and end of a scene. Accommodates a filter. Price $10.50, Code CAVRL. (State kind of lens you use.) Mark coupon.

Masks for Vignetter



Vignetting masks with six patterns may be used with the Iris Vignetter. These frame your scene in the shapes of heart, keyhole, cloverleaf, triangle, vision and binocular, as illustrated at right. Per set (six objectives and six viewfinder masks) Price $7.50, Code VIGAB.

Non-loseable Winding Key for Filmo 70 Cameras

No more of those "sinking" feelings as you find you've lost your key or left it at home just as you're ready for a rewind. The Filmo 70 permanent winding key, already standard on the Filmo 70-D, may be had for all Filmo 70 cameras. The key is of ratchet design (winds like a watch) and folds down when you're ready to shoot. Locks securely in position. You won't lose it. Price $5.00, Code CARDW.

Filmo

New York, Hollywood, London (B. & H. Co., Ltd.) *Established 1907*

COUPON

BELL AND HOWELL CO.,
Dept. P, 1843 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send complete information on items marked: ☐ Treasure Chest ☐ Bell & Howell Block Letter Titler Outfit ☐ B & H Aluminum Humidor cans ☐ Telephoto Lenses, Speed lens with Kodacolor filters ☐ Iris Vignetter and Masks ☐ Variable Viewfinder with Door ☐ Combination Camera and Accessory cases ☐ Non-loseable Winding Key ☐ April Filmo Library Releases.

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City.......... *State*..........

CAPTURE *the Elusive* DISTANCE

Hugo Meyer & Co-Goerlitz

6″ **4″** **3″**

FOCAL LENGTHS

With TELE-MEGOR *f*:4
TELEPHOTO LENSES

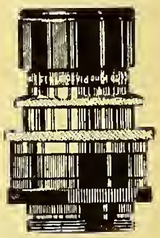
A new Hugo Meyer series
for Filmo—Victor—Cine Kodak and
Cine Ansco Cameras

THE distant view soon lost in the speed of travel—the historical, ivy-clad castle on the further slope—the comprehensive panorama of Alpine scenery as viewed from afar—the careening yacht hull-down on the horizon—the performance of the favorite on the furthest lap—all these may be captured with Tele-megor Telephoto lenses.

They make clean-cut, sharply defined pictures, wherein each distant feature is clearly depicted.

The cinematographer whose selection of accessorial equipment indicates a desire for technically correct and artistically satisfactory films will assuredly obtain the utmost long distance value with Tele-megors.

Investigate Tele-megors at your dealers or write us for information.



KINO-PLASMAT
f: 1.5

Formula of Dr. Rudolph
for Black and White
***and* Color Movies**

Calculated by Dr. Rudolph with fullest correction for the primary colors of the spectrum as his objective — remarkable for depth of focus and absence of flare at all speeds.

Hugo Meyer filters, made of special Jena glass, are an indispensable part of your equipment. Used in connection with Tele-megors they will abate the excessive blue-violet sensitiveness to a degree where the different colors of the object will reproduce in correct relation to each other.

LENSES Hugo Meyer & Co. GERMANY NEW YORK

HUGO MEYER & Co.
105 West 40th St. New York

Works: Goerlitz, Germany

Photograph By Pathe

THE WEDDING
A Fashionable Moment In That Well-bred Talkie, *Paris Bound*

PHOTOPLAYFARE

Reviews For The Cintelligenzia

By Roy W. Winton

Paris Bound

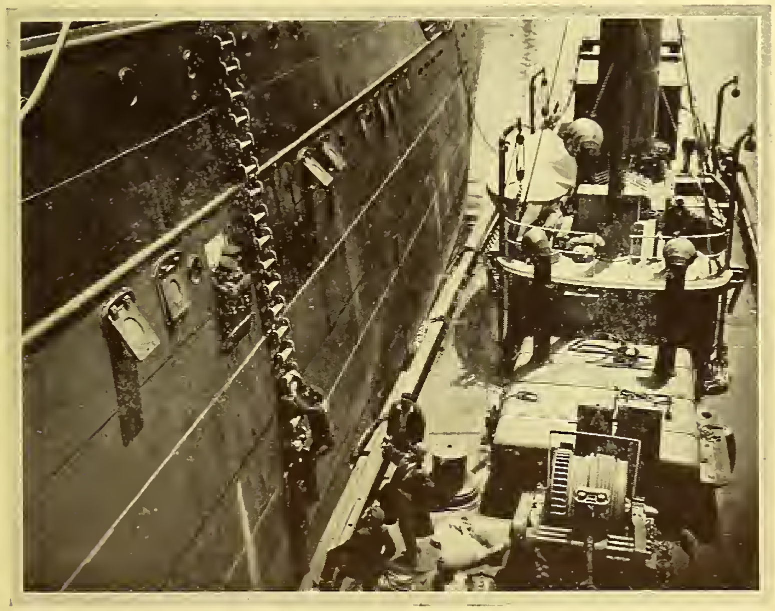
THE programs of the Little Picture House, recently opened in New York City, continue to justify its claim of offering motion picture fare for theatregoers of good taste and discrimination. This theatre presents "first runs," both American and European, and gives second runs of those pictures whose quality merits the attention of its very select audience. The programs include silent pictures, those with synchronized sound and talkies.

Its recent offering, *Paris Bound*, brings much credit to Pathé who produced it. The brief Broadway showing of this film is understandable because it is frankly over the heads of the mass and because it lacks the qualities which can be depended upon to drag in the hunter for sensations. It is preeminently a film for gentle people because it tells, without undue accent and in much the same way that any well-bred person would tell it, the story of a group of cultivated men and women whose individual variations from their own code and the code of a decent world are the subject of keen observation and frank criticism but are not seized upon and savored after the fashion of a village sewing-circle.

Paris Bound—which is, incidentally, a talkie—accomplishes, in the opinion of this reviewer, something that has never before been done on the screen, either silent or talking. It tells a story which is a comedy of manners that lacks the extremes of tragedy or farce and it does so without any inclusion of these two elements which have been almost essentials to motion picture playmaking. It has no mystery, no tenseness of the gripping kind and it lacks "big moments" of the photoplay variety. The great photoplays of history are either spectacular epics or high tragedy, sometimes on a large scale, as in the *Patriot*, sometimes on a small one as in *Driven* and *Stark Love*. The shrinking *mise en scène*, which had begun to appear before the talkies and which they more rigidly enforced, has been the background for tragedy, such as *The Doctor's Secret* and *Interference*, and for mystery plays and crook dramas of various kinds. The grandiose element has been offered by talking and singing versions of musical comedies which are merely poor translations of Ziegfeld and Earl Carroll. "Society plays," which seem to be a sort of "plush-horse" fashion show, have been either stupid and sentimental or pleasant farces such as Adolph Menjou plays. In *The Last of Mrs. Cheney*, the stage version of which, like *March Hares* and the earlier Pinero and Jones plays, was excellent comedy of manners, the element of crime and mystery was pushed up so far that the real flavor was lost and the talkie became an entirely different thing from the stage presentation. Its producers were afraid to ride one horse alone.

Lovers of photoplays owe much to

(Continued on page 244)



Photograph By Pathe

UNEXPECTED RETURN
Here The Plot Of *Paris Bound* Gives Opportunity For An Interesting Camera Angle

DUST OFF THE
OL' CAMERA

Spring Is Here!

The sun's just around the corner—Spring is in the air—so it's high time you dusted off the ol' camera and began the season's shooting. For April's gift of awakening life makes picture-taking a real pleasure!

PATHÉ 9½ mm. FILMS FOR APRIL

O-31—"It's a Joy"—on one Super-Reel—$9.50.
O-32—"The Art of Self Defense"—on one Super-Reel—$9.50.
O-33—"The Fraidy Cat"—on one Super-Reel—$9.50.
O-34—"A Pleasant Journey"—on one Super-Reel—$9.50.
E-50—"On Big Game Trails in Africa" (Prince William of Sweden)—on 60 ft. Reel —$1.75
E-52—"Lindy and Bride on Gliders"—on 60 ft. Reel—$1.75.
F-15—"Keep Your Shirt On" (Aesop's Fable)—on 60 ft. Reel—$1.75.
F-16—"Snow Birds" (Aesop's Fable)—on 60 ft. Reel—$1.75.

Address Communications to

PATHEX
35 West 45th Street
New York City

WHEN THE ICE GOES OUT

(Continued from page 207)

shots. He plans to attend a town meeting next Summer, show the powers that be a couple of rented comedies and then confront them with the evidences of their neglect. He figures that with two hundred feet of film he can coax at least a few loads of crushed stone away from the roads the committeemen use themselves.

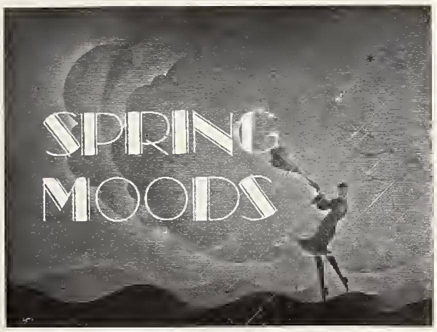
If you are more fortunate, you can at least hunt up a piece of bad road—generally no difficult matter—and make a stuck-in-the-mud comedy. Beauty in distress is rescued by a modern Sir Walter Raleigh. She may lose her dainty shoes, decide to take off her shoes and stockings and wade up the road, to be overtaken by the cavalier, or she can emulate Mary Pickford in *Taming of the Shrew* and fall into the deepest puddle. Make it short, make it snappy and make it tell a story.

About this time, as almanacs used to say, there will come all sorts of baby animals, from fluffy balls of down—which will grow into spring broilers—to calves, colts, lambs, kittens and, in the city, many unique juveniles at the Zoo. If you are a patron of the newsreels, you do not have to be told that this is one of the "sure-fires."

If you are close to a large body of water, you may get some good floating ice or even a river breaking up. If you recall *Alaskan Adventures,* you will know what that means. It might be a good excuse for a week-end trip to the logging country to catch the drive.

Spring is chiefly the time for country shooting but the city parks offer many opportunities. There are always good shots on the interurban lines and today the automobile puts the country almost in your own back yard.

But the city dweller near tidewater can get one set of shots not possible in the country. There are always yacht basins and ship yards. Locate these and go out Saturday afternoon or Sunday morning. You'll find splendid material in the amateur yachtsmen getting their craft in trim for the season. Sometimes



SIGNS OF SPRING

The Art Title Background On The Facing Page, By Ralph R. Eno, Might Add A Touch Of Humor To A Reel Of Current Shots

PATHÉ EDUCATIONAL FILMS

AROUND THE WORLD WITH PATHÉ EDUCATIONAL ON 16 MM.

Nature Study

BIRDS OF PREY

Showing the habits, habitat and characteristics of carnivorous birds of the Americas, Asia and Europe. Among them the kestrel, hawk, sparrow hawk, buzzard, goshawk, Andean condor, European vulture, and American eagle.

No. 6051. One Reel. $35.00.

SINGING AND STINGING

The life story of that universal pest, the mosquito. In images hundreds of thousands of times larger than life, the mosquito is shown in detail for careful study. Also how science is combatting man's winged enemy and its eggs.

No. 6046. One Reel. $35.00.

Write for 1930 Catalogues
Address Communications to

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Educational Department

Pathé Exchange
35 West 45th Street
New York City

. . . . A Projector
with Self-Contained Screen that's emphatically easy to carry.

Light Weight, Complete in Case: Ideal for Executives or Salesmen Who Show Business Films, or for People Who Want to Show Home Movies Away from Home.

EASTMAN Business Kodascope shows brilliant, clear-cut pictures on its own self-contained screen, or on larger surfaces when the extra lens that comes with the outfit is used.

It is as easy to operate as a phonograph. Simply thread film, and plug into any light socket. Reel takes 400-foot, 16mm film. Motor re-winds film back in a jiffy.

Outfit measures 8 x 11¼ x 14 inches. Weighs but 19 pounds.

Price is only $90.

See this projector in action here.

Eastman Kodak Stores, Inc.
TWO STORES
The Kodak Corner, Madison at 45th
235 West 23rd, near 7th Ave.
New York City

APPROPRIATE TITLES

WILL IMPROVE YOUR WINTER SPORT OR SOUTHERN PICTURES.

LET US DRESS UP YOUR REELS WITH ATTRACTIVE TITLES SO THAT YOU WILL BE PROUD TO PROJECT THEM FOR YOUR FRIENDS.

A PRICE LIST AND ILLUSTRATED CIRCULAR WILL BE SENT UPON REQUEST.

KODASCOPE EDITING & TITLING SERVICE, INC.

350 Madison Avenue
New York, New York

you'll find the entire family at work, with Mother in overalls slinging as mean a paint brush as her better half. Junior may be up on the mast working on the rigging and, as a rule, the smaller the boat, the larger the attendant family. To a lesser degree, you can get similar scenes along a fresh water lake but the salt water yards offer a greater range of subjects.

Let the car stay in the garage some Saturday or Sunday and ride out to the end of the car line with the picnickers. Of course, you can go in your own car if you insist but, if you ride with the rest, you can get more thoroughly into the spirit of the occasion and you will be able to shoot more characteristic pictures. This is good for a repeat during the Summer but the first nice days of Spring bring out the highest spirits.

"NOW A MINIATURE TORRENT"
Spring Brings New Life To Last Summer's Empty Streams

Some other Sunday you can take the car out and load it down with kiddies, dogwood, cherry branches and almost anything not nailed down or watched. With a little alertness, you can get some wonderful studies in bad motor manners.

In the city there is another spring product in the marble tournaments and sandlot baseball games. The ball games will run all Summer but they are funnier in early Spring before the players are properly limbered up. If you have a sense of humor you can get a really diverting two-reeler out of a couple of visits to the backlots, though it probably will take some clever title writing to get the richness of the humor over.

Another subject is the city parks in the poorer section. Later on the babies will be kept under the shade during most of the sunshine hours but in early Spring you can shoot kiddies by the hundreds or thousands and get enough good closeups to vary one or even two hundred feet of film.

Too many cinematographers fail to realize that there are better shots right around the corner than may be found further afield. Human nature is often more interesting than Mother Nature. Vary your shooting. Get out and find out how the other half lives. Then come back and tell it in picture and subtitle, without too much title.

If you can locate a foreign colony, and even in the small towns there is probably some such thing, you can study the lay of the land and do some great shooting. The larger cities offer a variety of fields. In New York, for instance, you can find practically any nationality between the Syrian Quarter, just above Battery Park, and Darktown, up Harlem way. Any one of these will yield as high as a full four hundred-foot reel if intelligently and sympathetically made. And it is in the Spring that you get them all outdoors and at their best. Summer is too hot! Winter is too cold. In the Fall they alternately shiver and perspire but the first nice days of Spring will bring them all on the stage to people your little film drama.

Spring is the real harvest time for different shots. You can secure the usual landscape stuff all Summer. Get the camera out now. Put it in readiness. Expose at least one test reel. Make up your mental or written continuities and go to work.

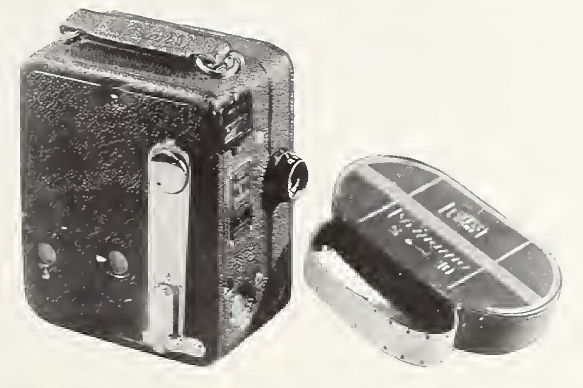
SPRING CAMERA-HIKING

(Continued from page 212)

is to have a doubtful outcome. At any rate, try wherever possible, as a guide to the proper diaphragm opening, to use the exposure meter, preferably one of the visual type. This point is emphasized especially for the kind of filming that one does on a hike since there often comes the temptation to shoot an interesting object in an environment where it will be badly underexposed. The meter, in addition to providing approximately the correct exposure for any given light condition and saving you the trouble of trying to estimate, will also tell you immediately whether any given object reflects a sufficient amount of light to make an impression on the sensitive emulsion. You will be surprised to find how often you are tempted to shoot some blossom or the like which is too deep in the shade —think twice and use your meter once.

Here we may rightly draw attention to a fact concerning exposure as found in exterior work which you may have forgotten during a winter of interior filming. It is a problem you will confront directly you begin shooting while on your hike and involves the frequent wide variation in lighting between different parts of the same scene which you may wish to include in the viewfinder. We often hear repeated the admonition that it is best in photography to avoid scenes including great contrasts between light and heavy shadow. Unless a very special result is desired this is generally true, but you need not feel you must pass up such a shot for this reason alone if it contains material that will be of real interest on the screen. Usually there is one object or group of objects in such a scene that claims the attention. This may be surrounded with heavily contrasted light and shadow so that a compromise exposure of the entire scene would be very difficult. Why not, then, come closer so that this important object fills the frame? This will do away with a lot of troublesome, patchy background and, what is more to the point, will emphasize the fact that the exposure should be calculated on the light reflected from the object that is the center of interest and not necessarily from the scene as a whole. It is not incumbent upon you to remain close beside the camera when taking an exposure meter reading. Walk boldly up to the object and take your reading from it and in this way the meter will not be affected by a patchy background. Then set your diaphragm for this reading and you will at least have the most important part of the scene correctly exposed. This principle applies especially to certain kinds of telephoto work. For instance, if you decide to make a shot of a group of reeds moving in the wind at the water's edge, they are the subject of your picture and its center of interest, no matter what else it may contain. Approach to a distance of five or six feet from the group, if possible, and take your reading as already described. Thus your picture will be exposed for the reeds and not the surrounding sky and water. Of course, in telephoto closeups it is not always possible to approach so closely, this being the very reason for the use of the longer focus lens. In such a case you will have to content yourself with a reading taken as close as possible.

This brings us to another interesting point connected with spring filming. It is better not to surround the center of interest with too much scenery. In other words, do not shoot too far away from the subject. Try to fill your finder as much as possible with the specific subject on which you wish to center the attention. This also brings your cinematic point more clearly before the eyes of your prospective audience. If you desire, first, to establish the object in its environment, you may take a semi-long shot followed immediately by a closeup. In this way, the interest is caught and brought to a point, as it were. Sometimes the effect



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is heightened by leaving the object in the same way. Thus, if you are lucky enough to catch a granddaddy bullfrog sunning himself on a log in just the right position, you may show him first as a small spot surrounded by a bit of his habitat—weeds, moss-grown log and so on. For this you can use your one-inch lens and will be able to approach quite closely, for, although his frogship's eyes will probably bulge, ten to one he will not move. After a few feet of this, switch over to your telephoto and get as near the old fellow as your lens will focus—say five feet. This will bring him into a nice closeup. It is best, of course, to use a light tripod if you can. Now, with the camera running, give him a slight touch with a twig; he will jump like a shot and the picture will know him no more. Stop the camera and switch again to the longer shot, showing nothing but the empty log and the ever-widening ripples. If it so happens that the ripples disappear before you get ready for the final shot, throw in a stone at the right place and finish the scene. Such a series will be eloquent and, while it is not within the province of this article to suggest subject matter or its treatment, the above is given as an example of the manner in which camera technique can be joined to imagination in whatever opportunity may come up. As to these opportunities, there will be few occasions which will produce more of them than the spring hike. Some of them may be in miniature and some in large, but, if you are prepared as recommended, you will be able to take advantage of them all as they occur.

Photograph By Warren Boyer

"SEEKING THE UNWARY WORM"
A Spring Closeup Which Owes All To The Telephoto

ARTIFICIAL LIGHTING

(Continued from page 219)

exposure meter before shooting.

Now, just what was learned from these tests? First, to keep a record of the "light plot" for future reference. Second, that reflectors are just as important as lights. Third, that the placing of lights will do much to make up for insufficient illumination. Fourth, that it is foolish to try to light a set one hundred per cent. Fifth, to keep the lights as close as possible to the lines defining the included field of the lens; this refers to height as well as lateral position. And, last, to test the light with an exposure meter before shooting. If there isn't enough light, try a different arrangement of lamps or change the set. Finally, we may conclude that movies by artificial light are just as practical for the amateur as those made by sunlight. It is simply a question of using the few lights available to the best possible advantage.

THE GAIETY OF NATIONS

(Continued from page 213)

appearing with the placard, "WAR!"

The inevitable panic begins on the Exchange. Here we repeatedly flashed the word, "SELL," across the succession of pictorial images, sometimes for only a fraction of a second. First, little whispering groups—then, as the tempo increases, single heads, frantic telephoning, hands grasping desperately at piles of paper and money; prices being marked down lower and lower on a blackboard which at last dissolves into a torrent of coins, streaming downward across the picture. Next, the screen fills with newspaper placards, all bearing the one word, "WAR!"; the camera moves up to them and, at the correct moment, they vanish, leaving only a machine gunner wearing a gas mask of infernal appearance, goggling at the spectator over the muzzle of his weapon.

The war sequence proved to be more difficult to make than we had expected and the ground was ultimately gone over three times from different angles. In the end, pieces were taken from all three versions and edited together with a few entirely extraneous odds and ends of film which happened to be lying about and proved unexpectedly to be of unusual value in achieving particular effects. For example, four frames of the front of a locomotive, spliced in upside down, gave a remarkable impression of a bursting shell! This was, of course, an absolute fluke of lighting. The same effect was also obtained by turning a small piece of polished tin in such a way as to direct a beam of light into the lens of the camera. This proved much more effective than small charges of flashlight powder which, at best, gave an image only on one frame and were just as likely to go off between two frames and give no impression at all.

Part of the battle sequence was double exposed against a black velvet background while cigarette smoke was blown in front of the lens. I do not think anyone quite knew whether it was supposed to be smoke or poison gas, but, in any case, it seemed effective. Searchlights were white strips of paper moved by stop-motion against the blackboard. The sequence closes with a tank crushing slowly over the rim of a trench and a last shot, in which there is no movement, of a barbed wire entanglement with a torn scrap of wet cloth hanging on it. This is the nearest approach to "sob stuff" in the film and I do not think it gets over very well.

Hereafter, the speed of the film becomes slower. The final movement, which intends to portray the after-effects, is told with few images, almost without motion and with practically no relationship between the individual shots. The method of statement is deliberately made as bald as possible. We have a sign, roughly scrawled in chalk, "No Bread Today"; a shop window where a hand comes into the picture, removes the price ticket from one of the articles displayed and replaces it with one bearing a higher figure, and, at a money changer's, several thick wads of notes are exchanged for one small note of another currency.

We are often told that, as the first step, the script should be worked out to the minutest detail, once and for all, and on no account deviated from once shooting has commenced. This is certainly true of most films in exactly the same way as it is not proper to alter the plans of a building once the brick or steel work has been started. However, I think it inadvisable to make categorically hard and fast rules for the amateur experimentalist. Experiment presupposes growth and, if the taking occupies more than a few weeks, your point of view is bound to change as a result of seeing your first few days' shooting. In some measure your mind must grow as a result of the experience gained and you simply cramp yourself if you do not allow your film to grow correspondingly. The important thing is not to let your ideas run away with you. A streak of extraordinary luck is likely to produce a false exuberance which is unhealthy. *The Gaiety of Nations* took about seven months to make. The original script, with slight revisions, upon which work was commenced, was written in about half an hour. The film in its final form bears very little relation to it. In fact, some of the most effective and important shots were never written down.

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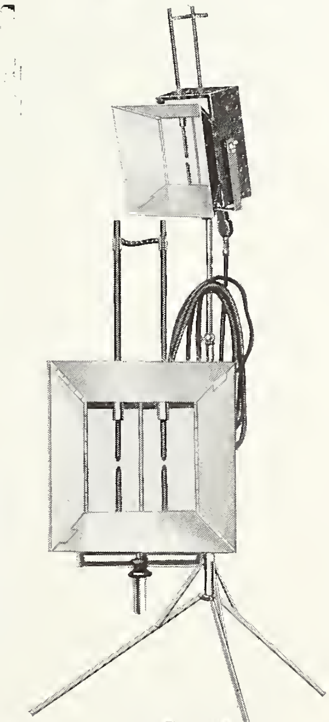

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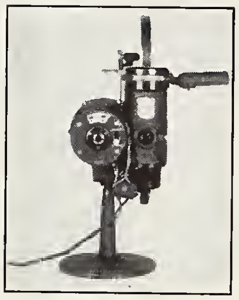

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CLOSEUPS

What Amateurs Are Doing

WHEN an amateur wilfully shuts out the sunlight and resorts to his interior lights, one begins to fear lest, after all, Hollywood be undermining our independence. For this was recently the conduct of W. E. Kidder, League member of Kalamazoo, Michigan. Yet to very good purpose, for how else might Mr. Kidder have secured his fascinating record of the inner workings of a hornet's nest?

Built snugly in the corner of a window, the nest used as one of its sides the clear pane of glass, so that every cell and passage of this tiny macrocosm was plainly visible. But not to the camera's eye, with the sunlight streaming through the window from behind the nest. So the sunlight was shut out and lights were set up on each side. What had been night and rest suddenly became warm sunlight and activity, while Mr. Kidder filmed until, as always, the film ran out.

¶League members will be interested in the latest development of League service through the efforts of one of their fellows, Dr. Walter Bardas-Bardenau, League member of Vienna, who, feeling that the help of *Making a Simple Film Story* should not be confined to English-reading amateurs alone, has sought and received the League's sanction for a German translation, to be used in the Vienna club of which Dr. Bardas-Bardenau is president.

¶Film autographs are the latest variation of movie making, a hobby which is more adaptable than any other. League member N. P. Horne claims the largest collection of cine portraits of well known personages that has ever been gathered. He mentions scenes of President Hoover, Thomas A. Edison, Premier MacDonald, Mayor Walker, Commander Byrd, Amelia Earhart, Will Rogers, George Jessel and every one in the sport world from Helen Wills to Babe Ruth. Many of the scenes were especially arranged. Certainly this is more interesting and, to the subject, considerably less painful than the customary timeworn autograph.

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¶Sidney Morgan, Honorary Secretary and Treasurer of the British Association of Film Directors, writes: "It appears to me that your organization is very active and important and, as one who has entered the professional motion picture through the amateur stage, I feel that the hobbies of amateurs often play a large part in shaping the trends of future professional development.

FILMS AND FLOWERS
Peggy Wood, Star Of *Bitter Sweet*, With Her Cine-Kodak In The Garden Of Her London Home

THE CLINIC

(Continued from page 217)

be fairly stiff or it will flow too freely and sag after application. Even better results may be had from the use of gesso, the formula for which may be had from a household glue manufacturer. The white plaster may be deposited on a dark ground for reversible or negative film. If direct positive titles are to be made, the mixture may be blackened by adding lampblack or a deep orange or red common package dye. In the latter case, a white background is used. If many titles are to be made, use a board instead of a card, painting it flat white or black. Thus the lettering may be removed and the board used again. Have several boards handy to permit all the titles to be made at once. Sketch in the letters lightly on the title surface and use this as a guide when applying the plaster. Those who are artistically inclined may work up ornamental borders. In shooting, light the title from above and from the side with a single source of illumination, since the effect is produced by the cast shadows. Wash the bag or gun immediately after use before the mixture hardens. This may sound as if it were somewhat difficult but, if the title maker has a fairly steady hand, he will find the method simple and effective.—*Epes W. Sargent.*

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SINCE the first motion picture projectors were made, designers of apparatus have recognized the advantage of a continuous non-stop passage of film through the machine. It is plain that, if the film did not have to be stopped and started sixteen or more times a second, it would be relieved of much strain and wear and its life would be longer. But how is each separate picture to be held steady on the screen for the flick of a split-second if it does not stop? The solution to this problem has been sought in the optical shutter, that is, a moving lens system which follows and projects a single frame accurately during part of its travel, then follows and projects the next frame, and so on. The difficulty inherent in most of these systems is that, when the step motion of the film is exchanged for a moving lens system, all the mechanical parts must be exceptionally heavy and made with the utmost precision. Moreover, there is apt to be an increased vibration caused by the heavy parts in motion. In short, although a non-intermittent film travel is desirable and although not a few inventors have succeeded in demonstrating laboratory models, but one or two have been commercially marketed. A continuous film movement is used in the Mechau, a

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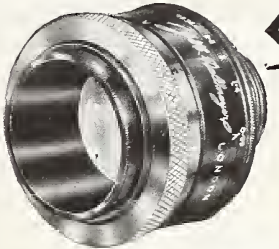

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German professional machine, but in America practically all commercial and amateur projectors have been of the intermittent type. Recently, however, a most interesting new 16 mm. projector was shown at the League offices by its inventor, C. B. Hall. No claw or other form of intermittent motion was used, the film passing with a continuous motion through the gate in synchronism with a reciprocating aperture and lens. This Hall Projector seems to have eliminated certain of the inherent difficulties already mentioned. The aperture in this machine moves a certain distance in step with the film; this occurs with each succeeding frame. In conjunction with the moving aperture is the reciprocating lens which follows the aperture with a slight lag in such a manner that a steady screen image is produced. The relation between the motion of aperture and lens may be varied and this adjustment is brought into play when projecting at different screen distances. The following are the points of superiority claimed for this machine: continuous travel of film without loops or jerks, providing long life and a minimum of film depreciation; the use of one sprocket only as a film-moving mechanism, producing the utmost in simplicity of threading; the absence of loops or twists in the film which prevents the breaking of splices and stops in the show, all of which provide those qualities in a projector especially to be desired by the amateur who wishes his reversal films to be preserved by the most careful treatment. The machine is, of course, adaptable in principle to any film width and, because of the vibrationless motion of the film, would be well fitted for sound reproduction, it is claimed. Although it is not at present on the market, the amateur will undoubtedly hear more of this projector presently.

Register Your Films

MOVIE MAKERS readers will remember that, under a decision secured by League member W. E. Kidder in the United States Customs Court, amateurs may register their unexposed films, on departure from the United States, as their personal property and, on return, may bring them in duty free, whether exposed, exposed and developed or still unexposed.

As previously reported in MOVIE MAKERS, the United States has appealed this decision and the hearing on appeal will take place this term before the United States Court of Customs and Patent Appeals. Mr. Kidder's brief is well presented and he has a reasonable chance of a favorable decision.

Previous to the appeal by the United States, the Treasury Department permitted the free entry of amateur films under the Kidder decision, if registered in this fashion. Since the appeal has been filed, the officials of the Treasury Department have announced that, while they will register films under the Kidder decision, duty will again be assessed until the appeal case has been decided.

Manifestly all amateurs going abroad and taking raw film with them should register it on departure, even if informed by the authorities that duty will be assessed upon return. By the time of their return the Kidder appeal may have been settled. If the decision goes against Mr. Kidder, the duty assessed will be in full conformity to existing law and should not be protested. If the decision goes favorably to Mr. Kidder, the Treasury Department will, presumably, follow the decision of the highest tariff court and make no assessments, provided the films have been registered. If the matter is still undecided, amateurs should pay the duty but should register a formal protest, to be of record in case of a later favorable decision on the Kidder case.

For those departing from the Port of New York, films should be taken to the office of the General Appraiser, 201 Washington Street—telephone Walker 2000—for registration and the registrant should ask for Mr. Unger who is in charge of these matters. Meanwhile, if the tariff bill now before the Senate is passed and becomes a law, an amendment which has not been contested, so far, has been placed in this bill to provide that amateur films of all sizes, if of American manufacture and if not intended for commercial purposes, may be brought into this country duty free.

The Amateur Cinema League has spent much time and effort on these tariff matters and urges all readers of MOVIE MAKERS to take notice of the situation and, by action prior to leaving the country, to safeguard themselves to the fullest extent possible against payment of this duty.

SPRING AND SPORTS

(Continued from page 209)

and 6, you may be able to substitute for at least one of them by cutting into your finished reel a near shot of the crew taken during practice. If the shot is near enough and if the crew is working hard enough to be convincing, the insert will be surprisingly successful.

Even if you find it impossible to work out a definite sequence of parallel action, you can, with the aid of a telephoto lens, get a few near shots to vary the monotony of presentation. Remember that there is nothing worse than a continuous series of long shots of some sport between unidentified participants. Nothing is quite so meaningless, except to the man who took it, and, without titles, even he may not be able to identify it. Slow motion long shots are ineffective. Slow motion really has no place in the sports film record, for it detracts rather than adds to the continuity of events. In other types of athletic films, it is valuable and effective.

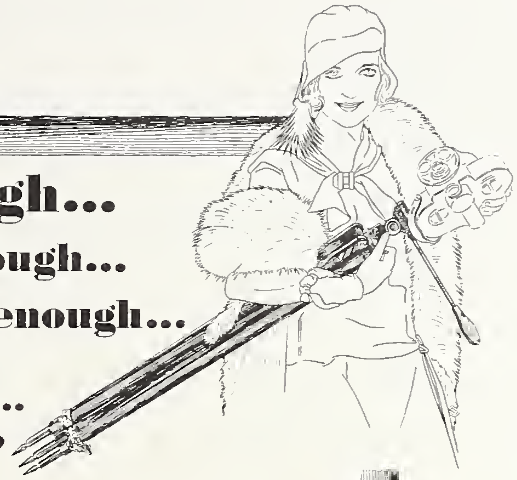
Get some good shots of the crowd at some dramatic moment to splice into the film for emphasis, following a sequence like that previously suggested for the regatta. Such a shot will give additional dramatic value if it is really expressive, but don't try to take the whole grandstand unless a mass demonstration is under way. Sacrifice the impression of the big crowd, which cannot be captured anyway, for detail and take a much nearer shot of the crowd about you.

The second general type of sport film, the short reel presenting the highlights of the event, is the aim of the casual movie maker who is getting a few shots of the game to add to his home newsreel or to a film of college activities. Probably he has not the opportunity to take shots in advance of the event to use in identifying the participants and he will be limited to the scenes that can be obtained during the contest or game. However, the advice offered under the head of the film record, if he can apply it, still holds good. His chief problem is to identify the contestants. Spring sports furnish him a better opportunity than any others because of their suitability to the use of the telephoto. Often, opportunities to get identifying shots are offered just before the event begins. So the telephoto should be in place, the diaphragm set and the cameraman ready for a quick focus, in preparation for the best introductory shots available.

Next in importance are scenes of the beginning and end of the game or race. These, plus a few long shots taken at dramatic points during the action, and appropriate titles will give a skeleton for the addition of any sequences that can be worked out.

News interest is the chief consideration and, holding this in mind, the cameraman should select his scenes accordingly. There is a constant temptation to waste a good deal of footage on insignificant action that can be eliminated if the amateur cameraman remembers that he is acting primarily as a news reporter. Few general shots are necessary, although, in moderation, scenes of banners, parades, stunt performances and other shots which help to localize the contest are helpful.

By far the most interesting possibility open to the average amateur movie maker lies in the third type of sport film which combines in a single reel relatively short sequences of a number of different sports. Following the lead of a well-known professional producer of sport films, a variety of continuity



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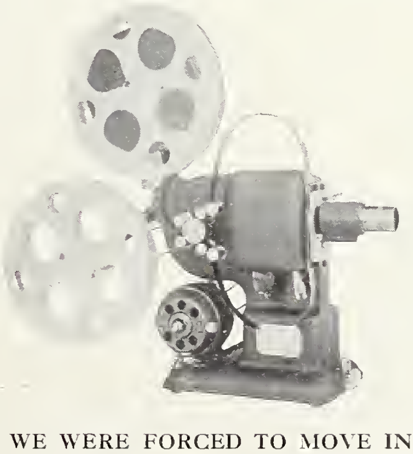

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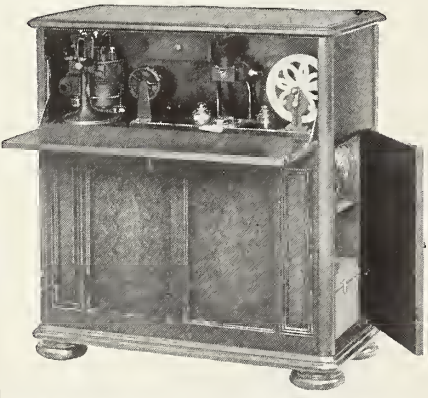

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themes can be developed. For example, an element of movement common to several sports can be selected and this element followed in a reel made up of scenes of these sports. Not only similarity of motion but other themes based on such qualities as grace, speed or strength can be developed as the continuity thread for a series of sequences of sports illustrating them. The essential idea is to compare the same quality throughout a series of different athletic activities.

In such sport films, admittedly, the news element is almost entirely lost. However, the news element has but a fleeting value and, after a time, has little interest save for the purpose of keeping film records for universities and other organizations. The combination of several different sport sequences in one reel offers not only the opportunity of developing an interesting, and even instructive, theme to hold the whole together, but it also presents a much wider range, in editing films, for the introduction of a variety of treatments.

Perhaps your amateur film library offers the possibility of editing such a reel out of scenes previously taken. If not, the plan is easily started. Consider first the sport and athletic events you are likely to have an opportunity to film within the next few months and then decide upon an appropriate theme. The range is very wide. Besides those already noted, others of even more general nature will make excellent reels. One timely possibility would lie in planning a reel featuring spring sports, while others might illustrate the value of training, stamina or coordination.

Having chosen your theme at every opportunity, get shots of athletic events with which to illustrate it. Wherever possible, plan these in a sequence of medium shot, near shot and semicloseup. This will give you a definite unit with which to work in editing. Temporarily you can use the timely footage in a general reel for its news value, making the scenes serve double duty, but laying the film aside while it is still in good condition so that it will be ready for later additions.

With your eyes open and your theme always in mind, you will find plenty of opportunities. Scenes taken during training or practice can be used in such a reel to great advantage. The project is a particularly easy one for a student or athletic club member who has frequent chances to get shots during training. In this type of film, slow motion is effective and adds variety. If you have a slow motion camera, you can feature themes like gracefulness and coordination, as displayed in a number of different athletic activities. Spring sports are particularly adaptable to this type of treatment. The track, field events, golf and college crews all furnish excellent subjects for closeup work and the chances for shots featuring some particular quality are almost unlimited.

The crowning success of a reel of this type will depend upon careful editing and titling. The titles should always refer directly or indirectly to the particular theme you have chosen, so that it will recur throughout the film in the manner of the "tag" in a short story. The titles should be completely impersonal and should not refer to the score of the game or the outcome of the race, although the names of the colleges or organizations taking part could be introduced in smaller letters at the bottom of the title.

A few movie makers have already used this idea in sport reels with amazing effectiveness. It presents the possibility of such a variety of interesting continuity themes and makes such good use of sequences, in themselves too short for other treatment and too dated to screen for their news value alone, that it would seem to be almost the complete answer to the movie maker who has a strong interest in athletics and sports. Certainly, you will never know how interesting a well-planned general sport reel can be until you have tried it.

STRUCTURAL FILMING

(Continued from page 211)

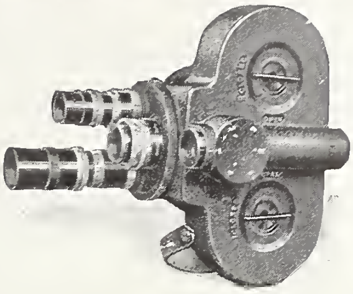
can next show the workmen engaged in chiseling designs on the stone for an ornamental doorcap. The camera can then shift to where the stone is being put into the structure, showing the extreme care that is taken in placing it. This and similar shots inject detailed interest into the film and, by means of closeups, exact and clear demonstrations can be given of the most minute technical operations.

Another interesting embellishment of such a film can be the inclusion of a time condensation sequence, although, except from the point of view of general interest, this will have limited practical value. By the time condensation process, buildings seem to spring up with magical swiftness. The term means, simply, that the camera observes only significant progress and closes its eye to the periods intervening. In this way it is possible to compress, into a moment's projection time, construction which may actually have extended over weeks or months. Instead of exposing a number of feet of film at a time, only a frame or a few frames are taken. Thus thousands of separate still pictures, each unit of exposure registering some definite progress in the structure, are recorded. When projected in quick succession, with all intermediate delay thus eliminated, the building rises with magical swiftness, recalling the beautiful pictures, often shown in the theaters, of flowers blossoming in the space of a few moments, also made by this same method. The principle, of course, is analagous to that of animated cartoons. Such time condensation films were made of the construction of both the Roxy and Paramount Theatres in New York City and shown on the opening programs of those great entertainment palaces. Used in national newsreels, they had great publicity value for the theatres. They have also proved interesting on anniversary programs of those theatres and in later years will be important constituents of the historical film records of the building operations of this period.

If time condensation is to be introduced into a film, it is usually limited to the steel erection and masonry placement. Demolition, excavation and foundation work are filmed in the usual manner and, in the completed film, appear in their chronological order. The time condensation sequence is probably most effective when used as a climax at the end of the film. The steel work springs up, floor by floor; walls of masonry go up, scaffoldings appear or are removed; changes are constantly being made until the entire structure is completed. The gigantic feat, which took months to perform, is thus condensed into a few moments on the screen.

Any of the many available 16 mm. cameras are suited to time condensation filming. A gentle pressure on the starting button, immediately released, will expose but a few frames of film, giving satisfactory results for this type of subject, although more exacting time condensation problems would require the exposure of only one frame at a time. It should be noted that a tripod or steady rest is essential in time condensation work. Likewise, the camera, if not left permanently in the same position during the period of filming, which might not be convenient as this would demobilize the instrument for months, should be replaced for each shot in exactly the same position. This can be done by constructing a rigid holder for the camera to which it can always be returned with assurance of precision in placement.

Thus we see that the architect and builder may easily employ personal motion pictures to serve him in many ways. That so many leaders in the field are making increasing use of this medium is, in itself, definite indication of its worth.



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By Charles Bass

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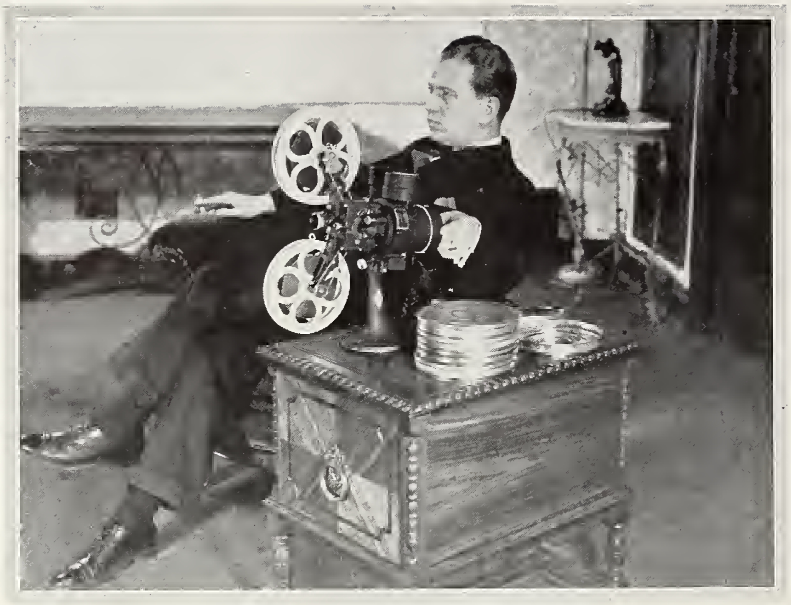

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NEWS *Of The* INDUSTRY

For Amateurs And Dealers

By Russell C. Holslag

Ampro

UPON the 16 mm. movie maker's horizon looms a new and striking example of projection apparatus announced for the first time this month by the Ampro Corporation, 2839 Northwestern Avenue, Chicago. This machine is known as the Ampro Precision Projector and for it are claimed many features which are said to unite in giving excellent projection results. The machine appears to be designed in a compact and efficient form; it incorporates practically all the features conceded to be requisites of the fine projector. Among these are forward and reverse motion, full speed control, starting and stopping switch, all located on a single panel at the base of the projector on the side from which the threading is performed, full automatic rewind without changing belts and simplified, straight-line threading. The intermittent is in the form of a double claw and the ratio of film movement is said to be 9½ to 1. In the standard model a 200-watt lamp is used for illumination without resistance of any kind; a direct, efficient optical system produces a well-defined and brilliant screen field, it is claimed. Single frames may be projected at will by means of a conveniently placed knob. A framing device and special tilt are provided for conveniently centering the picture on the screen. For those desiring a still more brilliant screen image, there is the "Superlite" model which uses a 250-watt, 20-volt lamp operating in conjunction with a special transformer. This model is adaptable to 110-volt, 60 cycle alternating current only.

Bell-Howell Developments

FOLLOWING the trend which makes motion picture equipment a real part of home furnishings, the Bell & Howell Company presents in April the Treasure Chest, an artistically designed cabinet of walnut. This handsome piece of furniture serves many purposes; it houses the Filmo Projector and accessories, film cans and Filmadors for storing film, is a firm projector stand with a generous spread of surface, and is appropriate as an end or occasional table. Also new in April is the Block Letter Title Outfit which consists of a font of 182 wooden letters two and one-half inches high and one-half inch thick. Seventeen numerals are also provided. The letters are carefully smoothed and polished and will stand without support, giving many opportunities for novel and original titling work. By special lighting, the letters may be made to cast shadows, giving a pronounced effect of relief, and special backgrounds may be used at will.

For Shooting Tests

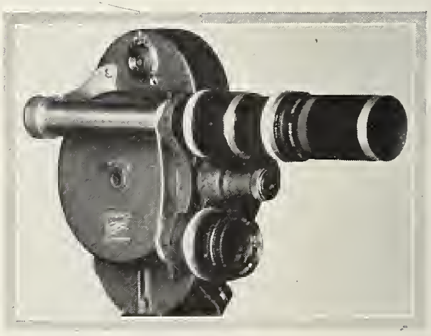
THE firm of E. Leitz, Inc., 60 East 10th Street, New York, offers to amateurs a practical means for quickly determining the photographic quality of their shots. The instrument by means of which this can be conveniently effected is known as the Reelo Tank which is a compact circular container for film development. The film is held only by its edge so that there is room for the solution to circulate freely to all portions of the surface. Such a means of testing gives an absolute check on all exposure conditions as they actually affect the film. For continuous use on every shot there is also the Leitz Range Finder, a precision instrument which tells the cameraman the distance of any object from the lens without the trouble of estimating, measuring or of leaving the camera. This device is particularly to be desired when using fast lenses in close-up work and in all shooting where a lens with focusing mount is used.

Cine-Kodak News Enlarges

THE February issue of the *Cine-Kodak News* was a pleasant surprise to those who are on the list of this excellent publication, which is issued monthly in the interests of amateur motion pictures by the Eastman Kodak Company. The scope of the *Cine-Kodak News* has been enlarged and its size has been increased proportionately. The new format is very attractive and MOVIE MAKERS congratulates its publishers.

Turret Focusing

FROM Haanstad's Camera Shop at 404 Sixteenth Street, Denver, comes a most interesting device which has been developed to permit direct focusing on Bell & Howell Cameras equipped with the large "spider" turret mount. The illustration shows the focusing tube which is so mounted that any lens on the turret may be brought accurately into relation with its optical axis. In addition, all three lenses are protected, one being in photographing position, the second being in the proper place over the focusing tube, while the third is protected by an extension shield which covers its rear element. Mr. Haanstad himself has proven this excellent attachment to be of practical value by shooting with a two-inch f:1.5 lens such a difficult subject as a surgical operation on the roof of the mouth.



HAANSTAD DIRECT FOCUS DEVICE

Hayden Extends Field

THE latest report from the A. C. Hayden Company of Brockton, Mass., makers of the well-known line of Hayden accessories, states that April first will mark the introduction of the 800 and 1200-foot extension reel arms to adapt the corresponding Hume-Dor-Reels to the Kodascope Model B.

New Quarters For Peko

THE Pekoscope 16mm. Projector, previously described in these columns, is now housed in the new and commodious quarters of Peko, Inc., 2400 West Madison Street, Chicago, having moved from the former location at 143 Diversey Parkway.

Q R S-DeVry Personnel

THE Q R S-DeVry Corporation, well-known makers of 16 and 35 mm. cameras, projectors and accessories, have recently announced a change in the personnel of the Eastern headquarters at 131 West 42nd Street, New York City. J. H. Dreher is now sales manager of the Eastern Division, succeeding in that capacity George H. Bliss, former vice-president and sales manager in the New York office. Mr. Bliss has taken up work in an entirely new sphere, having become manager of the Barbizon-Plaza Hotel in New York City. Friends of Mr. Bliss will miss the engaging personality which he brought to the industry and MOVIE MAKERS extends every good wish to him for success in his new field. Henceforth the Eastern office of Q R S-DeVry will be under the guidance of Mr. Dreher, whose long experience and ability well fit him for this position.

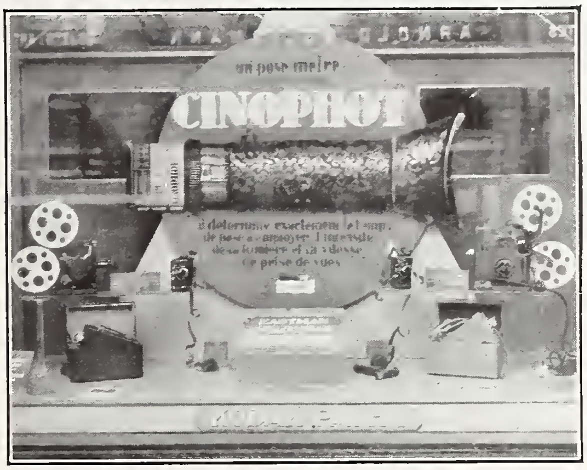
Walter D. Kerst, formerly technical consultant of the Amateur Cinema League and for some time actively engaged in the 16 mm. commercial field, has also joined the Q R S-DeVry staff.

Correction

THROUGH error, the address of the Expert Film Lab., specialists in 16 and 35 mm. amateur finishing, was given on Page 174 of last month's MOVIE MAKERS as 130 W. 42nd St. The correct address is 130 W. 46th St., N. Y.

Pronoun Unperceived

A SOCIAL and grammatical error was committed when the following phrase appeared in the March "ad" of Ralph R. Eno on Page 175 . . . "receive your tryout ready to splice in our films." Sort of a what's-yours-is-mine and what's-mine-is-my-own proposition. Seriously, though, the error is so obvious that we need say no more.



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PHOTOPLAYFARE

(Continued from page 229)

Pathé for *Paris Bound*. It is a proof that comedies of manners can be handled by the talkie with the well-bred detachment that is essential to this type of stage offering. The addition of speech makes it possible to abandon tragedy and farce without the compensations of fantasy which were possible to the silent play but denied to the talkie. It remained for Pathé to make the first clean break with the traditions of the silent screen and to blaze the trail for that kind of talkie which will find real favor with cultivated audiences.

For the patron of the eighth art, the silent movie, *Paris Bound* offers one ballet sequence that is superb. It is, of course, without speech and is straight cinematics. Five and six exposures are mingled into a remarkable screen composition to the accompaniment of music. And this is also noteworthy—the music which one of the characters is required to compose is honest music and not the camouflaged "theme song" of those devastating earlier talkies in which the great violinist or pianist, the idol of a handful of continents, composes as his masterpiece, *Kiss Me, Baby, And I'll Lose The Whole World*.

In this film Pathé makes a high jump for our private diamond medal.

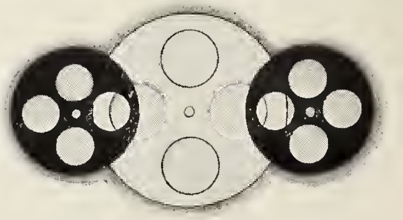
Amkino Presents

AMKINO, the American representative of Sovkino, which is the Soviet film propaganda agency, via entertainment films, will bear watching not because of the propaganda, since that is familiar to and discounted by the great majority of theatre goers in the United States and elsewhere, but because we may safely expect an excellent photoplay from this distributor once or twice every year.

Amkino starts 1930 with *The Fragment of an Empire* which is done in much better humor than previous Soviet propaganda films and with the same noteworthy technique. The fragment is a sergeant of the World War, shell-shocked or otherwise rendered daft, who comes to himself at the present time and whose adjustment to millennial Russia, as per Messrs. Marx and others, forms the plot of the picture. It would seem that the director dealt with the hated, capitalistic past of Muscovy a trifle more *con amore* than one might expect from a propagandist. To American—and, one suspects, to all but non-Russian—minds, the millennium appears to consist largely in unlimited and emotional talk and in a careful regimentation of all individuals into a mass that apparently keeps up its courage by a great deal of most emphatic "ain't we got fun" back-slapping and guffawing. We remember that in *The End of St. Petersburg* the point is made that potatoes are still the staple diet after the revolution as before and the film indicates very clearly that the real reconstruction is yet to come. In *The Fragment* we see the Golden Age of the Third International a bit further along and potatoes have given way to enormous refectories in very modernistic factories. But at the end of the picture the sergeant remarks to all and sundry of the Marxian borsch eaters and tea drinkers that "there is much work to be done." That truly non-intelligenzistic and very practical comment comes to the American audience as a great relief after the antics of the cheer-leaders and the cheer-led. If this film is designed to convert American audiences to the Soviet system it will probably operate in reverse because the average American would kick like a steer if he were confined in the paradise indicated.

The director uses the opposition of contrasts in his scenes and sequences by which a starving soldier, for example, is contrasted to a suckling pup. In this fashion, the first scene supplies an ironic comment upon the second. Also the screen is filled with bewildering flashes of action to indicate the accomplishments of the revolution in one unforgettable scene where the whole industrial and agricultural life of Russia is suggested in something less than one hundred feet. This ascending emphasis and final climax are as fine as anything one can hope to see in really cinematic technique. It is Russian "montage" at its best. The particular audience of which this reviewer was a part rewarded it with a round of applause, due, in great part, to the Marx brothers and sisters who filled the seats. An audience of profoundly capitalistic movie makers would also probably applaud with gusto, so fine is the accomplishment.

The Fragment shows that the Soviet filmers are getting less grim and less horrendous in their picture making and that their technique is getting under excellent control. If the time ever comes when Russia can take itself easily and unconsciously and can be communistic without having such an enormous chip on its shoulder, there should develop a film art and a film entertainment of a quality that will make the rest of the world look to its laurels. Just now, we get the art as a sort of tinfoil wrapping to the politics.



AMATEUR CLUBS

(Continued from page 220)

Film Planning

THE February meeting of the Metropolitan Motion Picture Club in New York City was devoted to a discussion of continuity and film planning. The program, conducted by the president, Dr. Raymond L. Ditmars, included a brief business meeting, an informal talk, *Planning Your Continuity in Advance of Shooting*, by Arthur L. Gale, and the projection of *Shooting an Oil Well*, filmed by C. Don Hughes, *Opportunity Knocks*, by J. V. D. Bucher, and *Red Riding Hood*, *Hunting* and *Just Fishin'*, children's films, made by D. C. McGiehan. An open discussion of the value of continuity and the screening and criticism of members' films concluded the meeting.

Re-Election

AT the last meeting of the Hartford Amateur Movie Club, Hiram Percy Maxim was re-elected president, William Goeben, vice-president, and Harold Cowles, secretary. Films were screened by E. F. Harrington, H. P. Maxim, Howard M. Penrose, Newton C. Brainard, Walter Roberts and Robert Morris. The club is planning a lighting demonstration for its next meeting.

Oakland Film

IN Oakland, Calif., the Greater Oakland Motion Picture Club is producing a city film featuring Oakland's industries, public buildings, residential sections, parks and the waterfront. The continuity is based on the experiences of a retired banker who visits Oakland and is so pleased with his survey of the city that he locates there. It is hoped that the film will be available to other clubs through the Club Film Library.

Recent programs have featured a talk on the history of photography and motion pictures, a club contest, a talk on interior lighting and demonstration of equipment, an informal address by John McCarthy on talking motion pictures and a screening of films by Jerome Arends.

Special Showing

BY special arrangement with the Academy of Natural Sciences in Philadelphia, the members of the Philadelphia Amateur Motion Picture Club were recently invited as guests of the Academy to attend a private showing of Alaskan motion pictures taken by Harry Whitney, scientist and explorer. Mr. Whitney was a member of Admiral Perry's party at the discovery of the North Pole. The film presents unusual Alaskan scenic beauty and contains many remarkable game shots.

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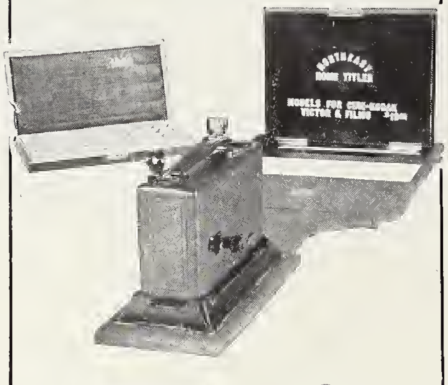

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All in League

IN Montreal, Canada, the recently organized Amateur Cinema Club has been experimenting with amateur talking pictures. A well-planned scenario and dialogue script, prepared by W. Ward Smith, has been filmed on 16 mm. stock and recorded by the disc system. Mr. Smith reports excellent results.

The club has planned a series of annual awards for all classes of amateur movie work. Prizes will be given for the best scenario, natural color film, synchronized film, trick photography, interior lighting work and sport, travel or personal reels. An annual public exhibition will be held of the best work submitted in these classes.

Monthly programs will be devoted to clinics on the many amateur movie making problems and will be so planned as to constitute a practical course on movie making technique. At its last business meeting the club voted to include in its membership privileges full individual A. C. L. membership.

Plan Contest

PLANS for the city-wide amateur film contest to be held by the Springfield Cinema Club in Springfield, Mass., are progressing. A committee has been appointed to draw up the rules and to publicize the contest. It is expected that the contest will run through the months of May, June and July. A 100-foot roll of film has been offered for the best scenario idea for the club's first production which it is hoped will be started this month. Dances and card parties have brought the club sufficient funds to tackle an ambitious photoplay.

Film Clinic

A RECENT meeting of the Chicago Club was devoted to a screening and analysis of members' films. The pictorial quality of the films was discussed under the leadership of Paul Wierum, the technical quality under T. H. Webster and the subject matter under Joseph G. Davis. The Chicago club uses this program as a periodic feature of its meetings, giving the discussion additional emphasis by clear-cut organization of the affair.

Plainfield Active

A TALK on titling by Herbert C. McKay was featured in the last meeting of the Plainfield Cinema Club of Plainfield, N. J., with projection of members' films and reels from the League Club Film Library.

About two hundred amateur movie makers in Plainfield and vicinity have recently been invited to join the club. Officers for the new year are Leslie R. Fort, president; Stewart Benedict, vice-president; J. G. Steenken, secretary; H. N. Stevens, treasurer.

Scenario Contest

IN Brooklyn, N. Y., the New Utrecht High School Cinema Club is sponsoring a scenario contest among the students. An original plot, built about school or college life and requiring little or no interior work, is desired. *The Utrecht Newsreel for 1929* has been titled and edited and is now being screened for the student body on suitable occasions.

A very complete schedule for the current semester includes the production of the scenario selected through the contest, two or three short subjects concerning student activities and the weekly issue of the newsreel, covering all athletic activities. At the last semi-annual election, Hubert S. Lazarus was selected president; Sol Toskar, secre-president, and Estelle Bacon, secretary-treasurer. Anthony Bochicchio and Norman L. Chalfin are cameramen.

Constructive

A CONTINUITY contest has been announced by the Cine Society in Johannesburg, South Africa, with a prize of ten dollars being offered for the best scenario treatment of any subject suitable for amateur filming.

The purpose of this contest is to widen the knowledge of continuity technique among the members. This is one of the soundest contest ideas advanced by any movie organization for, through this sort of experimental work, club members will learn the value of planning films in advance and the need for continuity, no matter what the subject.

A club film library has been started, members loaning films to the club collection for six months' time. During the last program, films made by George Ashley, G. Welur and C. W. Price were screened.

Alfred University

WITH the approval of the administration, an amateur motion picture club has recently been formed at Alfred University, Alfred, N. Y. A scenario contest, open to all University students, has been launched and the winning scenario will be used as the basis of the club's first production. *Headlines*, produced by the Palisades Motion Picture Club, was screened at a recent club meeting.

On the new club's production staff are Louis Palmieri, director; Bud Cohon, assistant director; Frank Mazza, stage manager; Larry Green, assistant stage manager; W. Varick Nevins, lighting; Orville Knox, art work; Philip Benza, secretary-treasurer, and Robert Joseph and William Samuelsen, cameramen.

Weekly news of the club's activities is carried in *Fiat Lux*, Alfred student paper, and the club is also preparing a mimeographed periodical news sheet.

First Film

A NEWLY organized amateur producing unit, Chicago Amateur Productions, in Chicago, Ill., has completed its first film story, *The Last Drop*, a short comedy. James Cunningham, assisted by Robert Morse, directed the film, with John Webber acting as cameraman.

Good Attendance

LATE meetings of the Amateur Cinema Club in Toronto, Canada, have included projection of films by Norman Scott, screen tests and a discussion of the forthcoming club production, *Barriers*. This will be a serious drama written by Harford G. McKinley, club secretary, planned to run 1000 ft., 16 mm. Over a hundred members have attended each meeting since the club's inception. Card records of all films made by members are being gathered to provide a club film exchange.

Quick Thinking

THE first production of the Hawthorne Photographic Club in Chicago, Ill., *Muddy Waters*, has been screened at various showings for over five thousand employees of the Western Electric Company and is still going strong. Duplicates will be made and it is hoped to have one for the Club Film Library.

During production, the worst of mishaps which sometimes occur was turned to a very good advantage by those working on this picture. S. F. Warner, production supervisor, writes that the plot called for the rescue of the heroine who had upset her canoe. The cast was gathered on the banks of the Des Plaines River, which was running high, making the rapids almost too difficult to handle. The heroine ventured out to familiarize herself with the canoe which she was to use in the following scene. While the cameras were being set up on the banks of the river, the technicians, startled by screams coming from the river, saw the canoe floating upside down in the current and the girl struggling helplessly in the water. The hero, who happened to be close to the bank, dashed into the stream and carried the girl to shallower water while the cameramen grabbed their cameras and began to crank away. Out of this episode the best scenes in the picture were obtained.

The film was directed by L. K. Goyette and J. Chisholm, supervised by S. F. Warner and J. S. Franks, from the story and scenario written by W. Konvalinka and C. Bezouska. In the cast were Harvey E. Meyer, Wilma Stanton, J. Espina, Edna West, Emily Venckus, Charles O. Nessler, A. H. Caldwell and F. Greco.

For Silver Cup

A LATE meeting of the Amateur Cinema Club of Delaware, in Wilmington, was devoted to the screening and judging of the entries in a short-film-length movie contest. Eighteen twenty-foot sequences submitted by the members were spliced together, separated only by dark frames, and the whole reel screened for the judges. Besides making for convenience in projection, the reel of diverse but photographically outstanding films provided an excellent program item. First prize was awarded to Charles H. Brown for a scene of Old Faithful, second prize to A. W. Munoz for a Rocky Mountain shot and third prize to John McAdam for a sequence of fishing.

Col. W. C. Spruance, honorary president of the club, has offered a silver cup for the best film entered in the City of Wilmington contest. Only films made of Wilmington are to be entered in this competition which has been extended until April 30 to allow for spring shots.

Modesto Western

IN Modesto, Calif., the Cinema Arts Club has begun the production of *The Fighting Dude*, a Western thriller to run 1000 ft., 35 mm. The story deals with the adventures of a young Easterner who comes West to buy cattle, only to fall into the toils of a gang of cattle rustlers. In the cast are Raymond Greenhill, Shirley Rice, Glen Beever, Louis Hammer and Raymond Squire. The picture is being directed by Irene Wilkins and photographed by Richard Bare from a script written by Richard Tawle. Editing will be handled by A. C. Shoemake and titles by Marjorie Dawn.

Mardi Gras

THE New Orleans Association of Commerce is cooperating with the Orleans Cinema Club in filming this historic local carnival for the Club Film Library of the League. This film record will include scenes of the French Quarter, the garden district and the waterfront as well as the annual carnival. This praiseworthy club project has secured excellent radio and press publicity. The club's last production, *Campus Love*, had its premiere showing last month at the club's little theatre.

Vim In Vienna

LATE programs of the Austrian Amateur Movie Club in Vienna included a lecture by Frederick Kuplent on trick photography, a discussion of negative-positive movie film by Adolf Holub, a lecture on making travel films by Karl M. Kotlik, a description of film manufacture and two evenings devoted to the screening of members' films. The club has recently secured a new and capacious hall for meetings.

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(Continued on page 250)

BOOK REVIEWS

The American Annual of Photography for 1930, published by the American Photographic Publishing Company, Boston, Mass., presents a large collection of beautiful still photographs. The volume also contains two articles of interest to the amateur movie maker: *Principles of Home Movie Production*, an outline of photoplay plot construction by Miles J. Breuer: *Scientific and Industrial Motion Pictures*, a brief discussion of the future possibilities in these fields, by Louis Paul Flory.

Our Minds and Our Motives, by Paul D. Hugon, published by G. P. Putnam's Sons, New York City, gathers under various indexed headings the scattered facts which explain the human mind and motives. The volume contains a wealth of material of value to those seriously interested in motion picture plot construction and will help at every turn those seeking true logic in their dramatic films. Mr. Hugon is a frequent contributor to MOVIE MAKERS.

See and Hear, by Will Hays, published by the Motion Picture Producers and Distributors of America, Inc., is a brief but comprehensive survey of motion pictures from their genesis to the advent of the talkie. The book is interestingly prepared for the layman and in its conclusion Mr. Hays sounds a prophetic note that may some day apply in large part to amateur as well as professional motion pictures. He writes, "I do not think that I am too visionary when I predict for tomorrow a motion picture flashed on the screen as large as an ordinary stage, the figures moving in perspective, speaking naturally, all in the vivid colors of life. That day, in fact, is just around the corner."

Sound Motion Pictures, by Harold B. Franklin, president of the Fox West Coast Theatres, published by Doubleday-Doran, New York City, deals largely with the description and servicing of the principal professional sound systems but some attention is given to 16 mm. and there is much in it to interest the amateur.

Cash From Your Camera, by Karl A. Barleben, Jr., A. R. P. S., and H. R. Snyder, published by the American Photographic Publishing Company, Boston, Mass., covers the remunerative possibilities of newsreel and other motion picture work, offering much interesting material to the serious-minded amateur who wishes to make his hobby pay. Mr. Barleben is well known to amateur cinematographers as conductor of the cine department of *American Photography*, as a contributor to MOVIE MAKERS and as an instructor in the New York Institute of Photography.

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FREE FOR THE ASKING. Bass *Bargaingram* issue No. 200. The classic of used apparatus. List contains largest line in the world of used, guaranteed, good-as-new 16 mm. and 35 mm. motion picture cameras and projectors. Don't miss this issue. Write for your copy now. Some of the bargains: Filmo 70 Camera, like new, with *f*:3.5 lens in focusing mount, $110.00; Filmo 70 with *f*:3.5 Cooke lens, used, complete with case, $82.50; Filmo 70, recent model with Cooke *f*:1.8 lens at $130.00; Bell & Howell Eyemo with Cooke *f*: 2.5 lens and case, $152.50; ¾" Plasmat *f*: 1.5 lens for Filmo 70 or Victor, $37.50; Filmo 70, like new, with Carl Zeiss Biotar *f*:1.4 lens at $137.50. Write or wire for your copy of the Bass *Bargaingram* No. 200 to BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Ill.

BARGAINS in equipment; Eastman Cine-Kodak Model B, *f*:1.9 and *f*:4.5 long-focus lens, and equipped for Kodacolor; Model A Kodascope (small lamp house); Home-Talkie Unit; films and records for Home-Talkie Unit; Tripod for Model A Cine-Kodak; Filmo Title Board; Tru-vision Projection Screens; Recordion Reproducers for home talkies; Cine Art Productions for both talkies and silent, 16mm. prints, $4.50 per 100 ft.; Agfa reversible 16mm. film, $5.00 per 100 ft.; Filmo Cameras and Projectors (new) at bargains. I have most anything you would want in 16mm. line of equipment and which you can purchase at a bargain. Write for information and literature. HENCIL W. RING, dealer in 16mm. Accessories, Johnson City, Tennessee.

NEW $15 Beaded Glass Screen for $10.00. PHOTOCRAFT, Lebanon, N. H.

FOR SALE—Used Equipment—2 Model A Kodascopes, $85 each; Model C. Kodascope, $25; Filmo Projector, $95; Filmo Projector, 200-watt, and Model 70 camera, *f*:3.5, $160; 3 Model 70 Filmos *f*:3.5, $85 each. New equipment—Duograph Projector, $25; QRS Camera and Projector combination outfit with 400 ft. arm, $30; Model B Cine-Kodak, *f*:6.5, $30; 2 Model B Cine-Kodaks, *f*:3.5, $50 each; motor driven Pathex Camera, $10. Cash only, money refunded in 10 days if not entirely satisfied. E. J. CURTIS, 397 North Street, Pittsfield, Mass.

Victor 3-speed Camera with *f*:1.8 Cooke Lens, $85.00. Victor Projector, latest model, list $200. special $125.00. B. & H. 35mm. Eyemo Camera *f*:2.5 Cooke Lens and case, $90.00. Cine Ansco Camera *f*:3.5 lens with 4" *f*:4 Wollensak telephoto and case, list $180.00, special, $85.00 complete. WILLOUGHBYS, 110 W. 32 St., N. Y.

FOR SALE—Model C Kodascope. Equal to new. A bargain at $40. JOS. ABRAMSON, 69 W. 10th St., N. Y. C.

FOR SALE—DeVry 35mm. Standard Automatic Camera with case, $75.00. Send money-order or will ship C.O.D. EDW. BEASLEY, Texarkana, Ark.

16MM. Q.R.S.-DEVRY CAMERA. Slightly shop worn, condition perfect, $29.00. PHOTOCRAFT, Lebanon, N. H.

COMPLETE PRINTING OUTFITS for movie titles; presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50, Meriden, Conn.

FILMS FOR SALE

USED Library 16mm. Film, two and three cents per foot. Send for list. POPULAR PHOTO SERVICE, 203 S. Main St., Wilkes-Barre, Pa.

EQUIPMENT WANTED

WE BUY, sell, exchange movie machines, cameras, etc.; want good 4 x 5 Graflex. List of bargains for stamp. F. W. BUCHANAN, Johnstown, Pa.

FILMS WANTED

WE WANT AMATEUR SHOTS. Will pay 25 to 50 cents a foot, including postage for all acceptable amateur footage and will pay return postage on all rejected. Shots wanted for our news reels, sales and instruction films. Want pictures of new developments in automobiles, airplanes, tractors and automotive equipment; freak automotive designs or unusual applications; unusual performances or race-meet winners where Mobiloil is used; animations, particularly of lubrication, especially wanted. Extra price for animations. Send information concerning films and notation of extra cost in making, if any. Will review and accept or reject your films quickly and will make immediate payment if accepted. Automotive Department, VACUUM OIL COMPANY, 61 Broadway, New York City.

(Continued from page 248)

Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*Detroit: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Marquette: Ray's Photo Service, 335 Harrison St.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1119 Boardwalk.
2133 Boardwalk
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, 219 Broad St.
Jersey City: Hugo Bermann. 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.
319 Jackson Ave.
18 Journal Square.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Trenton: H. E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photograhpic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, 615 Landis Ave.
West New York: Photomaton Studio, "All Things Photographic," 657 Bergenline Ave.

NEW YORK

Albany: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Babylon: Music Shoppe, 23 E. Main St
Binghamton: A. S. Bump Co., 180 Washington St.
Brewster: Anderson Drug Store, 36 Main St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
*J. Navilio, 1757 Broadway.
Photomaton Studio, "All Things Photographic," 278 Broadway.
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Glen Falls: M. Lapham's Sons, 2 Rogers Bldg.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
*Abe Cohen's Exchange, 120 Fulton St.
*Columbus Photo Supply, 146 Columbus Ave.
*Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
*Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
*Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Golden Rule Radio Supply Co., Inc., 1401 Madison Ave.
*Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
*Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
*Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
*Stumpp Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
*Willoughbys, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Brookside Dr., Brighton.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Waterloo: E. O. Conant, 17 E. Main St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Burck-Bauer, Inc., 11 W. Seventh
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton Studio, "All Things Photographic," 1507 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Salem: Butcher's Studio, 176 Jennings Ave.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Madison McGeein Camera Shop, 610 Close Bldg.
Photomaton Studio, "All Things Photographic," 334 Superior St.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Chickasha: W. P. Fowler Music Co., 427 Chickasha Ave.
Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Store, Inc., Philcade Lobby, 5th Ave. and Boston.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Bethlehem: Arthur F. Breisch, 527 Main St.
Erie: Kelly & Green, 116 W. 11th St.
Germantown: G. P. Darrow Co., Inc., 5623 Germantown Ave.
Harrisburg: James Lett Co., 225 N. 2nd St.
Moviecraft Studios, Hotel Governor.
Johnstown: F. W. Buchanan, 320 Walnut St.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Philadelphia: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
*Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.

(Continued on page 252)

EDUCATIONAL FILMS

(Continued from page 221)

Industrial Film Project

DAILY projection of industrial films in a theater which seats 5,000 persons is to be an important feature of the forthcoming American Fair, a new annual merchandising exposition to be held in Atlantic City July 17th to August 27th. Continuous programs, arranged by Pathé Exchange, Inc., will show the manufacture of American goods from raw products to finished articles. Travel reels, news features and comedies will be included in the entertainment features presented with the industrial films. No admission will be charged and a coast-to-coast radio hookup will be used to broadcast descriptive programs from the theater. This is said to be the first attempt to make a comprehensive showing of industrial films to the consumer public.

Building Medical Library

WORKING on a series of 16 mm. medical films for teaching and demonstration purposes, J. M. Means, M. D., League member of Columbus, Ohio, associated with the Ohio State University and The Starling Loving Hospital, has, in the last two years, produced several films which form the nucleus of a proposed extensive medical film library. Dr. Means, with the aid of his colleagues, has already produced films of a blood transfusion technique and of an operation for prolapse of the uterus. Regarding these results Dr. Means says, "We were delighted with these films as an indication of what an amateur can do and at present a complete film on hernia development of different types is being worked out, both from the standpoint of diagnosis and operative technique." Dr. Means plans to use animation to demonstrate various conditions and functions and has employed slow motion with telling effect. To further quote Dr. Means, "All of our operative procedures which have been filmed have been done under what is known as spinal anesthesia, the technique of administering which we have filmed very beautifully. Of course, this anesthesia makes unnecessary the use of any inflammatory gas, such as ether, in the operating room and enables us to use arcs as well as a unit employing two 1000-watt lamps which I have had constructed."

Sea Scouts Film

USING amateur movies in organization and extension work, officials of the Sea Scouts of the Boy Scouts of America have issued two 16 mm. reels that are now being widely presented to audiences in various sections of the country. These pictures show the high points of a visit of a group of American Sea Scouts to the Liverpool Boy Scouts Jamboree last summer. They were made by Thomas J. Keane, National Sea Scout Director, with the cooperation of Howard F. Gillette of Chicago, National Commodore.

The boys are shown on their way to Liverpool, first in Washington, D. C., then in New York, later on board ship and finally at the Jamboree itself. In addition to interesting pictures of the boys in various activities, there are excellent shots of the Prince of Wales, Baden-Powell and other Boy Scout leaders.

Films To Check Crime

PRODUCING simulated crime movies to show how crimes are committed and how criminals may be apprehended, the police force of Evanston, Illinois, is enthusiastically embarking on an amateur movie program, according to the Bell & Howell Company.

The camera being used was presented to William O. Freeman, Evanston Chief of Police, by Mrs. James A. Patten, widow of the former noted board of trade magnate, with the suggestion that the right kind of motion pictures produced by the police would aid in solving the crime problem.

Already the police have essayed tentative production and have in mind a quite extensive outline. Police officers will take an important part in the picture. The net result of these activities will be shown to business men's clubs, church gatherings, women's clubs and other organizations.

Medical Society Showing

WORKING on several reels of film, League member Paul Appleton, M. D., Providence, Rhode Island, plans to have ready for projection four new obstetrical films when The New England Society of Obstetricians meets in Providence April first. A film descriptive of operating room technique and methods, ward technique and the care of premature infants, a *Porro-Caesarian Section*, *Cervical Caesarian Section* and *Breech Delivery* are the most recent products of Dr. Appleton's extensive medical filming activities.

Talkies Teach Languages

GERMAN classes of Columbia University, City College and the Washington Square College of New York University filled the entire balcony and mezzanine of the Mansfield Theatre in New York City recently for a performance of the German talkie, *Because I Love You.* Language teachers are welcoming talkies in foreign tongues because they give their students practical experience with languages as conversationally employed by natives, a possibility that has not often been presented recently in American theaters.

Let Them Play With You
—On Your Screen

Travel pictures are rich in entertainment. Far off Australia can be visited in a moment's time with a Burton Holmes Film. Your program will be enlivened by films taken in all corners of the world by Burton Holmes, the famous traveler. Each reel contains 100 feet and is 16 mm. wide. Order from dealers or direct. Send for World Catalog. Contains many new titles and complete descriptions.

Kangaroos in Australia—No. 9. See baby kangaroos in the maternal pouch. A thrilling chase by motor car. Price, $6.50.

The Damascus Gate—No. 66. A visit to Bible Lands. Veiled wives, water peddlers, native sons and closeups of passersby. Price, $7.50.

Rocky Mountain National Park—No. 81. Cloud capped mountains, marvelous reflections, down the trails on horseback. Price, $7.50.

Burton Holmes Lectures, Inc.
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EXCHANGE

Liberal allowance on your old movie or still camera or projector towards the purchase of a new model. Free estimate on your equipment cheerfully given. Terms arranged if desired. Mail inquiries promptly attended to.

ABE COHEN'S EXCHANGE
Now at
120 Fulton St., New York

(Continued from page 250)

Beaumont: Thames Magnolia Store, 2599 Magnolia St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 Main St.
Shiplers, 144 S. Main St.

VERMONT

Burlington: Robert T. Platka, 231 S. Prospect St.
Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., 6th Ave. at Stewart St.
Wedel Co., 520 2nd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Charleston: Educational Film and Supply Co., 506 State St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
Waukesha: Warren S. O'Brien Commerial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

Auckland: Frank Wiseman, Ltd., 170-172 Queen St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave. W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., Ltd., 156 King St. W.
Lockhart's Camera Exchange, 384 Bay St.
R. S. Williams Co., Ltd., 145 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1009 Keefer Bldg., 1440 St. Catherine St.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd.

CENTRAL AMERICA

Canal Zone

Ancon: Lewis Photo Service, Drawer B.

CHINA

Hong kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shaghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: Havana News Co., Neptuno 2-B.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade 1

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif and Pasha St. and Ramleh Sta.

ENGLAND

Bristol: H. Salanson & Co., Ltd., 20 High St.
Harrogate: A. R. Baines, 39 James St.
Kent: Direct Service Co., 112 Ravensbourne Ave., Shortlands.
Liverpool: J. Lizars, 71 Bold St.
London, S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
London, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
London: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Jose Corti, 6 Rue de Clichy, IX.
Grande Librairie Universelle, 84 Boulevard Saint Michel, VIe.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, 76 Lindsay St.

Burma

Rangoon: Y. Ebata and Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E C, Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
Puebla: Casa "Hertes," Av. Reforma 109.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

Buenos Aires: Connio, Gattamorta & Cia, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

Chile

Santiago: Casa Heffer, Estado 150.
Valparaiso: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

SPAIN

Barcelona: James Casals, 82 Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: M. M. Gimmi & Co., Merkurstrasse 25.

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MOVIE MAKERS

Reptiles As Movie Stars

A "TALKIE" of snakes and other reptiles is being made by League member Raymond L. Ditmars, Curator of the New York Zoological Gardens. This film, as described to a gathering of naturalists at the Pittsburgh Carnegie Music Hall, will have for its hero a rattlesnake, the best of all reptiles for "voice" recording. When completed, the film will be arranged for public showings. Later a scientific version will be made with an accompanying lecture.

From Sweden

INTEREST in films of educational content for schoolroom projection was indicated recently in a letter to this department from Sweden. Stating the growing popularity of 16mm. in Swedish educational circles and requesting American sources of such films, this letter is an implied compliment to the United States for its leadership in this phase of the visual education movement and indicates increasing use abroad of classroom films.

Medicals Available

THE Medical Motion Picture Committee of the American College of Surgeons, with the cooperation of the Eastman Kodak Company, has produced an important series of films of scientific medical content which are available for purchase or rental. These films, combining expert medical technique with photographic excellence, are designed primarily for physicians and medical schools and are part of an extensive medical film library now in the process of production. The films are available on both 16 and 35mm. A complete list may be had on request either from Eastman Teaching Films, Inc., 343 State St., Rochester, N. Y., or any of the Kodascope Libraries.

Free Films

ALL of the subjects discussed here are available on 16mm., non-inflammable film for screening, free of charge except for postage. Address requests to Movie Makers, *105 W. 40th St., New York, N. Y., for communication to the distributors.*

¶ *The Story of Sulphur*, two reels, 16mm., produced by the Rothacker Film Corporation, concerns this substance from production, through distribution to consumption. By the addition of animated diagrams these facts are presented interestingly and comprehensively.

¶ The American Radio Relay League, of which Hiram Percy Maxim is president, offers a 16mm. film on amateur radio communications organization work. This film, which requires twenty minutes to show, is available to radio clubs and conventions only.

"WHAT HATH GOD WROUGHT?"

(Continued from page 217)

talking shadow plays. This is not a legend but is history authenticated by the exhibits on this subject in the Field Museum of Natural History, Oriental Wing, Chicago, Illinois. In that department you can see many samples of these Chinese puppets, together with the actual screens and other equipment for the projection of the shadow plays. They persist to this day throughout China, surviving the Occidental Punch and Judy shows which, as noted in an earlier number of Movie Makers, have now perished in competition with the American motion picture.

The scenarios used in the shadow plays were taken from the sacred books and, thus, for hundreds of years they were religious in character. In modern times they have become comic and satiric. As performed today, a reader recites the dialogue while the silhouette characters act out the motion. The performance is accompanied by a small orchestra because music helps to create the illusion of life in the shadow forms.

But how interesting it is to note that the first screen shadows were regarded as the spirits of the departed summoned back into the world by magic . . . "the forms of the departed who the cross of suffering bore, the beloved, the true hearted, come to visit us once more."

Not all of us have lost the bride of our youth as happened to Longfellow and Edgar Allan Poe. "That old sweetheart of mine," as James Whitcomb Riley put it, is still with us, grown a little older, the sweet face mellowed by time, the curls a bit thinner, perhaps, and a few silver threads among the gold, but, if we have taken home movies of that bride in her prime, we can say as Riley did:

"All my musings I resign,
To greet the living presence
Of that old sweetheart of mine."

Because, thanks to the home movie, if taken in time, you can sit and hold her hand twenty years later while both of you watch on the home screen the living image of her school girl beauty, her bridal smile. This is the magic that was beyond the Chinese. It is American. And may we all be worthy of this dower which the ancient emperors could not purchase for love nor money. Let us reverence this blessed invention as did the discoverer of telegraphy when he sent his first message, "What hath God wrought?"

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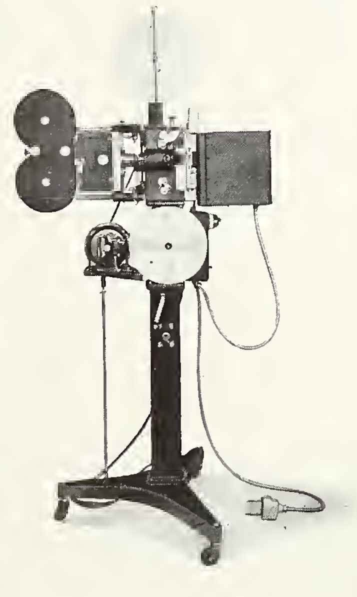

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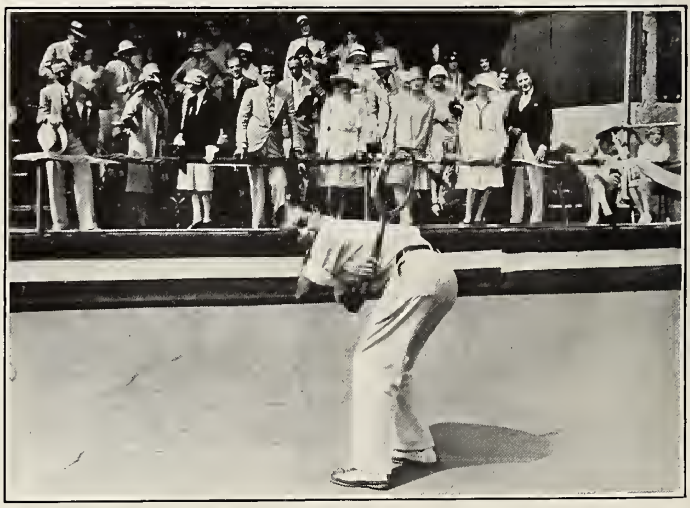

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An Exquisite Creation in Walnut

That's a Remarkable Movie Projector

COINCIDENT with the constantly mounting interest in Ciné-Kodak home movie outfits, there has arisen a widespread desire for an appropriate projector case and cabinet. Amateur movie makers and interior decorators have both voiced the pressing need, and have urged that they be made not only beautiful, but harmonious with furniture of any period.

And so the Eastman Kodak Company engaged a world-famed designer to create just such a case and cabinet.

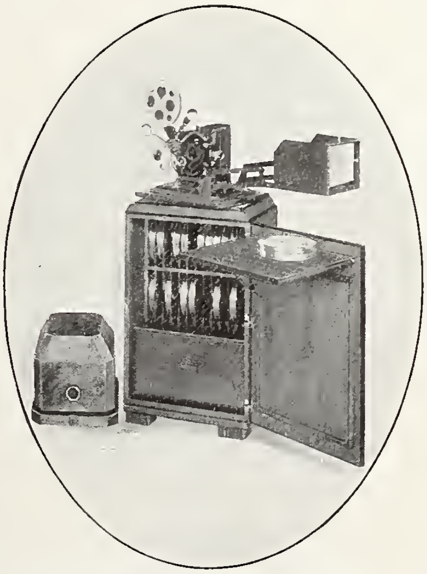
The product of his genius, illustrated on this page, is a lovely piece of furniture. Not only does it provide ample storage space for projector, camera, films and accessories, but it lends a smart note to the furnishings of any living room, den or library.

Beauty Harmonious with Any Period

Exquisitely beautiful is the Library Kodascope and its accompanying case, in the lustrous finish of its fine-grained, hand-rubbed walnut, in its rich marquetry and polished ebony trimming. No less lovely is the cabinet to match. Conservatively modern, the design is harmonious with any period. Distinctive, yet unobtrusive, the Library Kodascope and cabinet add charm to any home.

New Projection Convenience

The Library Kodascope is instantly available for showing home movies. Consisting of the Model B Kodascope, a handsome case, a self-contained screen and one-inch and two-inch projection lenses, together with two 400-foot aluminum reels, spare lamp, connecting cord, splicing outfit and oiling outfit, it provides everything necessary for showing movies but the film.



The Library Kodascope, showing compartments for films, drawer for accessories, and hinged shelf.

The cabinet has ample storage space. There are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf, which, when swung into a horizontal position, gives generous room for reel containers when films are in use, and for editing and splicing. Secured to the door under the shelf is a detachable, walnut mounted, Kodacolor Screen. The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or permitting the showing of movies on a larger screen without moving the cabinet.

The Library Kodascope is $300; the cabinet is $150. They may be purchased separately or as a unit. *Ask a Ciné-Kodak dealer for a demonstration.*

EASTMAN KODAK COMPANY
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FILMO

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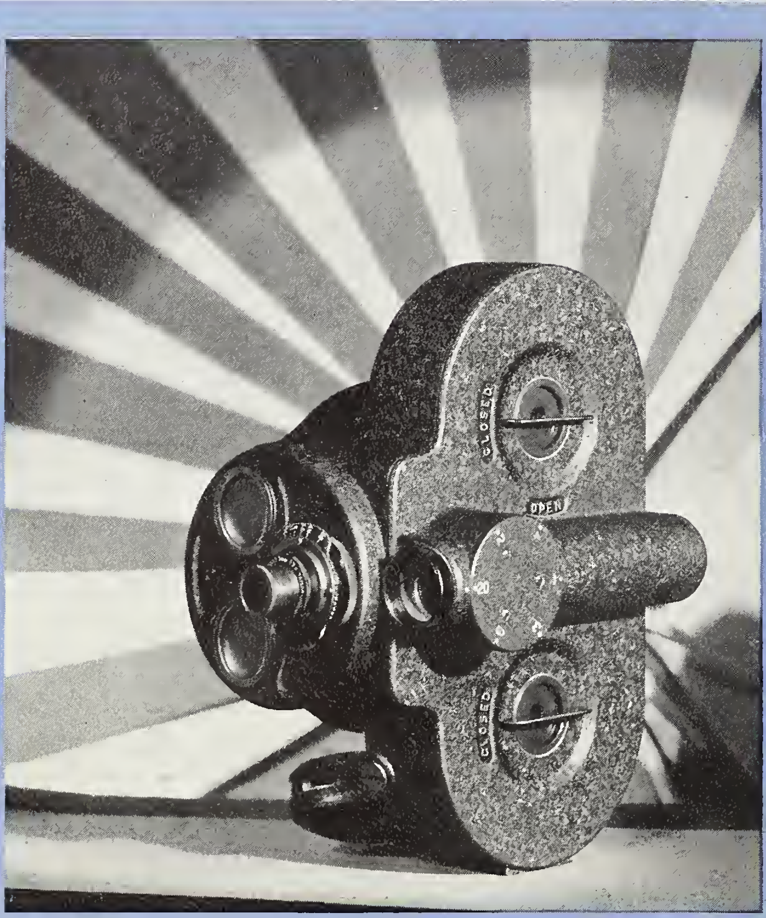

Filmo 70-D, in Sesamee-locked Mayfair case, $245 and up. Other Filmo cameras from $120 up. Filmo Projectors from $198 up.

Filmo's spring motor is so constructed that it could undoubtedly expose about 40 to 50 feet of film with one winding; but Filmo quality demands 100 percent reserve power to guard the speed of every frame in the film. That is why the motor automatically stops at approximately 25 feet of exposure . . . to guarantee precise and constant acceleration from start to finish of the run.

Every other detail in Filmo design and manufacture is marked by similar vision. Every function of the camera is anticipated and prepared for. From this care in design and the precision of its manufacture come the dependability and perfect operation for which Filmo is famous.

Filmo 70-D is the most complete expression of Bell & Howell engineering experience in 16mm. equipment. From the ingenious three-lens turret to the new-type governor which regulates its seven speeds, Filmo 70-D is unique in its field. You will delight in its versatility, its dependability, its precision.

Better dealers everywhere recommend and will demonstrate Filmo for you. Take one in your hands and examine it from viewfinder to shutter. See for yourself why Filmo takes better pictures, year after year. See your dealer today, or write for literature.

• • •

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Established 1907

FACTS ABOUT FILMO

The Filmo 70-D Camera governor assembly rotates at speeds exceeding those of a whirling airplane propeller. An engineering achievement of no mean dimension was required to control this appallingly swift rotation accurately to produce film speeds of 8 to 64 frames a second. With the governor making from 4,000 to 32,000 revolutions a minute, the control is precise and unerring, a tribute to the genius of Bell & Howell engineers.

And, whereas high-speed airplane and automobile motors must depend on indirect splash systems for lubrication, the Filmo governor, which exceeds them in speed, is so precisely made that direct oiling is not only possible but is actually accomplished in a very simple way. So perfect is the Filmo oiling system that in laboratory tests, the governor parts showed no trace of wear after 4,160,000 revolutions without re-oiling.

BELL & HOWELL

Filmo

The Ideal Personal Movie Camera

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1930

25c

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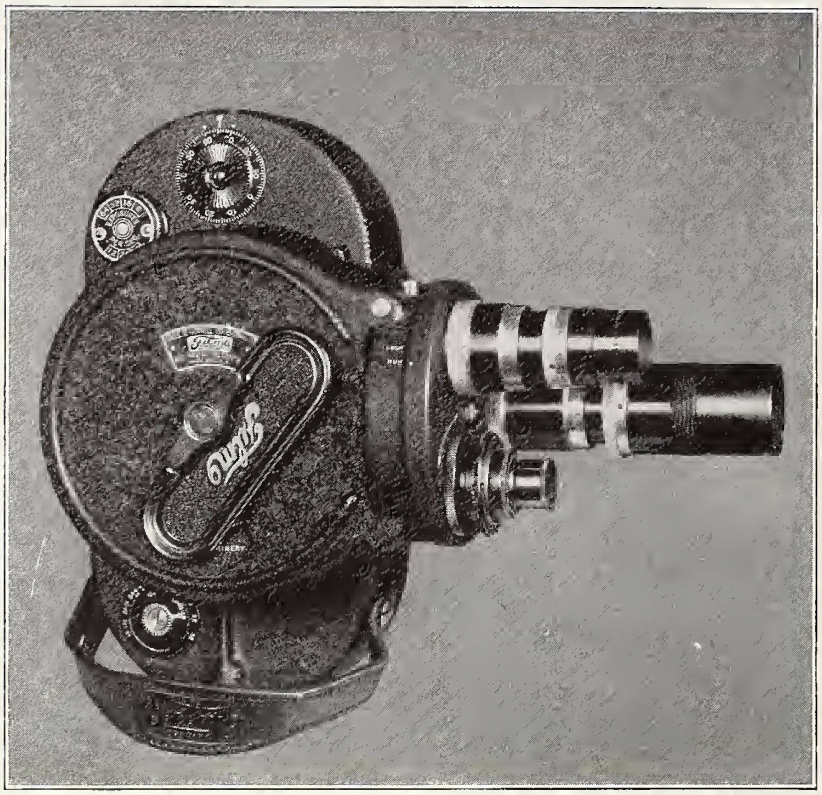
THE Personal Movie Camera



Filmo 70-D, the finest expression of Filmo quality. Three lenses, always ready. A six-field variable viewfinder. And seven film speeds, from 8 to 64 frames a second. $245 and up in Sesamee-locked Mayfair case of English saddle leather. Other Filmo models from $120 up. Filmo Projectors, $198 up

THERE are several low priced cameras in the personal movie field. There is only one Filmo. In the Bell & Howell factories, one law prevails . . . *"Make it right;"* one question is constant . . . "Can it be made better?"

How costs might be cut by substituting this or slighting that is never considered. Yet Filmo is not over-priced or an extravagant purchase. It offers the fullest possible measure of value, in accuracy, in stamina, in results, in the sheer pleasure that comes from owning that which is finely made.

And when you put a Filmo Camera to your eye, or thread and start a Filmo Projector, you realize the meaning of this statement: that for every hour it takes to make a Filmo *right,* an extra year of superfine Filmo service is built into it for you.

Go to your dealer. Ask for a demonstration of a Filmo personal movie camera or projector. Here you will find the perfection you are looking for. Or write today for literature.

FACTS ABOUT FILMO

All Filmo Precision Parts Are Cut, Not Stamped

In the Filmo 70-D Camera, eleven gears transmit power from the camera spring to the film shuttle mechanism, to the camera shutter, to the Film take-up spindles, and to the footage indicator dial. Power must be distributed to these mechanisms so that the relative speed at which each one works remains unerring and constant throughout a complete unwinding of the motor spring. To accomplish this precision each gear is carefully lathe turned and its teeth are cut by milling—operations which take longer and cost more than the simple stamping operation by which ordinary gears of these types are made. Throughout the entire camera, the best known methods of gaining precision are used. The machining of Filmo gears is merely typical of the methods which underlie Filmo precision in all phases.

BELL & HOWELL

Filmo

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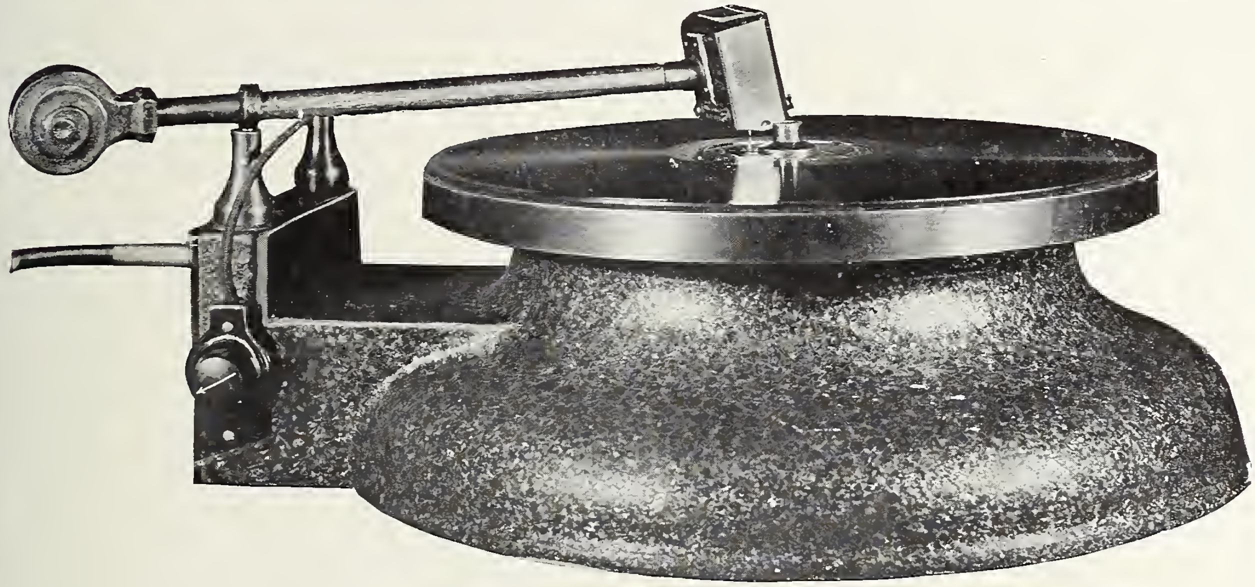

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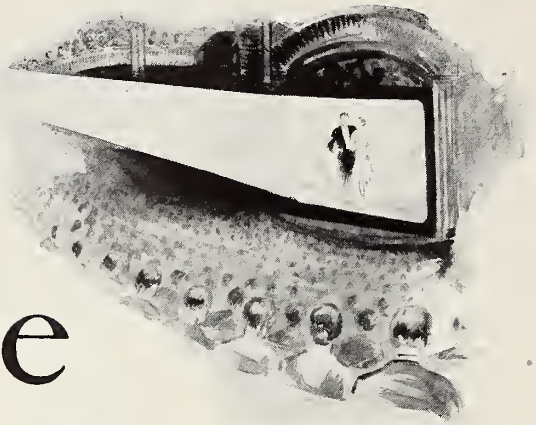

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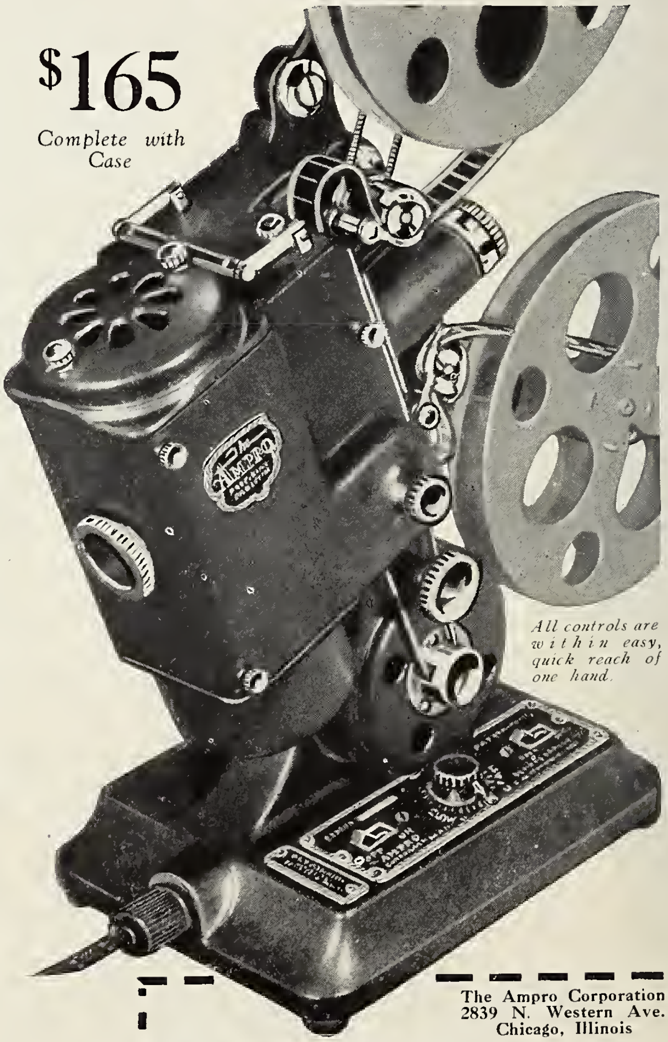

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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

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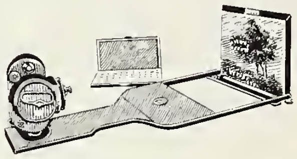

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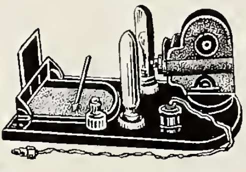

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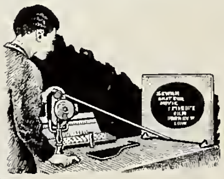

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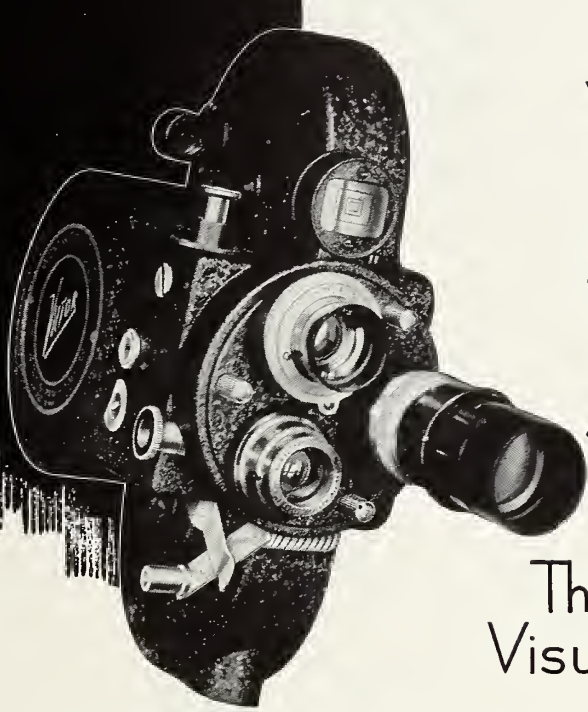

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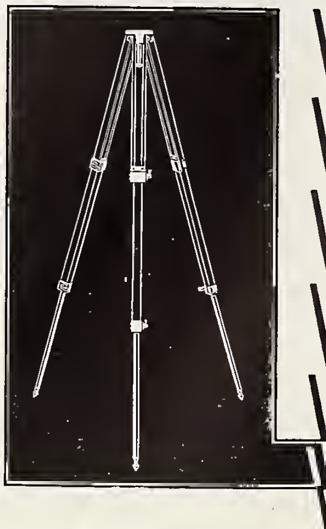

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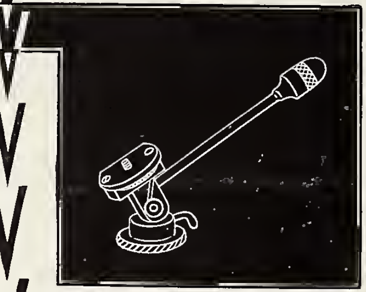

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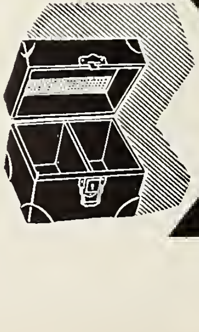

FEATURED RELEASES

For Home Projectors

ATLANTIC MOTION PICTURE SERVICE, Boston. The following films from the personal library of Commander Donald B. MacMillan are available in 16 mm.: *The Most Northern People in the World, The Smith Sound Eskimos, Bird and Animal Life of the Far North, Eskimo Life in South Greenland, Traveling with the Eskimos.*

BELL & HOWELL CO., Chicago. *Seven Ages of Fishing*, a 400-ft. Grantland Rice Sportlight, is a pleasing picture which takes the angler through the seven stages of his sport. *Making Whoopee*, a two-reel Tuxedo Comedy, is replete with fast action and uproarious laughs. *Delicious and Refreshing*, one reel, ably supports the Cameo Comedy record for humorous offerings.

EASTMAN KODAK CO., Rochester, N. Y. Three 100-ft. films comprise the Cinegraph offerings for May. *Niagara Falls in Winter* gives an idea of the magnificence of this popular resort in wintertime. *An Aerial Flight Over Glacier National Park*, is a rare picture showing this mountain vacation land from the air. Chip, The Wooden Man, in *The Old Woman Who Lived in a Shoe*, assists delightfully in a portrayal of this nursery classic.

EMPIRE PRINTS, N. Y. C. Comedies, scenics. *Zobelogs, Uncle Tom's Cabin Series*, historic events and a travel series, *The Orient*, by Eloise Maci, are offered in 100 ft. lengths. A descriptive catalog may be had on request.

THE HOLLYWOOD FILM ENTERPRISES, INC., Hollywood, Calif. Releasing Cine Art Classics, this company announces four, 400-ft. synchronized singing and talking films for home projection and reproduction. *Down in Dixie, Gypsy Troubadours, Irish Romance* and *Gypsy Melodies* are the first of a series of offerings. These numbers may be used on any reproduction mechanism operating at thirty-three and one-third revolutions per minute.

HOLMES LECTURES, INC., Burton, Chicago. *The Eielson Arctic Relief Expedition.* 400 ft., 16 mm., depicts the sad fate of the relief airplane which went to aid the ice-bound fur trading steamer, Nanuk. *High Spots Of The Eielson Arctic Tragedy*, 100 ft., is a condensed offering of the same subject.

HOME FILM LIBRARIES, INC., N. Y. C. "Hey Fellas," in *Ringling's Rivals*, two reels, 16 mm., provide highly amusing comedy in their attempted simulation of the Ringling Circus. Animals, side-shows and a free-for-all fight, in which the tough kids of the neighborhood are driven from the circus by means of a fire hose, are comedy elements that will appeal to audiences of all ages.

KODASCOPE LIBRARIES, INC., N. Y. C. Reductions of professional feature pictures are offered the home audience in the following films emphasized this month: *The Lost World*, in which modern explorers discover a plateau infested with prehistoric animals; *The Red Raiders*, a Western melodrama; *The Drop Kick*, a play of college life, featuring Richard Barthelmess: *Ella Cinders*, a Cinderella story in which Colleen Moore stars; *Eagle of the Sea*, a swashbuckling pirate story with a romantic theme; *The Night Cry*, featuring Rin-Tin-Tin.

PATHE EXCHANGE, EDUCATIONAL DEPT., N. Y. A series of educational films on each of the following subjects are available on 16 mm. stock: geography, physical geography, and nature study. *The Children of all Land Series* by Madeline Brandies is also especially recommended for juvenile audiences.

PATHE EXCHANGE, PATHEGRAMS DEPARTMENT, N. Y. Many 16 mm. reductions of professional releases, starring popular players, are available from this library. *Pathegram Reviews*, animal life subjects, cartoons and sport films are also included in this extensive collection of films which may be secured from dealers or direct. A catalog is available on request.

PATHE EXCHANGE, 9.5 MM. DEPARTMENT, N. Y. Many sixty-foot and super reel films, covering a wide range of entertaining subjects, are available for 9.5 mm. projection. A catalog may be had on request.

REYNOLDS, E. M., Cleveland. *Through the 1000 Islands* and *The Scenic Hudson River*, each 100 feet, are especially emphasized this month for the amateur film program.

Eddie Quillan, popular Pathé star, with Pathé Motocamera

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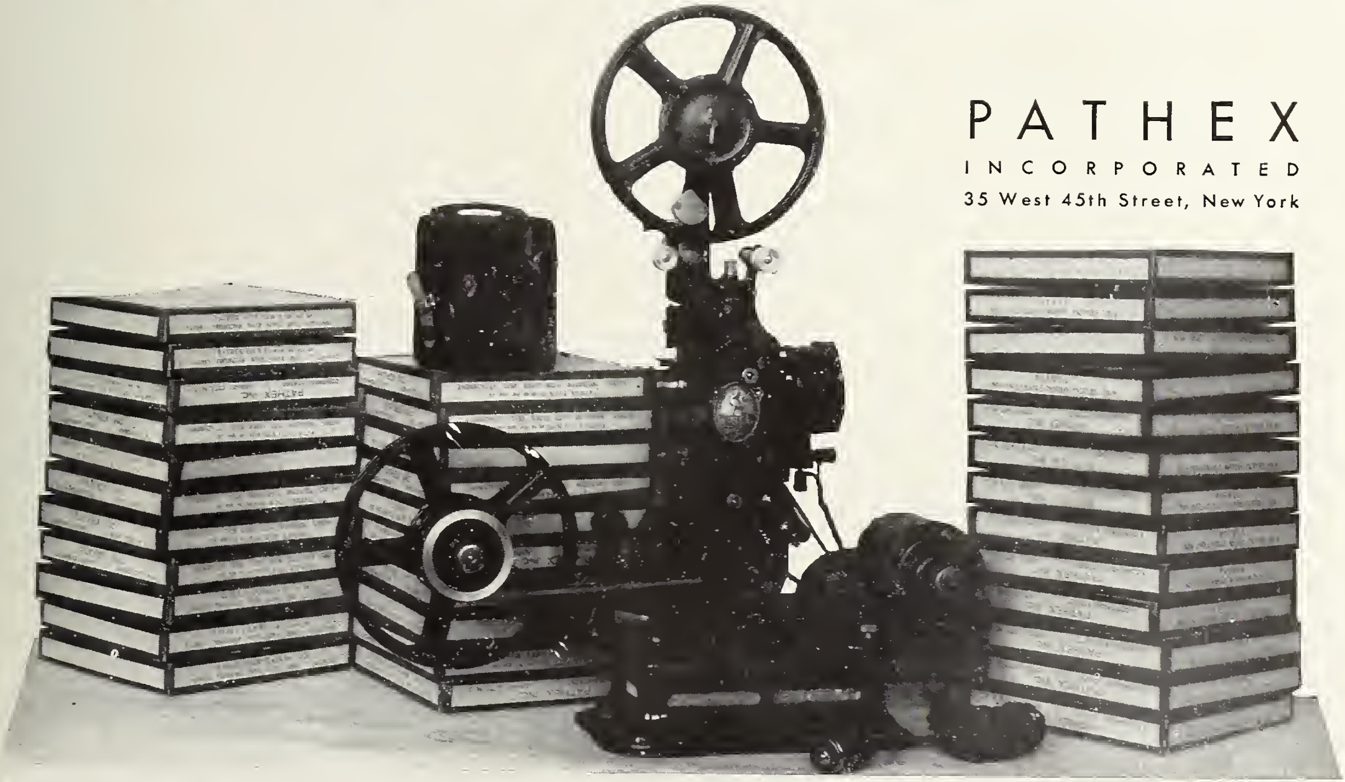

For information and rules governing contest, write Contest Department for April Pathextracts, which gives complete details

For Color

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PLASMAT DR RUDOLPH
∞ 10 5 3 2 Feet
1.5 2 3.4 5.6 8 11

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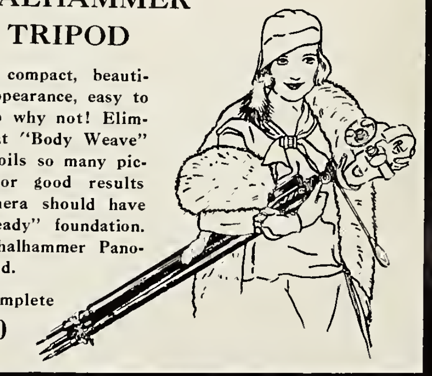

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FOR FILMO, VICTOR, CINE-KODAK AND CINE-ANSCO CAMERAS

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Filters: for scenery, marine and forest photography, or wherever strong light contrasts exist, a Hugo Meyer Yellow Filter, made of special Jena glass, is an invaluable adjunct to Tele-Megor Lenses.

KINO-PLASMAT

FORMULA OF DR. RUDOLPH

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The League completely owns and operates Movie Makers.

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EDITORIAL

FOR the best part of two years, the amateur inheritors of the eighth art have had to depend on each other for the stimulation of example because the commercial movies have been so intent upon the talkie that they have had no time for silent film progress or experiment.

The announcement of Charles Chaplin that he will form a company to produce silent pictures will bring real satisfaction to the amateur movie world, tempered with a hope that Mr. Chaplin will have learned something during his silence under the reign of the microphone. In announcing his intention, this great pantomimist and producer discusses the importance of pantomimic art and expresses the belief that it will always satisfy a normal human need in the field of esthetic desire. This is good sense but it is not all of the good sense that is needed for Mr. Chaplin's new enterprise.

Mr. Chaplin is an amateur movie maker and he knows us and our problems. With every respect for his high standing in the professional field, we would venture to pass on to him, as one amateur to another, our bit of counsel in his fine effort to preserve the silent film for public consumption. This counsel comes from our own experience with the medium common to Mr. Chaplin and ourselves.

We have found, Mr. Chaplin, that the silent movie is much more than pantomime. Because your superb art made the silent movie synonymous with pantomime is, we think, one of the reasons why it has been pushed aside by the talkie. You concentrated your emphasis upon the actor and almost completely neglected, in your great classics of the film comedy field, those capacities of the motion picture that our Doctor Watsons and Ralph Steiners have used to such telling effect. Moods, fantastical commentaries on life's realities, things seen in a new way are all given to us by the movie as a medium of human expression. Its mechanical range gives it power to express much more than you ever said with it because of your insistence upon its subservience to pantomime. Griffith, Borsage, Vidor and the new Russians experimented with its power, yet they were heavy-handed and lacked the delicate touch of your artistic sureness. We knew that you could do more with it than they did and yet you passed its full possibilities by because you were absorbed in pantomime.

You know the movie camera and you work with it as an amateur. You will naturally look to your amateur brothers for the fullest appreciation of what you intend to do in your new venture. We want to support you and we are filled with new hope that you will place pantomime in its proper perspective as a part of the movie and not as its whole. We feel that we know you well enough to urge you to round out Charles Chaplin, pantomimist, into Charles Chaplin, master of the movie. We know that you surge with ideas because we saw your *Woman of Paris* make film history. We know that you have made a fortune large enough to free you from the bondage of the box-office. We see you now as the St. George of the eighth art, armed to battle the dragon of neglect.

We have admired you as a pioneer and we have saluted you as a fellow amateur. We do not want you to become a legend or to be frozen into a "type" artist. We believe that you have longed for emancipation from type for a long time and that your new experiment will bring you this emancipation. But we want you to play upon the whole orchestra of the movies now and to let the pantomimic soloist recede into the proper perspective. What cheer will you have for us?

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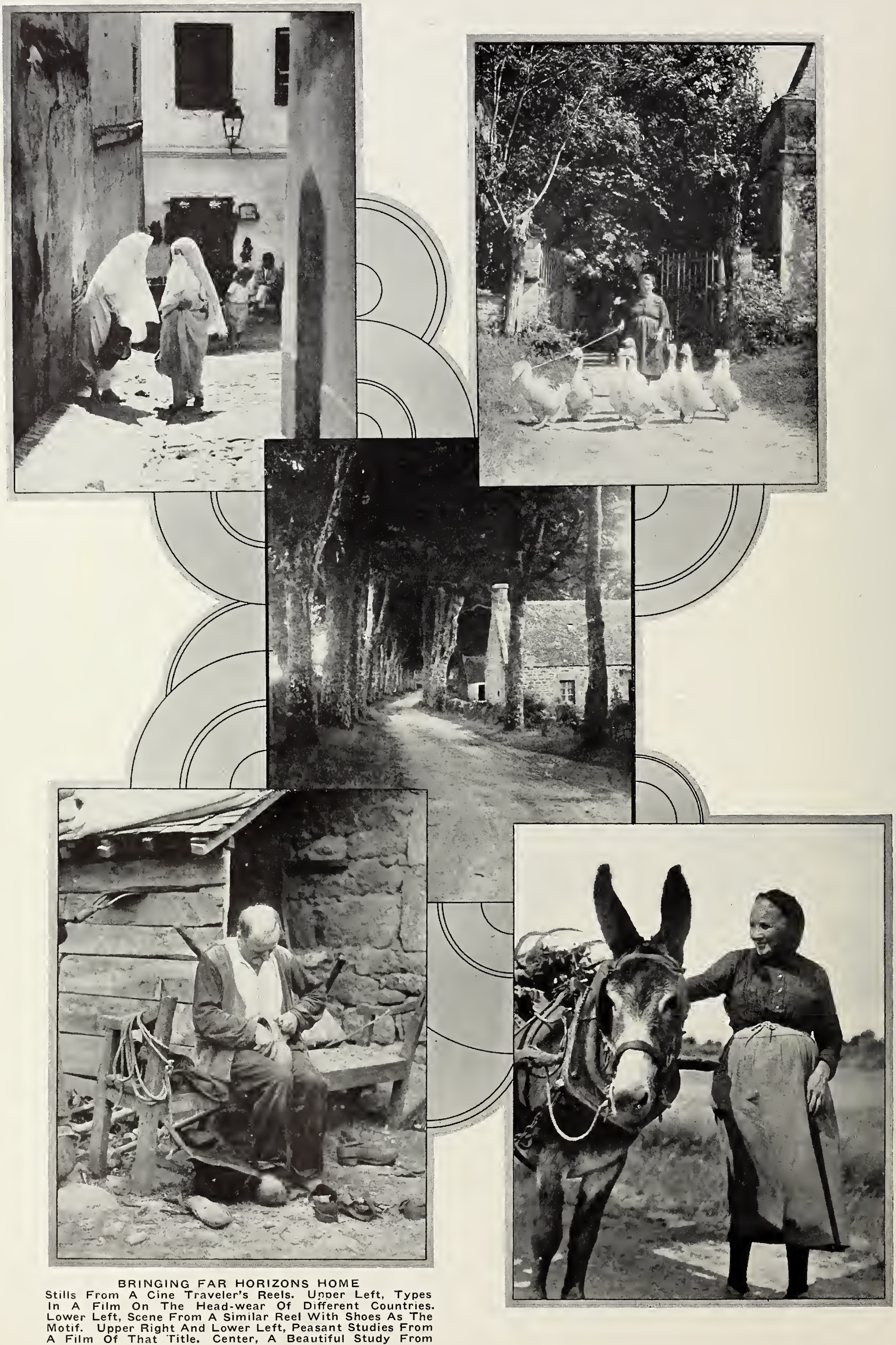

BRINGING FAR HORIZONS HOME
Stills From A Cine Traveler's Reels. Upper Left, Types In A Film On The Head-wear Of Different Countries. Lower Left, Scene From A Similar Reel With Shoes As The Motif. Upper Right And Lower Left, Peasant Studies From A Film Of That Title. Center, A Beautiful Study From OLD WORLD BYPATHS.

MAY -3 1930

MOVIE MAKERS

When Cameras Go Abroad

BY W. WARD SMITH

THE amateur movie maker, in preparing for a trip to Europe, Asia, Africa or around the world, should plan cinematographically just as he plans the places he wishes to visit and the time he wants to devote to them. For information as to steamships, sailings, accommodations, hotels and places of interest, there are a multitude of tourist-agencies, timetables and innumerable guide books to direct and advise him, even to the necessary articles of suitable wearing apparel. So, as he ventures forth, he finds himself furnished with voluminous data as to the smallest details regarding these phases of his trip, but seldom does he get suggestions for things photographic. Apparently the agencies for travel are not as yet qualified to advise the amateur fan as to how to make the most of his films so they will not only serve as a pleasant reminder of his travels but be of as much interest to the friends back home as the trip itself has been to the Nomad. Nothing can be more dull or uninteresting than the snapshot method of shooting unrelated scenes haphazardly. Much has been and is being written about the proper titling of travel pictures but you have to have subjects taken with a central idea in mind and a continuity of clear thought behind them or the titles will not be worth a frame.

In photographing things of interest, the traveler must remember that, in projecting them at home, the sound, the colors, unless color film has been used, the odors, the dimensions and the feel of the locales that have been visited will be lacking. Great care must, therefore, be exercised in order to make up for the loss of these qualities if the interest of our friends at home is to be aroused and maintained in the shots taken on the trip.

Thousands are yearly circumnavigating the globe, taking and wasting much footage, because of failure to understand lighting, the don'ts of rapid "panoraming," etc. All of these failings have been discussed so often that it is quite unnecessary to review them in this article. The amateur has also been warned, time after time, against attempting to photograph an entire community in a single shot, but, while there continue to be many failures and wasted footage for these reasons, there is still a much greater wastage because of the complete lack of a central idea or plan behind picture-taking.

There are many methods of attack, many plans which individual ingenuity can work out, but there are a few simple ideas that suggest themselves to one who has been confronted with the globe trotter's cinema problem.

Many travelers insist upon making the old bromides—the cathedrals, the temples and other objects of antiquity that please them. That is all right if properly applied. For example, one might show a series of the various temples of the world, giving closeups and long shots of each, emphasizing the differences in architectural designs and details in workmanship of the various periods and places and trying for effects, shadows and angles. There is much more, however, than the simple scenic things that rates an important place in the travels of the cinema fan.

A Globe Trotter Tells The Secret Of Successful Travel Filming

While we are "all brothers under the skin" each country, like each human, because of its geological and climatic conditions, has its characteristic dress, manner of living, transportation methods, antiquated or modern, as the case may be, as well as its characteristic way of worship.

The foot-wear of the world, the head-dress, the head-gear, the outer garments, the ceremonial robes, the wedding processions, funeral corteges (if you are not superstitious), festivals, commercial methods and conveyances on land or sea, all make excellent shots of contrast.

The wooden-cleated slippers of Japan, the wooden shoes of Holland, the strange boots of Tibet, the tiny foot-wear of ancient China, the *alpargatas* of Mexico, as well as the foot-wear of all other countries, often differing between peasant and upper classes, make unique and interesting subjects for comparison that would hold almost any audience. In making pictures of feet, it is well to first shoot the feet in closeup while they are in action and then bring them to a standstill, raising the camera slowly as you back away until you have a full sized shot of the wearer.

The fur caps of Manchuria, with the strange head-wear of the Tibetans, the mouse-trap "Happy Hooligan" contraptions which inclose the topknot symbols of Korean manhood, the peaked cotton caps of the followers of Gandhi and the attractive bonnets of Holland's femininity are well entitled to ample footage. Head-wear should be photographed in just the reverse order from feet or shoes, by shooting the hat or head-dress first and moving down over the wearer until you have completely encompassed your subject.

A series of peasants, a series of women, a series of children, of traffic officers, of policemen or of the soldiers of all nations is always quite worth while.

The pompadours of Japan, the sleek coiffeurs of China, and the bedecked head-dress of the Javanese, compared with the hairdressing of Hindu or Egyptian women, will cause no end of comment amongst the ladies.

The charming shoulder bustles of the women of Manila, which Mrs. Henry L. Stimson adopted while her husband was governor of the islands, the pantalettes of the Chinese girls, the *china poblana* of the Mexicans and the flowing skirts of the Korean and Chinese gentry will be found most attractive and, at the same time, amusing. The oxen of Manila, of Singapore and of Ceylon are all as different as are the various types of carts which they slowly drag about behind them.

The horse drawn coaches of Calcutta and Madras, the rickshaws of China, Japan, and the Malay Straits, the busses of Hongkong, the river taxis at Canton, the galleons on the Pearl River, propelled by man power on treadmills, the dainty craft on the Inland Sea of Japan, the strange but charming craft of the river Nile and the little ships on the Bay of Bengal are as unlike as the characters of the Chinese and English languages.

A HOLY FOOTBATH
An Unusual Scene Of A Pilgrim At The Mosque Of Suleiman In Constantinople.

There are picture possibilities in the trackless trolleys of Shanghai, those strange pioneers that most probably inspired Grover Whalen when he was New York's Commissioner of Plants and Structures with the trackless trolley idea for Staten Island, and in the innumerable double-deck street cars of Hongkong which put America's single-deck surface cars to shame. The street fakirs or magicians with their various stunts to attract the crowds will attract large gatherings at home as well.

The street watering systems in the holy city of Benares, Agra, Singapore, Calcutta and Cairo are the most amazing arrangements of ancient and modern times you have ever seen. You will want to snap them to show the city fathers at home how it's done in Asia. All of these are subjects that will be well worth taking if you are doing it with a purpose in view and not just simply making haphazard shots here and there. The important thing is to determine the type or types of things you want to make and then put aside the necessary time in your itinerary to get your pictures.

In any trip, there is always a shot that appeals, a shot that has momentary news value or humor or pathos. You may suddenly come upon a Chinese cop beating a rickshaw driver about the head, apparently with little effect. At Nanking, there may be police and soldiers driving off the coolies with whips, gun butts and bayonettes as they besiege you for your baggage on landing from the Yangtze ferry.

There may be a sudden uprising or native rioting that will make excellent pictures. Again, you may see a ship or train wreck. Then, too, there is the purely sentimental shot that you will want to keep in your personal library for some romantic reason. Take all of these or any one of the unusual instances that are bound to occur in any trip of either short or long duration but do not permit side issues or stray shots to drive you off your main track once you have determined upon it. Do not spare footage and, when you see what appears to be an interesting picture, don't hesitate — shoot it. Seldom, in a short visit, will you get two chances and, even if you do, the first opportunity has usually been the best. A good liberal budget for footage will never be regretted, for the probabilities are that you will never go that way again and, even if you do, conditions change, people progress, methods of today are gone tomorrow. Hence, take plenty of film with you. You will find that you will save one to four dollars a hundred feet by buying the reels in the United States before you leave. At least three lenses are advisable, the *f*:3.5, a telephoto lens and a speed lens for getting into the dark places.

FROM FILMS OF THE FAR-AWAY
The Author, Above, Pounds Out His Article While Crossing The Indian Ocean. Below, A Scene From His Reel, THE TEMPLES OF THE WORLD.

It is well to be wary of the volume of light in the open spaces and the reflection of light from white marble buildings like the Taj Mahal. Have your film processed as you travel. It preserves it better against the varying elements encountered.

So, in conclusion, let me again warn the prospective traveler that it is essential at the start of any trip to determine the type of thing or things he wants to do and then to take with him a liberal footage of panchromatic film in sealed cans, if possible. But, above all, he should have the determination, as he puts the Golden Gate or the Statue of Liberty behind him and faces East or West, not to try to photograph the whole world with his telephoto in one ten foot shot.

We Produce A Health Film

BY TERENCE GREENIDGE

How Two Young Englishmen Combined Cinematics And Orthopaedics

MY BROTHER John Greenidge and myself found the making of an amateur health film one of the hardest jobs we had ever undertaken. Our aid was solicited by an enterprising orthopaedic surgeon whose hospital was situated not far from Oxford and who had heard of our filming activities in the undergraduate community. He and a colleague of his had the ideas. We were to give them cinematographic form.

The composing part of the script proved a ticklish job. A health film may be a propaganda film but a propaganda film—to be interesting—must possess full story value. My brother and I kept wanting to modify medical eposides for the sake of drama and the surgeons kept wanting to modify dramatic episodes for the sake of medicine. Of course, both parties were right. A production of this kind must not be a prosy lecture on orthopaedic methods but neither must it turn out something so artistic that the glorious miracles wrought by orthopaedic methods and the wonderful ways in which they are worked fail to "get over." The followers of Vertoff cry, "Make an inspired film and the instruction will take care of itself." But the Greenidge brothers, perhaps less enlightened, did not find the matter so simple. Anyhow, we haggled and compromised, all in the most friendly spirit because surgeons, though stubborn, are charming people, and the four of us finally managed to compile a scenario which had plenty of human interest and also covered all the relevant points.

The shooting was not too easy, either. The script had to be compiled away from both the hospital and the surgical processes so the descriptions of scenes were necessarily somewhat vague. How I admired my brother when he would enter the plastering room, for instance, and, during two minutes' meditation, work out camera angles which would give the future audience the whole complicated business of encasing a crooked limb. And we had to control carefully a most marvelously varying time schedule. For surgeons and nurses will suddenly leave the set if the hour comes round for an operation. They will not let patients linger on in pain—even for the sake of cinematography. But I must add that our amateur actors, called from the hospital staff, played their parts, which ranged from their own selves to fathers and mothers in the slums, with superb gusto. They were not even rude about the grease-paints. And the child patients, on whom we drew from time to time, smiled in such a way as to make the human repair shop appear a kind of "Seventh Heaven." And that was just the impression we wanted.

Even the final editing of the film presented its own difficulties. We kept coming across titles, such as, *This little girl has knock knees,* and finding that in the subsequent scene we had made use of a child with a curved spine. Occasionally the assistant surgeon, who had acted as casting director between operations, had suffered from a quite condonable lapse of memory. But more often the right patient had been chosen originally, yet, by the time we came to shoot the scene, we would discover that he or she had been sent home "mended" and we would have to make use of anyone of the correct age and sex who proved available. However, we finally adapted our titles to the pictures before us and the film became a completed whole.

A hard task, certainly, but a delightful one. It is pleasant being ingenious and we had to exercise ingenuity all the time. We were always fitting difficult things together. Medical facts had to be worked into the frame of a film story as my brother and I conceived it. Processes of surgery which neither of us had ever witnessed before had to go into the scheme of the scenario and could not be allowed to overstep its limits. Titles had to be adapted

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FROM SLUMS AND PAIN TO SUNSHINE AND HEALTH
Scenes From ARISE AND WALK, The Amateur Orthopaedic Film Made In England By The Greenidge Brothers.

"Color Is A-Coming In"

BY RUSSELL C. HOLSLAG

Approaching Summer Holds New Delights For Cine Colorists

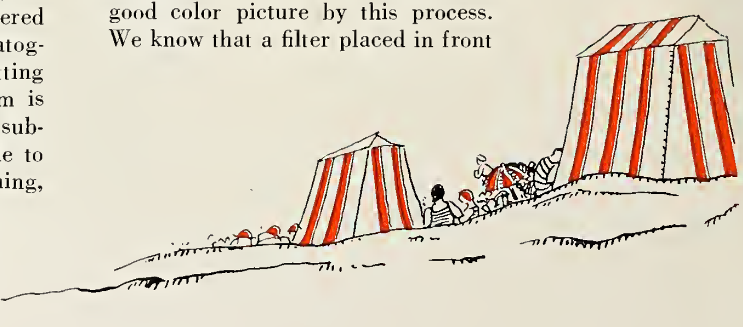
AS THE season opens and the days begin to be flooded with warmth and brilliance it becomes increasingly clear to the cinematographer that here are continuously widening opportunities for the exercise of his own particular faculty of self-expression. And it is not entirely of his own volition that he does this; in some sense it is his inevitable reply to the inspiration furnished by nature's renewed activity, by the fresh colors of spring and returning life. Indeed, what more appropriate response could be made to this rhythmic annual renewal of growth and color than an effort to record it in a medium whose very name signifies motion? There is involved here a concept deeper than most of us think, for motion is a symptom of life—motion and color. Sometimes I think it is as hard to imagine life without color as without motion. Paleness, greyness are signs of an approaching cessation of motion; an individual who is not vital and alive we say is "colorless." Of course, we achieve a sense of color in our black-and-white pictures because movement makes us imagine color and because we secure a great number of tonal values which we unconsciously assume are similar to the actual colors we see in nature. Panchromatic film has increased for us the range of these tonal values; in fact, it is because of the special sensitivity of this emulsion to certain colors that we are at last able to translate this response into a moving screen image that glows with the actual colors of life.

So that now, when nature is becoming instinct with color, we are enabled to record and preserve not only its form and movement but also the hues and tints which identify it with actuality—truly a wonderful extension of the possibilities of the amateur cinema which is at once an improvement and an inspiration. Here is an opportunity to preserve the blue of the sky and record the flush of red blood under the skin. In short, color is becoming "part of the picture." We see it everywhere nowadays, in automobiles, refrigerators and even in kitchen utensils. Color creates a mood, emphasizes a pattern, provides variety, asserts energy and life. Let us bring these things to our movies with the aid of color!

Having determined upon this, we pass now from the desirability of color to its specific realization in our own scheme of cinematic things. What have we done with color in the past? May we improve these results? Are we taking up color for the first time? What and how shall we shoot? Let us investigate the situation. Perhaps we have not known enough about color or have not yet felt the need of it keenly. I think that the considerations already discussed may have succeeded in changing a mere passive lack of interest at least into an active awareness of color. Spring alone should do that. Perhaps we have had a nebulous idea that the process was too complicated for our capacity. Quite the contrary is the case. In fact, our color attachment, as presented to us by the one color process now actively offered to the 16 mm. amateur—Kodacolor, *simplifies* cinematography by obviating one important adjustment, that of setting the diaphragm. A fast lens is used and the diaphragm is locked at a certain point. Focusing for distance from subject to camera is necessary but it is much more simple to estimate distance than exposure. What else? Nothing, except to slip the stationary color filter over the lens and shoot in bright light. Color, then, is in no wise forbidding. But, if bright light is always necessary, is not this a limitation? Not if our desire is always to have a brilliant, crisp color-rendition. Color is at its best for motion picture work when it is vital, sparkling and alive. It is only this when it is well illuminated so that the reflecting surfaces which sort out the particular colors from the white light that falls upon them can appear brilliant. Color overlaid with shadow is quenched; it loses its life. And so I think it is rather fortunate that Kodacolor demands sunlight or other brilliant illumination. At any rate, there will be plenty of it outdoors from now on. If a picture should be desired where the light is not quite so brilliant, the timing may, of course, be increased one hundred per cent by running the camera at half speed, thus gaining an exposure equivalent to that given by an outside light twice as bright. So much for exposure. All other manipulation is familiar and simple. The camera may be hand-held or placed on a tripod. The color film is loaded in the same way as other film; it is processed and returned as usual. Extended use of the process has recently made the cost of the color film less. If you have a fast lens that is adaptable to the process, you will need only to have the filter adjusted. Not only has the price of Kodacolor film been lowered but it is also now procurable in one hundred-foot daylight-loading spools as well as in the fifty foot units to which it was previously limited. As to the size of the projected picture, it is as a thing in itself rather than as a comparative matter that this should be discussed. It is independent of comparisons in size. It is brilliant. It is true. It meets every need for effective amateur use.

The actual operation of this 16 mm. color process is simple, as has already been stated. Its theory involves a three-color-separation principle which is worked out in a highly ingenious manner to suit the requirements of 16mm. photography. Inasmuch as a detailed explanation of this process has figured in these pages before, it seems hardly necessary to repeat it fully here. Briefly, the camera is loaded with the special color film. In taking the picture, the exposure is made through the base of this special film and each color component is registered separately. This is done by producing thousands of tiny images of the filter, which is slipped over the lens and consists of three transparent vertical bands—red, green and blue-violet. The finished film is not colored, but, when used in a projector equipped with a filter similar to that used in the camera, the separate, tiny filter images are recombined in proper form to produce full color in the screen picture.

Let us take up some of the special points involved in producing a good color picture by this process. We know that a filter placed in front



of the lens necessitates an increase in exposure. The tricolor filter used in this process needs a wide open lens diaphragm in order to give the proper exposure; an aperture of *f*:1.9 or thereabouts is necessary under ordinary conditions. Do not attempt to alter the diaphragm from the stop recommended or the correct color distribution will be disturbed. The modern fast lenses give excellent definition when wide open and little uneasiness should be felt on that score. But we do know that a fast lens wide open is rather critical in focusing, so that we may divert the special attention we would otherwise give to the diaphragm to a more careful estimation of the distance between our camera and our subject, setting the focusing scale to correspond. Especially should this be done for closeups which are so lifelike and effective with Kodacolor. In closeups it is best to have the activity of the subject confined to head movements and play of expression rather than to body movement toward or away from the camera. Action in long shots, however, may be perfectly normal, with the precaution that the scene should be well lighted and without too many shadows. It is always a good principle to frame the longer shots through arching doorways, overhanging branches of trees and the like. Of course, the object comprising the frame may be heavily shadowed so long as the scene which is the center of interest is brightly lit. For instance, the lacy branch of a tree, silhouetted against a distant colorful landscape, would be most effective. You may have heard that color pictures were more effective in closeups than in long shots, but this is not necessarily true. Do not hesitate to record on film a beautiful landscape composition if you see one. If the sun is bright and the air clear, you will get a satisfactory picture. Sometimes it is even necessary to withhold a little of the light. This is done *not* by closing the diaphragm but by placing in front of the lens and tricolor filter the "neutral density filter." This auxiliary filter provides a uniform diminution of the light when the illumination is exceptionally brilliant. Such a condition is apt to prevail on open water or beach scenes at midday, scenes in the tropics or under similar conditions. Your exposure meter will tell you. If it indicates *f*:16, use the neutral density filter. If it reads *f*:11, shoot the color picture in the normal way but, if the meter gives *f*:8, it will be necessary to operate the camera at half speed. If the meter reads above *f*:16, then use the darker of the two neutral density filters. Do not neglect to adjust the small ratio diaphragm which is provided with each roll of color film.

I have spoken of the many color opportunities which confront the amateur and which not a few of us have as yet failed to realize in full. Perhaps it would be appropriate here to point out a few types of natural color shots which are possible to the amateur in his home, his travels and his business. It is to be hoped, of course, that these examples will be followed but, more especially, that the cine colorist will also attempt new things—that he will not hesitate to do pioneer work in the color field and so help to blaze the chromatic trail for others to follow.

First among the cine requirements of most amateurs comes the desire for living images of members of his family and friends. It cannot be denied that it is in providing this type of picture that the color process is outstanding. Closeups are best here because, in this way, the familiar fleeting expressions, the characteristic play of light and shade on features in animation and even the color of the eyes may be recorded. Lifelike movement, not steady posing, is the result to be aimed for. The subject should not move the body in a closeup but the head and the features should be animated. A good way of insuring this is to engage the sitter in conversation. The lighting should be bright or direct sunlight. It is best to place the subject so that the face is lit more from the side than from the front. A reflector with a pure white surface or a mirror should be used to "relieve" or light up the shadows on the opposite side of the face. For, while these unrelieved shadows may seem full of detail to the eye, they are not so to the dense color filter. Therefore, use reflectors to make the shadow side of the subject as bright as possible. The subject should not wear a wide hat which casts a shadow on the face. However, a certain kind of hat of the "bridesmaid" type, the brim of which is made of translucent gauze, gives a very nice diffused effect since it does not actually cut off the light from the face. Colorful dresses, hats and scarves, when worn by an individual of taste, always make an attractive color picture. When making portraits in diffused (not direct) sunlight, the half speed attachment is used. The subject must then be instructed to keep to a slow, *legato* movement; normal movement will seem jerky and unnatural on the screen.

There are, of course, a thousand and one opportunities about the familiar home scene for color pictures other than portraiture. Pets offer endless possibilities—Puss, for example, playing with a catnip mouse, or a couple of her youngest in a colored basket clawing at

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The Child And The Cine

BY MARION NORRIS GLEASON

Wherein Is Shared Years Of Successful Experience In Filming Of Children

THERE are three usual methods of procedure in making motion pictures of children. The first and, unfortunately, most common is to wait until you have a little leisure and spare film and then spend that leisure and film making a few odd shots here and there. You go out with your camera, drag the protesting children from their play, stand them up, tell them to do something and film the resulting action or lack of action. For, contrary to popular opinion, children are not spontaneous and brilliant actors before the camera, unless they are exceptionally gifted, and the unplanned and unprepared picture, be it a portrait study in motion or an action film, is very likely to be dull and uninteresting, even to the proud parent. Occasionally, of course, excellent shots are obtained in this way, usually closeups, but they are exceptions that prove the rule.

The second method and, perhaps, the most satisfactory is to keep the motion picture camera loaded and then watch with eyes wide open for cinematographic opportunities. This means not only the physical eye but that of the imagination as well for, frequently, the most charming subject will wholly escape the person who sees only the obvious. For instance, a bursting milkweed pod would seem to offer very little as an inspiration for a child study, but one of the loveliest motion picture portraits of a youngster I have ever seen was that of a curly-headed three-year-old blowing the silky, glistening seeds from a milkweed pod and watching them drift away.

Many successful child studies can be made with just such a simple action impetus—the counting of the petals of a daisy—"He loves me, he loves me not," a little boy sailing his boats in a brook or puddle, the baby trying to catch the goldfish in the bowl, the little girl with her doll's tea party, the older boy flying his model airplane. And that brings us to the innumerable pictures that can be made with children and their mechanical toys. A recent prize winner in an exhibition of still photographs was a study of a baby gazing open-mouthed at a very funny toy duck which gazed back at the baby with an equally astonished expression. This same composition would photograph excellently in motion with many of the mechanical toys which move when wound up, the popular little birds that peck at crumbs and bounce about. the ducks that waddle and the dolls that walk and waltz.

There have recently been put on the market a number of clever celluloid toys with springs inside which keep in motion various parts of the little dolls, such as arms that swing dumb-bells or heads that shake bells. There is one with arms which paddle round and round and propel it through the water. I should like to see some mother make a motion picture of a baby in its bath with one of these quaint toys. I am sure the baby's amused abstraction in the toy would be far more entertaining than the vacuous stare which chilly babies usually affect for the cameraman.

Children's play activities, if you can rearrange them for proper cinematographic effects without disturbing the children too much, often furnish the material for good action films. In our film library is a most treasured reel of a miniature electric train construction, built by the children out by the garage which furnished them with the needed electricity and water. There are pine forests, a tiny village, bridges, tunnels, a waterfall and a

PLAYING—NOT ACTING
And Charming Child Studies Result With The Aid Of Sailboat, Doll And Goldfish As Camera Allies.

river. The details of the construction are shown first—the little village, which looks as if it were filmed from an airplane when in reality the camera was only two feet away, the train rushing out of the tunnel, almost into the lens, and speeding past the station, over the bridge and through the forest. Later the children are shown operating the train and working on the construction. Here one gets the same shock of contrast in size as he does with Tony Sarg's Marionettes when the gigantic puppeteer appears at the end.

This construction was made by the children with no idea of creating a motion picture set but it offered too good an opportunty to miss and we are glad we availed ourselves of it. The rain washed away the little tunnels and forests several years ago, the boys have grown from "shorts" to long trousers and the baby is in school but the quickly shot film remains, its popularity undiminished.

The crude huts that spring up like mushrooms wherever ten-year-old boys and vacations happen together can be made the background for studies of boys at this difficult age when any sort of posing results in the most agonized self-consciousness. I have two such studies of our oldest boy, one of him raising the flag on the pole by his hut and saluting it, the other of him building a fire in his weirdly constructed fireplace while the shafts of sunlight glowed on him through the many cracks in the walls and the roof.

Photographing boys of this age with their pets, especially when the pets are talented enough to do some tricks, helps to get animated and more natural studies.

Don't let one of the baby's cunning accomplishments be discarded in favor of a new one before it is recorded in a motion picture study. As soon as you discover the proper tickle or noise that will bring forth a smile, capture it with your camera, for those first smiles are sweetest and only in motion can one catch all their variations. Incidentally, the other day I saw a magnificent enlargement made from a 16 mm. film of a baby caught just at that moment when a cry turns into a smile. His eyes were still tearful but his mouth was in a wide grin. This would rarely happen in a still photograph unless one had exceptional luck.

Then there is the baby's "pat-a-cake," the "ride-a-cock-horse," in which grandfather can have a chance to star too, and, by the way, there is no combination more charming than youth and old age. The youngster's initial attempts at feeding himself, his first wobbly steps and abrupt sit-me-downs should not be missed. One of the best films we have of our youngest records his valiant attempts to skip, an accomplishment he felt he must acquire before entering kindergarten. And that brings us to the point, namely, that each baby has his own particular repertoire of cunning ways that change week by week, a new one learned and the old gone before you know it. Wise is the parent who records them on the facile motion picture film before they fade into wistful memories.

For every study and picture, the more careful the preparation and attention to technical details, the greater will be your reward in achieving a worthwhile and pleasing film. If the subject matter can wait until the light is best—usually the middle of the morning or later in the afternoon for general shots and a diffused sky or light shade for closeups—a much more pleasing picture will result than one hurriedly made

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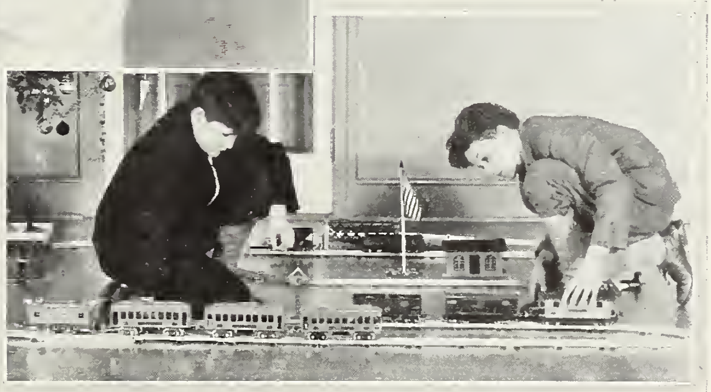


PETS AND TOYS ARE UNFAILING CAMERA CUES
And Self-Consciousness Is Overcome If You Do Your Filming As Part Of The Game Of The Moment.

"All Good Cameras Got Wings"

BY W. STERLING SUTFIN

A Cine Traveler Lists the Rules For A Bird's Eye View

WITH passenger air lines criss-crossing America and Europe in every direction and the whole world keenly air-conscious, it is inevitable that many of us are going to take to the skies equipped with motion picture cameras and plenty of film.

Aerial photography looks so easy—merely to set the focus at "infinity," set the stop for "distant subjects in direct sunlight" and proceed to shoot. Yet, if you proceed on this simple basis, the chances are ten to one that your resulting pictures will be lifeless "flops."

First of all, use panchromatic film. There are few days when the air is completely free from atmospheric haze if, indeed, it ever is, so, second, use a color filter. Third, do not under any circumstances guess at the exposure; *use an exposure meter*. When you are photographing from an airplane you have entered a highly specialized field of photography and are dealing with exposure factors of which you know very little. So, I repeat, use an exposure meter before every shot you make from the air.

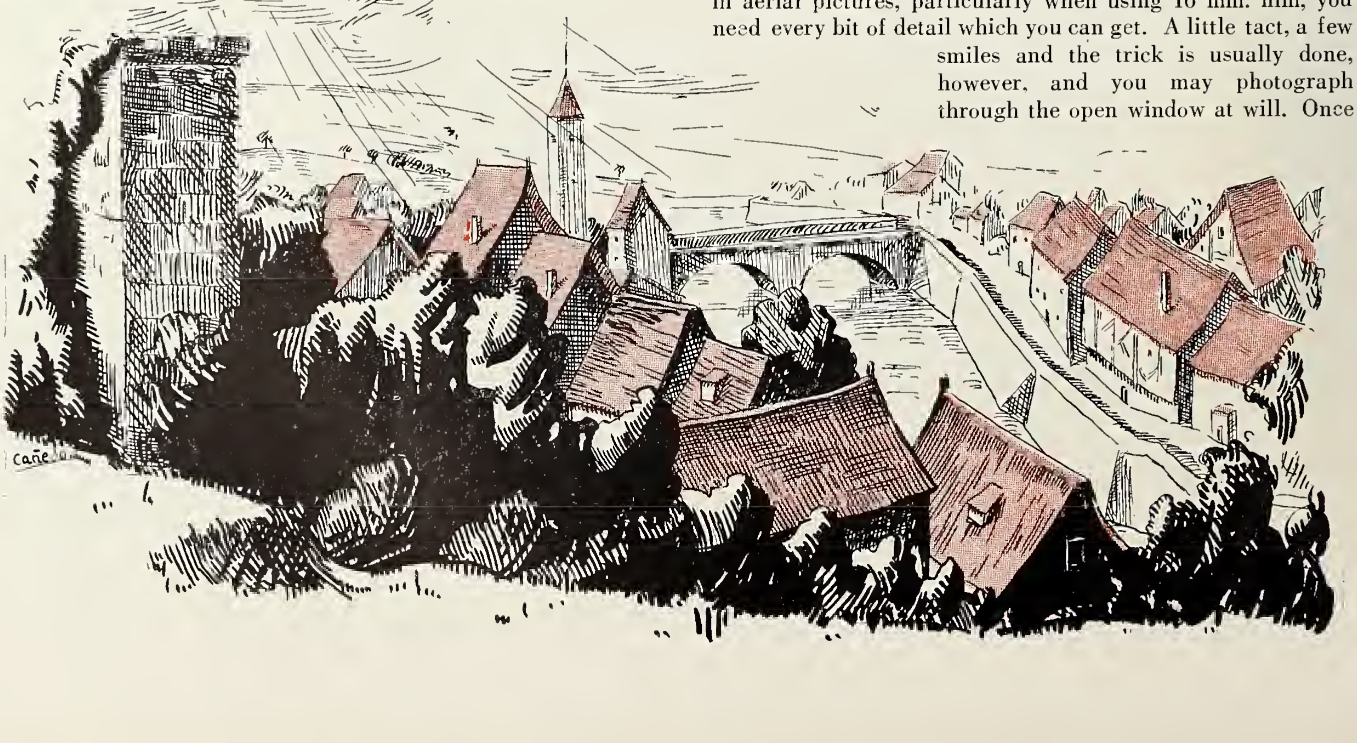
Since the majority of aerial pictures will be made at a lens aperture of *f*:11 or *f*:16, an *f*:3.5 or *f*:6.5 lens will give all the speed you require. Besides, the use of the slower lens will produce better definition and you will avoid all possibility of lens-flare which is sometimes found in high-speed lenses when used at small apertures.

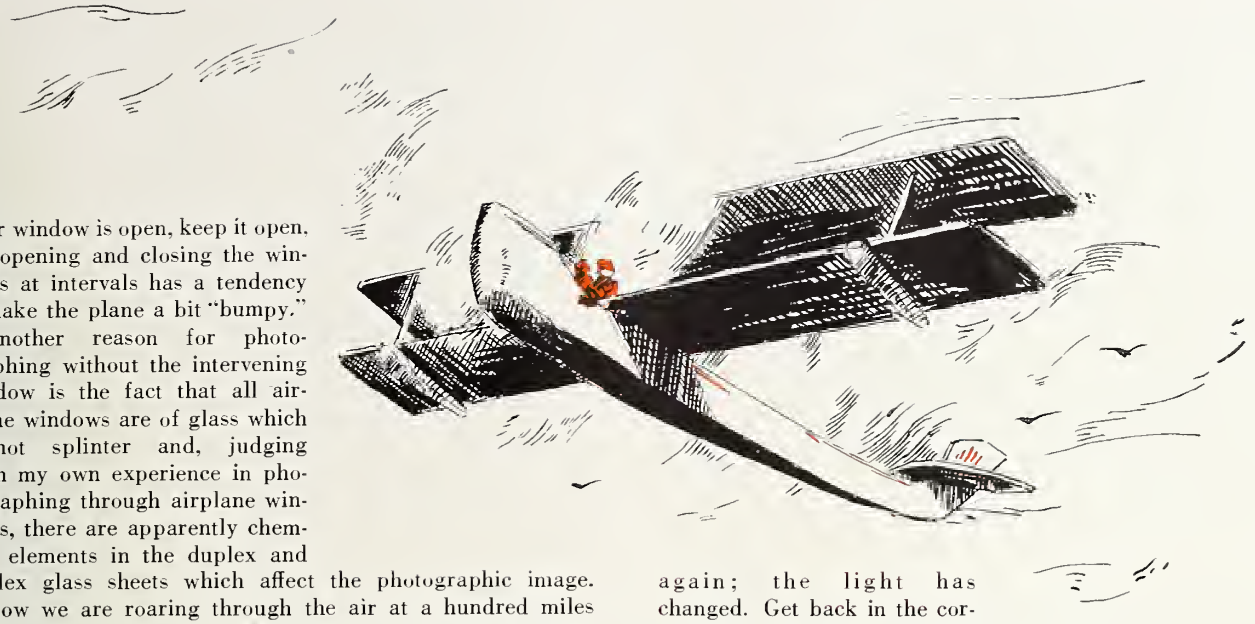
Now your camera is loaded and you arrive at the flying field. Suppose we take the field at Berlin as our example. The boy takes your luggage, you present your ticket and pass out into the enclosure. The first thing you will see is a huge board, very like an ordinary railway station board, which gives the time of arrival and departure of planes. Photograph the board, perhaps having the boy with your luggage walk through the picture while you are making it. Then locate your plane on the board—"Berlin-Munich—11:45." Make a closeup and you have a title! You walk to the edge of the field crowded with dozens of planes. Make a slow "panoram." A plane which is to take off for Moscow wheels into position. Photograph it while the passengers climb aboard, while it taxies across the field and finally takes to the air. Your own plane is called. Since, ordinarily, seats are not reserved, be one of the first to get in and select a seat towards the back of the cabin where you will have an open view.

The motors are humming, the cabin door is closed and the airport attendants walk disinterestedly away from the plane. Point your camera at the wheel of the machine while you are bumping across the field. Suddenly, with a roar, the pilot lets her go. Start your camera, keeping the wheel in one corner of the finder while the plane rises in the air. The wheel, still turning as you leave the ground, makes an interesting picture. As the plane rises higher, your field of view will be enlarged and gradually you are roaring over the roofs of the city. You will experience some difficulty in holding the camera steady, due to a certain swaying always present at the takeoff, but this very fact gives you an interesting picture, for the person watching your film when it is projected has the impression and some of the excitement of taking off himself.

Now you are flying higher and higher and, as you look down, the landscape has a seeming lack of luminosity. Surely *f*:8 would be the proper stop to use, but fix the exposure meter to your eye and you'll probably find that it should be *f*:16!

Here we come to another problem. The windows of all cabin planes can be opened but, when they are open, there is a rush of cold air and the amplified sound of the motors becomes objectionable to other passengers. The amateur movie enthusiast must, therefore, use all the "personal charm" he possesses, since photographing through the windows, while possible, cuts down definition appreciably and in aerial pictures, particularly when using 16 mm. film, you need every bit of detail which you can get. A little tact, a few smiles and the trick is usually done, however, and you may photograph through the open window at will. Once





your window is open, keep it open, for opening and closing the windows at intervals has a tendency to make the plane a bit "bumpy."

Another reason for photographing without the intervening window is the fact that all airplane windows are of glass which cannot splinter and, judging from my own experience in photographing through airplane windows, there are apparently chemical elements in the duplex and triplex glass sheets which affect the photographic image.

Now we are roaring through the air at a hundred miles an hour. The fields are slipping away beneath like huge irregular checker-boards and a forest appears as a dark shadow on the landscape. We glance at the altimeter and find that it registers 4,000 feet, too high for photographing. Well, let's take some pictures inside the plane. Since the space is small, suppose we make a silhouette of one of the passengers with his eyes focused on the earth beneath. Also a closeup of the altimeter, with its continually changing indicator, and a brief shot of the multitude of dials in the cockpit—all highly interesting to your audience when you return home.

We are flying lower. A village is appearing in the distance. Quick, use your exposure meter! Center the village in your finder and press the lever. Keep the village in the center of the finder, turning the camera as you fly over. Make sure that your lens clears the window frame. And here is an important thing to know about photographing from the air. Unless you are flying very high, you cannot point the camera down and let the landscape slip past—you must focus upon some central feature and follow it with your lens. Apparently you are flying somewhat lazily through the air, but if you will put your finger tip against the window frame and follow it with your eye along the landscape you will realize the terrific land speed you are making. Too, the lens of the motion picture camera has a comparatively narrow angle in comparison with the eye.

One of the most interesting shots you can get is the shadow of your plane as it rushes over the landscape. In a picture of this type you need not take the precaution mentioned in the preceding paragraph since the shadow of your plane is, photographically, stationary.

We are flying lower and lower and the earth rushes beneath us. There is going to be a storm and we are beneath the rapidly moving clouds. Now we are very low and about to rush over a picturesque village. Use the exposure meter again; the light has changed. Get back in the corner of the window frame and point your camera as nearly parallel with the side of the plane as you can without actually putting the camera out of the window where the force of the wind might blow it from your hands and would, at any rate, make reasonably steady pictures impossible. Be sure your lens clears the side of the plane, although it often adds to the interest if one corner of the wing appears at the top of the picture. Your color filter will show the cloud details so use the proportion of two-thirds sky and one-third land, and start the camera. This is the only possible way to make pictures while flying exceptionally low unless you center your camera on a group of objects and keep it there. The rule for photographing rapidly moving objects on land also holds in the air.

The signal flashes, "Landing—fasten your belts."

Again hold your camera so that the wheel is in one corner of the finder, press the lever and let the camera run. The landscape will whiz past, tilt sideways and do various stunts until suddenly the wheels touch the grass and you bound across the field to a stop. Dizzy pictures photographically, perhaps, but very exciting ones. When you climb from the plane, wait a few seconds with your camera centered on the cockpit and get a picture of the pilot as he leaves the machine.

We have traveled four hundred miles and have exposed barely fifty feet of film. That is enough. It is a fact that the landscape from the air over the regular passenger air routes offers very little variety photographically. The beautiful aerial pictures which you have seen in theatres were made in planes especially engaged for the purpose and you cannot hope to get such pictures easily. You must "pad" your flying pictures by some such variety of shots as I have outlined if you are to have an appreciable length of film.

There are few pictures so interesting as airplane movies, but, unless a few fundamental precautions are taken, much film can be wasted. Concerning this, the writer knows!

Things I Was Ashamed To Ask

BY ROY W. WINTON

THIS is the first of a series of talks that I hope will help a lot of intelligent but non-technical movie makers. It must be prefaced by a bit of personal explanation. My work with the Amateur Cinema League is executive and not technical and what I know about the "how to do it" of amateur movie making I have gained from discussions with the League's consultants and with those League members who are expert technicians and, of course, from actual camera work. I have brought to my personal experiments something like the average intelligence of the average business man. Some of these trials have turned out well and others indifferently. I know some of the "dub" questions I had to ask and I want to try to pass on some of the rough-and-ready information I have dug out.

I first tried a still camera in 1917. It belonged to a friend and he always did what he called "setting it" for me when I took a picture. All I had to do was to accustom my eye to seeing, in what he termed "the finder," the picture I hoped to get. If I looked carefully I got a picture that did not cut off heads and legs. In 1925 I had to use a camera in business. With it came a book of instructions. I read it from cover to cover. It contained as simple a discussion as could be written of things called "f numbers" and the reasons for them. It was logical and while I read it I could understand it—that is, I could follow **it.**

But I knew, with that complete certainty that we all have about our mental reactions to work, that I should never make that information really my own. It would always be something alien. When I took my camera out, I forgot all about the f numbers and everything else and merely experimented with it and tried to remember my experiments. There was a pointer that read "25" and "50," according to the way you jiggled it. I knew which number got what kind of pictures but I never knew why, because my mind was occupied with a lot of other things.

When I went to work for the Amateur Cinema League, I felt that the amateurs I met knew so much more than I ever could that my best refuge was silence. I dreaded a technically-minded visitor. Then I began to find that a lot of first-rate business men belonged to the League and that they were just as much in the dark about the technical end of movie making as myself. I also found that they were very much ashamed to be in the dark and that they felt their ignorance was a sort of reflection upon their general intelligence. They hated to ask questions and to be thought a "dub." Occasionally we could have a comfortable time together by omitting phrases like "exposure," "focus," "fast lens" and the like and by just talking about "moving the gadget to 11."

I am pretty sure that there are a lot more amateurs who want good pictures and who could get them if they could get into the trick of it without having to change their lingo into that of the instruction books. Most MOVIE MAKERS *readers are probably way beyond us and most* MOVIE MAKERS *articles are beyond us because* MOVIE MAKERS *must follow the greatest demand. But I have reserved a little space for a few months for a little swapping of shame-faced "dub" information. I wish that other "dubs" would drop me a line now and then, a question or a suggestion.*

I FIRST saw a movie camera in 1926 and had never seen a professional or newsreel camera close-hand before. I had never read of why they do what. I was a complete blank so far as any information about them was concerned. I had taken the movies as a natural phenomenon that sometimes entertained and sometimes bored.

The first camera I examined was a 16 mm. amateur machine and a dealer "demonstrated" it to me. It was a beautiful demonstration of how much the dealer knew and he knew so much about it that I was ashamed to ask "dumb" questions. Here are the things that I wanted to ask then and here are the answers that I have since learned to give to them.

What makes a motion picture? It is a series of still pictures taken very rapidly, one after the other. You make movies on a roll of picture film, just like you make stills, but you have a longer film, a narrower film, a smaller picture on the film and more pictures to the film. Instead of winding a new blank into place between each picture, the machinery in the camera does this for you. This machinery works so fast that you can take *sixteen* of those pictures to a second.

Why don't the pictures run together if you take them so fast? Because the camera has a "shutter" that darkens it while one taken picture is moved on and a blank length of film is moved up to get the next picture. This shutter and the machinery that moves the film are geared together.

What do we actually see later on the screen? A lot of still pictures of various stages of a particular motion or set of motions but each succeeding the other on the screen so fast that we see only the pictures and not the changes. This looks to our eyes like continuous motion, because the changes in position from one picture to another are so slight.

Why don't the pictures on the screen blur? Because the projector also has a "shutter" like the camera and the picture shifting is done in darkness.

Just what happens in this camera when a movie is taken? A full roll of film is stuck on a "spindle." You take the loose end—which is just "leader" paper so that you can thread it through the machinery without using up valuable film—and catch it in the teeth of the upper "sprocket." Then you leave a "loop" of film. Then you thread it in the "gate." Then you catch it in the lower sprocket. Then you stick it in the "take-up reel" just as you do in still picture taking. Then the machinery does the rest.

All right, but what is the function of these gadgets that I fuss with before the machinery gets busy? The two spindles are simple enough. One lets the film unwind and the other winds it up. The sprocket gets the film ready to go past the lens with the right speed so that the film can be shifted when the shutter has darkened the lens. In some cameras you find one sprocket and in others two. You leave loops so that the pulling mechanism has a slack length of film to engage. The gate, by spring tension, holds the film steady behind the lens while a picture is being taken.

Now, what happens inside when the machinery takes up the job? The power comes from a spring mechanism, just as it does on a clock. You have to wind up that spring about five times in a hundred feet of picture making; that is, five times to each hundred-foot reel. When you apply the power, the lower spindle revolves and winds the film, the sprockets keep the film moving at a regular speed and the "claw" gets into action.

Wait a minute, you haven't said anything about the claw. Now what——? The claw reaches up just in front of the gate and grabs down the proper length of film for a picture, hooking its fingers into the holes in the film. It does this grabbing just while the shutter, located still further in front of the gate, cuts off the light from the film. Then the claw lets loose and the moving film stops for the fractional part of a second while the picture is taken. Then the claw makes another grab and so on.

All right. Now what and where is this shutter thing? It is a thin, circular plate of metal with part of it gone. Looks like a broken cookie. It revolves like a wheel and the part of it that is still there shuts off light through the lens, and the part of it that is gone lets that light in. It is behind the lens and in front of the film.

What of all this machinery is geared together, or timed together, anyway? The governor (inside the works which you can't see) by which spring-power is controlled, the sprockets, take-up spindle, the claw and the shutter. The gate is stationary.

Is this all the moving machinery? Yes, that's the whole works.

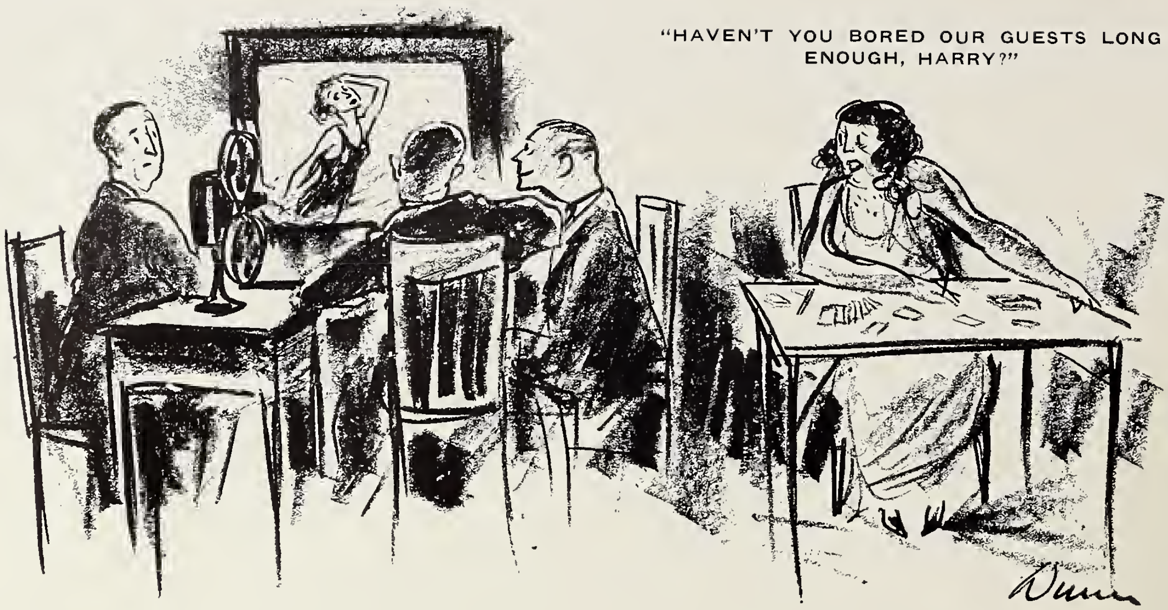
You don't get me yet. I know, now, that this is all the machinery that the spring-drive works. But aren't there some gadgets that I have to move or to "set," as you call it? Oh, yes. There are other movable parts to the camera but they stay put when you put 'em and the machinery doesn't affect them. If you want a full list of them here it is. I spoke of the spring that you must wind. Then you must set up your "finder," if it is exposed and not built-in. You must set your "diaphragm," or the light-regulating gadget in the lens. In some cases you must focus your lens. You must "press the button."

I want to know all about all of these, but, first, tell me what the lens does, and the film. If your eye didn't have a lens you would see nothing except a blur of light. The lens in your eye gathers reflections from the world around you and recreates a picture of it, on a small scale, on your eye's retina. You can go as much or as little into the study of light as you please and can find out a lot about lenses. But that is the why of them. The lens in the camera does exactly the same thing. The film corresponds to the retina of your eye. The retina gets a picture that it telegraphs to your brain. The "sensitized" motion picture film records a picture that, after "developing and printing," it passes on to your projector to put on the screen.

What is sensitized motion picture film? It is a long ribbon of celluloid—to put it roughly—on which is coated what is called an "emulsion," that is, a surface made by painting the celluloid on one side with a composition of silver nitrate. The emulsion is affected by light and dark objects in the "image" which the lens throws, on a small scale, upon the film. When the film has all been run past the open lens it has to be "developed" and "printed," after which it will, through the medium of the projector lens, give back to us, on the screen, the same picture that it caught from the camera. "Developing" means, to summarize, getting the film image ready to be printed. "Printing" means making another film from the original that went through the camera, if the finished film that you project is to be a "positive print," or it means changing the film that went through the camera as a "negative" into a "positive" by the "reversal process."

Well, I can see some of that and can get a general idea of it, anyway. Now about the gadgets that I move or "set"? You wind the spring to give you power. If the two parts of the finder are outside the camera, you will find the part in which you see the picture at the front end and that part you look through at the back end. It is the same principle as a gun-sight. Sometimes they lie down, for safety's sake, and you must lift them up to look through the eye-piece and to see what is in the finder. With the "built-in" finder you have only to look into the eye-piece. You set the "diaphragm." Remember that the emulsion is affected by the light and that it retains the image it sees of light and dark objects of which it "takes" a photograph. But these objects are, of course, more visible to the human eye in a bright light than they are in a dull one. In a bright light we squint our eyes to see better. In a dull light we open them wider. So with the camera. In a bright light we make the squint with the diaphragm. This diaphragm you can readily see by looking in the lens. You can open and close it and can see just how it makes the squint. Since the eye and the eyelids both obey the orders of our brain, we don't need a diaphragm or an instruction book to tell us how much to squint. But emulsion and diaphragm have not yet been geared together. (Incidentally, there is hope that some day this will be done by some kind of photoelectric cell.) So your brain has to give orders to the diaphragm—the eyelids—since it can't control the emulsion. Therefore, you set the diaphragm at "bright," "average," "dull" or at one of a greater variety of "stops," as they are called, indicated by numbers that average from "f:16," for the brightest, to "f:3.5" for the dullest. You can depend on your personal judgment of these "stops," if you want to take the chance, but you will do much better if you use an "exposure meter," which makes the judgment for you. Next comes "focus" of your lens. You may have a camera with a "universal focus" lens, in which case you can't focus it and this problem is eliminated. If you have such a lens be sure not to get the subject of your picture nearer than seven feet or so from the camera, else it will be blurred. If your lens it not "universal focus" then you will want to remember that, when you suddenly put a lead pencil in front of your eyes, while you are looking at something across the room, it will be blurred until your eye adjusts itself. You can try this and actually feel the eye adjusting to the new condition. Your camera lens cannot get rounder or flatter, like the one in your eye, so your camera has another "setting" mechanism to move the lens nearer to or further from the film. Here is no chance for personal judgment, as with the

(Continued on Page 300)



"HAVEN'T YOU BORED OUR GUESTS LONG ENOUGH, HARRY?"

Film Flam

BY LOUIS M. BAILEY

Universal, Too!

A RECENT publicity release headline read, "Universal Pictures secure talking rights *For Husbands Only*."

One of those movie miracles?

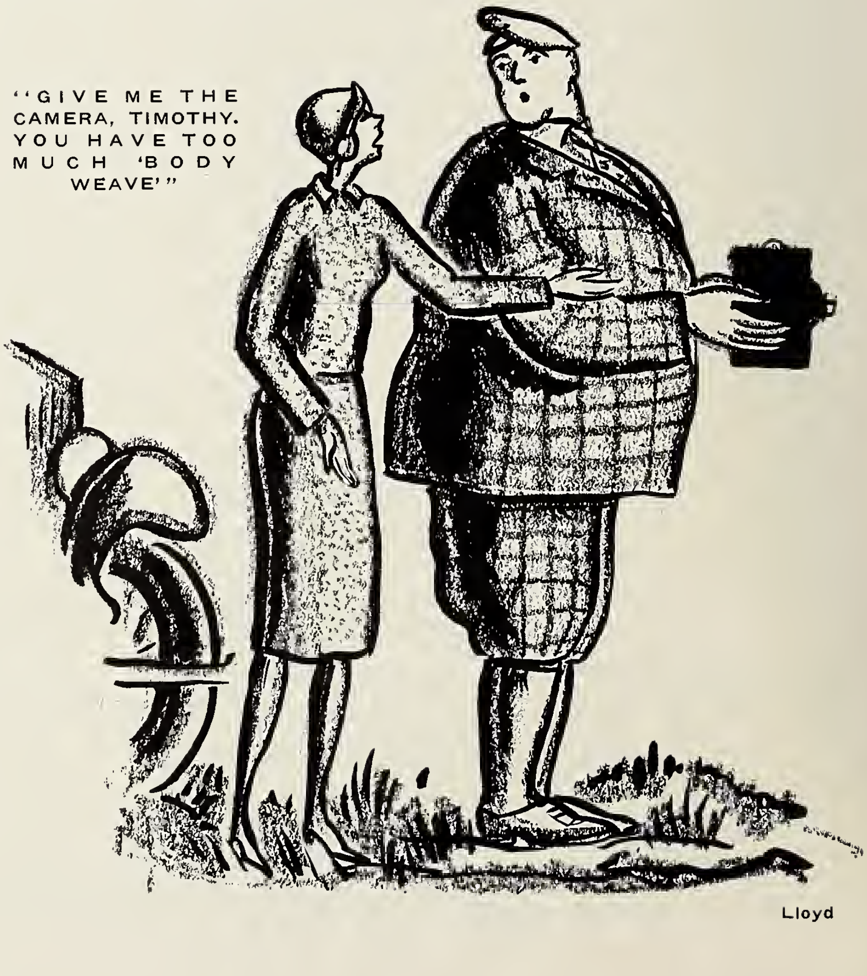
Eureka!

THE peculiar commercial motion picture theatres of the world were discussed of late in *The Film Weekly*, a British publication, but we found none among those described which could hold a candle (safe with non-flam amateur film) to some of the home projection arrangements we have seen. Take Reggie Sterling's bathroom, for instance, if you'd have it for a gift! It has been converted into an underseas cinema. A silver screen has been set into the front of a huge goldfish aquarium which fills the wall at the foot of the tub. When bathing, Reggie switches off all the lights except a dim one in the aquarium, turns on a continuous projector loaded with *Crystal Champions* and disports joyously among the fish, human and otherwise—that is, in so far as the tub will permit.

Then there is Mrs. Markel Markham's cine-cabriolet. Mrs. Markham loves beautiful scenery but the billboard advertisers have left none to enjoy on the roads which lead to her country seat. Therefore, she motors to and from the city with the shades of the car drawn and provides her own scenery, in full color, of course, with a 16mm projector which she has tinted to match the mauve upholstery.

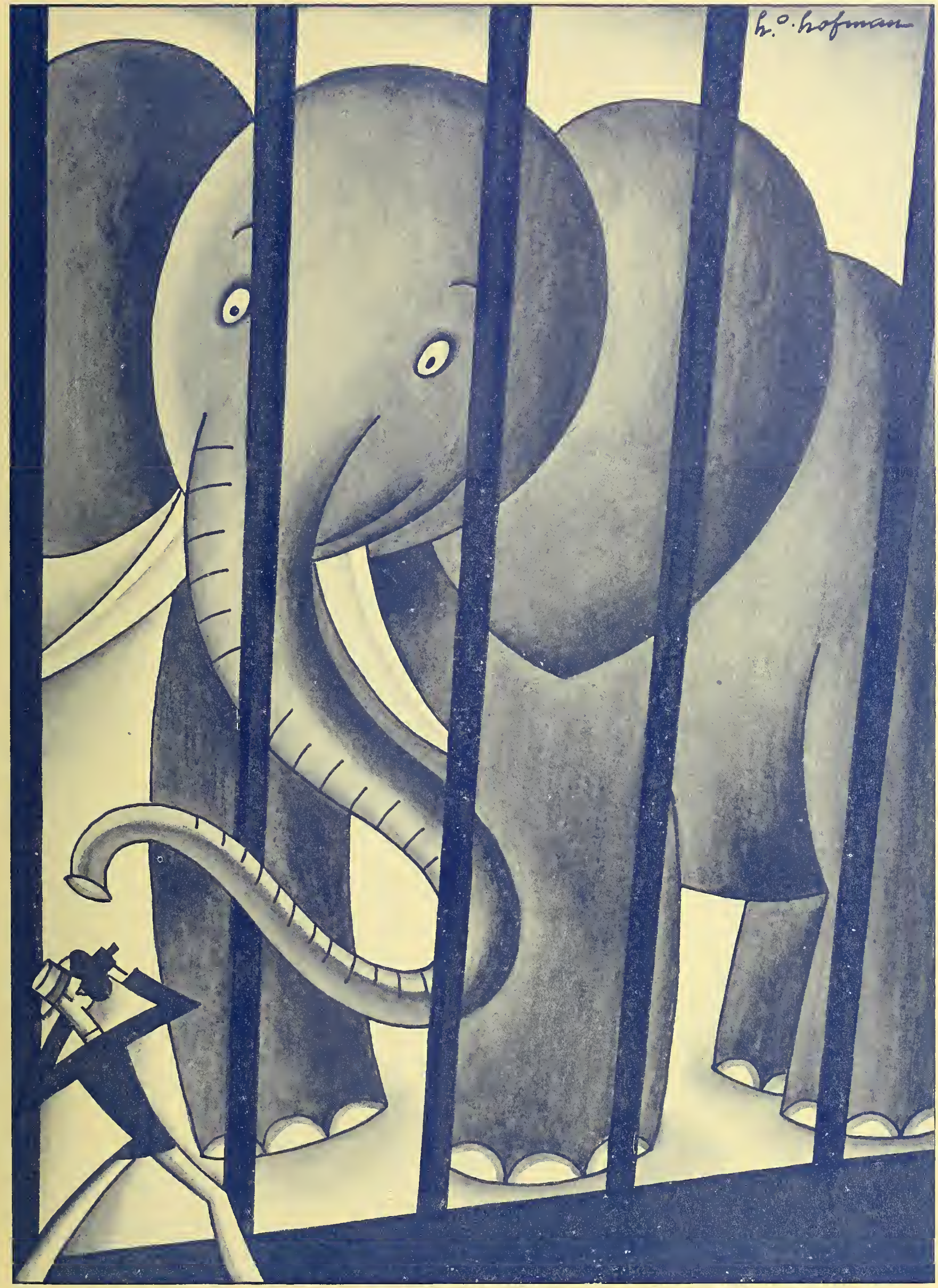
And then, to be sure, there is dear old Lumley Spate's cine-somnia. On going to bed he turns on a 400-foot reel of sheep jumping over a fence. Expecting to be sound asleep long before the woolly procession ends, he has the projector rigged so that it shuts itself off when the film is finished. But this clever visualization program (Lumley is an advertising man) must be admitted to completely fail in its purpose. He is so proud of the shut-off device that he battles sleep to the bitter end just to watch the machine turn itself off. Then he is so excited it really works again that he can't get to sleep.

This list of amateur theatres, which make the strangest commercial theatres seem conventional indeed, might be multiplied indefinitely. But let it suffice to say that, "when there is crazier projection amateurs will project it."

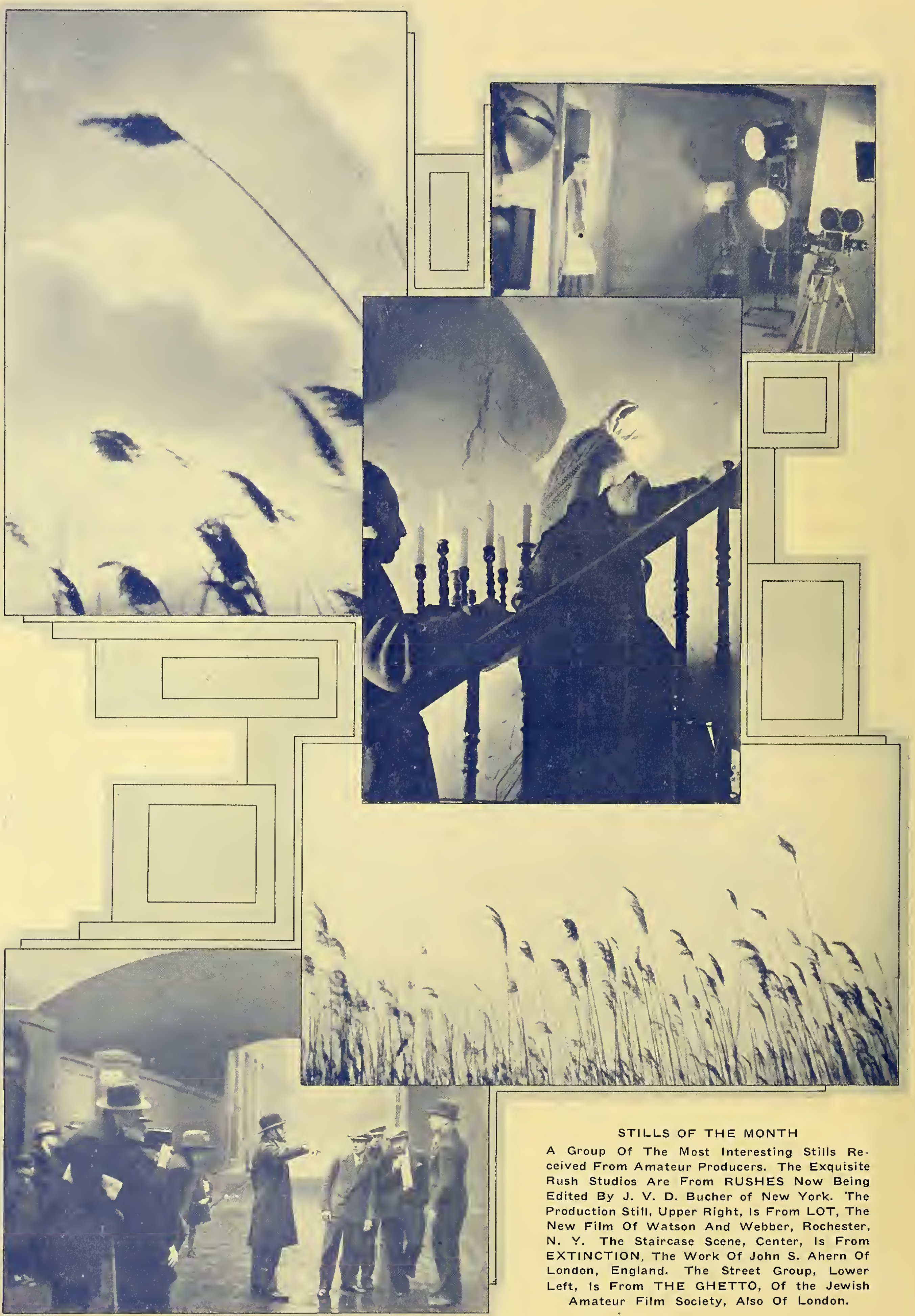


"GIVE ME THE CAMERA, TIMOTHY. YOU HAVE TOO MUCH 'BODY WEAVE'"

Lloyd



"Making Little Ones Out Of Big Ones"



STILLS OF THE MONTH

A Group Of The Most Interesting Stills Received From Amateur Producers. The Exquisite Rush Studios Are From RUSHES Now Being Edited By J. V. D. Bucher of New York. The Production Still, Upper Right, Is From LOT, The New Film Of Watson And Webber, Rochester, N. Y. The Staircase Scene, Center, Is From EXTINCTION, The Work Of John S. Ahern Of London, England. The Street Group, Lower Left, Is From THE GHETTO, Of the Jewish Amateur Film Society, Also Of London.

Amateur Clubs

BY ARTHUR L. GALE

THE NEWS OF GROUP FILMING

Club Formation

ANY one desiring to form an amateur motion picture club, either an association of amateur cameramen, meeting to hear talks on movie making technique and to compare films, or as an amateur producing unit to make film stories and photoplays, is urged to write to the Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Aid in forming any type of amateur movie club is entirely free of charge and will be gladly given to anyone asking for it. Program and production advice are also offered and forming an amateur movie club brings the privileges of the Club Film Library, which includes outstanding amateur films of all types.

Finishing Third Film

AFTER fifteen months of active existence, the Amateur Cinema Society of Port Arthur, Ontario, Canada, has two productions to its credit and has almost completed a third, *The Fatal Flower*, to run between 1600 and 2000 feet, 16 mm. The initial production, *A Race for Ties*, the first amateur photoplay to be produced in Canada, has been screened in a number of Ontario cities.

Sleep Inn Beauty, a comedy adapted by M. Dorothea Mitchell, was the second production of this active unit. Mae Flatt and Wally McComber played the leading roles. The cast also included F. Duncan Roberts and Frank Toole. Extras and small part players numbered sixty-five.

The current production, *The Fatal Flower*, was scenarized by Harold Harcourt who is directing it. Fred G. Cooper is cameraman and Margaret Arthur, Harold Gross, Frank Toole, Wally McComber, Herb Elliott, Duncan Roberts, Chris Dunbar, Matt Kavanaugh and Mrs. J. Toole are in the cast. Since the club has largely added to its equipment and greatly profited by its earlier production experience, it is expected that the last production will be even smoother than the earlier ones.

In Sierras

IN Fresno, Calif., the Sierra Cinema League has been recently organized for the production of amateur photoplays. W. R. Jolly is president; Dr. J. A. Johnson, vice-president; R. C. Denny, secretary; B. H. Casebolt, treasurer. *River Ghosts*, a scenario to run about 1200 feet, 16 mm., is under consideration as the first production.

Markard Plans

PLANS have been made by Markard Pictures, Brooklyn, N. Y., for the production of a melodrama to run about 1200 feet, 16 mm. The story, written by Harry Lopez, will present ample opportunity for cinematic effects and unusual lighting treatment. Mr. Lopez will direct and Frank Packard will photograph the picture, Morgan Mayo playing the leading role. The success of *Narrow Paths* and *Nothing to Declare*, earlier productions of this group, guarantees an interesting picture.

A "Montrealer"

AT the last meeting of the Amateur Cinema Club of Montreal, Canada, P. V. Hobbes, secretary of the club, gave a talk on exposure problems, briefly outlining the various controlling conditions. Winter scenics, filmed by E. E. Powter, and travel films taken by W. Ward Smith, were projected. It was decided that a film record of Montreal would be prepared by members of the club, in the manner of *Chicago*. The continuity theme will be decided at the next meeting. Montreal offers a splendid opportunity for this idea and, undoubtedly, another exceptionally fine city film will soon be added to the Club Film Library. *Chicago* is to be screened at a special meeting this month.

Realism

A NEW YORK CITY group, working under the name of Grant Circle Pictures, has begun the production of a melodrama, *The Breaks of the Game*, written by George A. Ward. An all-male cast of fourteen will enact the story which is expected to run about 1200 feet, 16 mm.

This group has succeeded in carrying out to an unusual extent the suggestion that amateur movie actors be cast in roles based upon their previous experience in real life. A police captain is played by an actual retired captain of the New York Police, while the role of a taxicab driver is being filled by a recruit from the ranks of the motor-car drivers and the radio announcer in the picture was formerly a chief station announcer. A bank official is actually connected with a bank which is being used in the picture and the part of a bank employee is interpreted by an actual bank employee. There is one crook in the picture—but this character is played by a former newspaper reporter.

Shadows by "Shadows"

A MURDER mystery, *Shadows of Circumstances*, has been put into production recently by the Shadows Studios of Minneapolis, Minn. It is expected that the picture, under the direction of Horace Morse, will be completed in June. Others on the production staff are Bobby Jellison, assistant director; Fred Holzapfel, continuity writer; Judson Anderson, electrician; Wilbur Nelson, cameraman; George Taylor, assistant cameraman; Richard Catlin, assistant editor; Faith Sherman, properties; Eleanor Gould, script clerk; Kendrick Wilson, makeup; Burton Crocker, laboratory director; Donald Hosford, publicity.

Leads in the current production are Margaret Doyle, Owen King, William Routledge, Dorothy Quinlen, Kendrick Wilson and Frank Kammerlohr. Norman Terwilliger is president of the organization; Mr. Holzapfel, vice-president; Miss Sherman, secretary; Mary Blymyer, treasurer.

Shadow Studios has one of the longest continuous histories of all the amateur photoplay producing units. It is now in its fourth year and is working on its fifth feature-length picture. Numerous short subjects, newsreels and scenics make up, with these features, a total of 30,000 feet, 16 mm.

Animations

THE last meeting of the Chicago Cinema Club featured *How to Make Animated Drawings* by Carl Carlson and a demonstration of silhouette lighting by Frank T. Farrell, Stanley E. Butler and Vernon S. Smith. Members brought cameras to the demonstration and photographed action scenes arranged by the committee.

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Postcards And Pictures

BY EPES W. SARGENT

A Travel Film Formula Which Bans The Bromides

IN the next few weeks several thousands of almost brand new movie cameras are going to make the trip to Europe with a rather large number of almost brand new owners. Other thousands are going to be lugged to various points between here and Honolulu.

Probably a lot of these cinematographers will return with several hundred to a thousand feet of weak imitation of a newsreel. Others will bring back what virtually are stills with the people moving around. For a couple of dollars they can get much better pictures on postcards. Still another group will go with the fixed determination to come back with a story. They are going to write a scenario, but they may lose a lot of great shots if they stick to the scenario.

Even at that they will have something more interesting than the *My Trip to Europe* type but they will find the written scenario a ball and chain on the ankle of artistic endeavor. They all will be wrong. Here is what experience has shown to be the right idea. *Travel with the idea of weaving the shots into a continuity and shoot with that end in view. Then figure out your story.* Besides the obvious freedom of this method, it is the easiest step in the campaign to make your reels more interesting to future audiences.

ASK FOR A HOTEL WHERE THEY HAVE DECENT SERVICE AND THEN FILM THE ACTION.

This may sound a great deal like putting the cart before the horse and possibly not being able to find a horse. But, if you are willing to shoot more film than you actually need, you will have the makings of a really interesting reel or two. You'll achieve something your neighbors and friends will want to see instead of try to avoid.

Suppose you go to Paris. If you are newsreel-minded you will come back with footage of the Eiffel Tower, the Seine, the Opera, Notre Dame and similar shots—things which have been photographed and shown and shown and shown. The mere fact that you took them yourself is not going to make them any more interesting to other people. Shoot that stuff, if you must, but do not inflict it on your friends. They may be polite and tell you it is very interesting, but they will merely be bluffing courteously.

Get the little things and people will want to come again and bring their friends. Have someone in the party start an argument with a taxi driver, an excitable one. Plenty of action there! But don't just shoot it, dramatize it. Stand back and get a distant shot. Come in and get a closeup of the driver just as your friend goads him to a fresh outflow of language. Make a closeup of the dial of the taximeter. If you can persuade an officer to help untangle things, you get more action.

When you edit, run a subtitle, *Taxi men are the same the world over.* Start with the long shot. Come in for a closer shot for a moment, go into a closeup, cut in a couple of seconds of the meter, back to the closeup and, then, back to a long shot for the finish.

Instead of one scene you have a complete sequence that will be more interesting. Shoot one of the sidewalk tables at some well-known cafe, with a closeup of a pile of saucers which indicates the number of drinks. Someone in the party wants a saucer for a souvenir and puts it in his coat or her handbag. The waiter sees the action. Another comic-tragedy.

There are hundreds of bits which can be worked into similar little stories if you just stop to think.

Don't let the idea that you are "writing a play" scare you stiff. You are not. You are merely making intelligent shots. Think each one out by itself and then knit them together when you get back home.

Don't stop to figure whether this or that will "go into the story"; think of your shooting. Then, weave the best of the shots into a story some time next winter when you have plenty of leisure. All you have to think about now is what you are shooting, remembering that, no matter what you shoot, a mixture of distant, middle and close shots takes no more footage than one straight shot and invariably makes a more interesting picture.

Keep your mind on the picture, the story will keep until another day. If you never write the continuity, you will, at least, have good shots that others have not made stale through reiteration.

Between now and snowfall, approximately 15,000 feet of 16 mm. stock are going to be exposed on people playing shuffleboard on the decks of Atlantic liners. And, unless you do something about it, none of them will show one of the wooden discs caroming into the pet corn of a testy onlooker. Reduce the bromidic footage to 14,985 by shooting your fifteen feet with some idea of a story rather than a scene. Even if you do not use it in your continuity, it will prove more interesting as a straight shot. If you keep this fact in mind and do not worry about just how you can work it into the final story, you'll come back home with something worth while.

Work your friends into your scenes. You spot a grisette—if there still are grisettes. Instead of merely pot-shotting her, get one of the party to ask her how he can get to the Place de l'Opera. You will get an action picture instead of just a girl walking along the street. Tell the picturesque newsboy you want the *Chicago American* instead of merely buying one of his papers. Underpay the flower girl. Ask the carriage opener at one of the famous hotels if he knows of some stopping place where they have decent service.

If you go to the local zoo and find the polar bear asleep, you might toss pebbles to wake him into action. Instead, toss conversational pebbles, but pick promising bears. Let uncounted hundreds shoot the tomb of the Unknown Soldier while you bring back the interesting little things you do not find on postcards—either kind.

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The Clinic

BY RUSSELL C. HOLSLAG

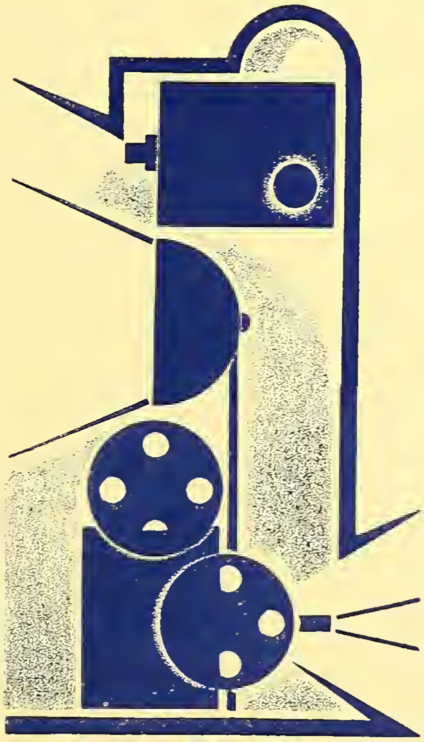
Filming In The Rain

SPRING showers need not necessarily confine the amateur to a disconsolate cessation of his filming activities. The rainy holiday in spring should inspire him to don his galoshes and raincoat, seize his umbrella and sally forth to catch some cinematic records of this most interesting phase of early season filming. It is seldom that the spring skies are permanently darkened: usually the clouds move rapidly and the sun is always somewhere thinly concealed and ready to break through. This condition is fortunate for the amateur who has the *f*:3.5 for, indeed, a fast lens is only necessary when the skies are darker and more permanently overcast. Such conditions, however, usually produce a picture lacking in contrast; the more desirable effects are to be had on days of alternate cloud, shower and sunshine—weather so common to the temperate climate in spring. On such days, lens apertures of *f*:3.5 and *f*:4.5 will be entirely suitable, but an exposure meter should make the final decision. There are excellent opportunities for picture-making before, during and just after a sudden shower, either in city or country, but, on wet days, special precautions should be taken to protect the camera and particularly its lens. In fact, the umbrella mentioned above was recommended more for the camera than for the operator. If possible, take along an interested friend to hold the umbrella above the camera while you shoot. Of course, if you have a tripod, you may manipulate both umbrella and camera but many a good picture, during bad weather filming, has to be captured at a moment's notice, and help here is most valuable. As to subject matter, there is usually sufficient, both in novelty and effect. Clouds and sunshine just before a spring shower are apt to be particularly fine. There is always an opportunity for scudding clouds through a silhouette of trees. Use stop *f*: 11 or *f*:16 if the picture includes mostly sky. Do not hesitate to try for a good sky effect, even if you have left your filters at home. A small diaphragm opening will do the trick. Do not, of course, include an image of the sun in your picture or the result will only be halation. In the city, sometimes you can dispense with the protective paraphernalia and film from an open window. Have you ever observed how a smoothly paved street will glisten in the wet? It seems to take on an actual polish; a fine camera subject. Too, there will be plenty of action for your camera to record; there is very little loitering on a rainy day. If you are stationed a story or two above the street, you will be able to get the novel effect produced by the smooth, glistening tops of the cars and by the raised umbrellas which form interesting patterns as they scatter or bump and crowd together at intersections. The average city street on a rainy day needs a fast lens, however. Stops *f*:2.8 to *f*:3.5, and sometimes faster, are demanded. Traffic jams are usually prevalent, with even an argument or two for the telephoto lens to pick out if there is light enough. Should you be so lucky as to have your camera ready for action at the approach of a sudden shower, you can record a number of highly interesting shots, since people scurrying for cover provide plenty of action of the most unstudied variety. Cut these scenes in with shots of the tall buildings silhouetted against the clouds and you will have a film that is thoroughly authentic in its atmosphere. There are two main points to be kept in mind when making films in "weather." The first is to keep the lens and camera case well protected: the second is to be prepared to seize the right picture instantly when the opportunity comes.

Ink On Celluloid

IT IS often desirable to record such data as the identifying title, date and similar notes on your film leader. If the film is roughened to a matte surface, these marks may be made with a soft pencil and some film has been returned from the processing stations recently with matte leaders attached. India ink may be used to write or print on film but this material has a tendency to flake off when dry, even when used on a matte surface. A most effective method for marking leader strips, however, is recommended by J. V. D. Bucher, well known as a maker of amateur photoplays. He states that he treats the surface of the celluloid to take ink, first, by applying ordinary film cement liberally over the desired area of the film and, then, by rubbing with a piece of cloth so as to roughen the surface slightly before the cement dries. Another satisfactory method is to mix a drop of cement with three or four drops of ink and then use this mixture with an ordinary pen. The pen point must, of course, be kept clean.

Mr. Bucher has also evolved an interesting scheme to aid in perfecting projection. He writes, "The amateur desiring to give the best possible impression often unconsciously annoys the audience by making it watch the efforts of the operator to focus the picture sharply during the first scene. Of course, the real solution of this problem is to provide every film with the Amateur Cinema League leader for preliminary focusing, but, lacking this, the amateur may provide a means by shooting a title of his own design showing the word FOCUS, his initials, a cross or a circle of distinctive shape. A fade-out is desirable. In making such a title, it is advisable to use lots of light so the lens may be stopped down to give sharp definition.



(Continued on page 312)

Educational Films

BY LOUIS M. BAILEY

Their Uses In School, Medical, Industrial, Welfare, Art And Civic Fields.

Farm Vocationals

PRODUCING films as part of vocational training instruction, Warren E. Crabtree, Director Vocational Education, Silverton, Oregon, High School, finds his amateur equipment an indispensable aid as a stimulative and teaching medium. For the past two years, Mr. Crabtree has recorded educational activities of high school boys in shop work, on field trips and in their project practice work involving crop raising and live stock care.

These films are said to stimulate the students to achieve a high degree of perfection for only the most proficient students are shown in the films. Too, the pictures summarize and give a well-rounded picture of the interrelationship between various phases of field work which extended over a period of time, clarifying and presenting this matter for review. Shown at various social and educational gatherings, these films also inform the general public of the vocational work being done and thus serve as excellent promotional and publicity matter.

A recently completed film, *Smith Hughes Agriculture As Taught In The Silverton, Oregon, High School*, 400 feet, 16mm., is so designed as to appeal both to the student and the public, demonstrating methods of teaching and activities covered by vocational agriculture methods. Its use as a teaching and publicity medium has been highly successful and, in this regard, it may well serve as an example to other schools of the value of student motion picture productions.

Kodacolor Medical

A HIGHLY successful rendering on color film of the condition and treatment of a patient who had undergone severe burns is reported by H. H. Baker, M. D., Rochester, N. Y. Removal of the scars and skin grafting were recorded and Dr. Baker reports lifelike fidelity in color rendition and complete success in filming.

High School Films

MOTION pictures of the New Britain, Connecticut, school system, taken by League member A. G. Hawker under the direction of League member W. C. French, principal of the New Britain Central Junior High School, were shown for the Department of Superintendents at the National Educational Association, which convened February 27th in Atlantic City.

These pictures, in five 400-foot reels, were taken while the children were under actual study conditions. Scenes of the various class rooms, illustrating the courses of study, scenes of civic and social conditions and of health and safety programs were included.

The films have also been shown to New Britain civic organizations and other interested bodies as well as to school assemblies. Raymond Rechenberg, a student at the Central Junior High School, operates the school projection equipment.

Such films are of increasing importance in presenting to various organizations the many aspects of modern school systems. They serve to demonstrate experimental or model facets of school facilities or activities for simulation by other schools; they are often instrumental in raising school appropriations and they are valuable as school records.

Optical Research

STUDY to determine whether any disturbances of sight are provoked by watching a brilliantly lighted screen in absolute darkness is being conducted by the League of Nations under the supervision of its visual education department, according to a report from the National Society for the Prevention of Blindness, New York City. Leading scientific authorities throughout the world are being consulted. The widespread use of motion pictures and their increased introduction into schools for educational purposes has prompted the investigation.

Child Welfare Film

SHOWING the work of the Nursery School Section of the Washington Child Research Center, a three reel, 16mm. film has been made. The physical facilities of a child study center, the types and uses of apparatus, the routine of the pre-school child, the technique of teaching, the regime for a full day, the type of physical and psychological studies, some typical research studies and other facets of interest at the Center are included. The film is especially designed for use in teaching students and instructors, for class work, for parent-education groups and for illustrating lectures to the public.

Communications concerning this film, which is available on a purchase or rental basis, should be addressed to Miss Maurine Mulliner, in care of the Washington Child Research Center, 1825 Columbia Road, Washington, D. C.

Columbia Medicals

THE first of a series of twenty-five medical talking films, which are to be produced by the College of Physicians and Surgeons of Columbia University for purposes of instruction in medical schools, was shown recently in New York City.

The picture demonstrates the procedure of Dr. C. R. Murray, assistant professor of surgery, in setting a broken ankle. The motion picture record is accompanied with a running discussion by Dr. Murray explaining his technique. X-ray and slow motion sequences, introduced into the film, make it particularly complete.

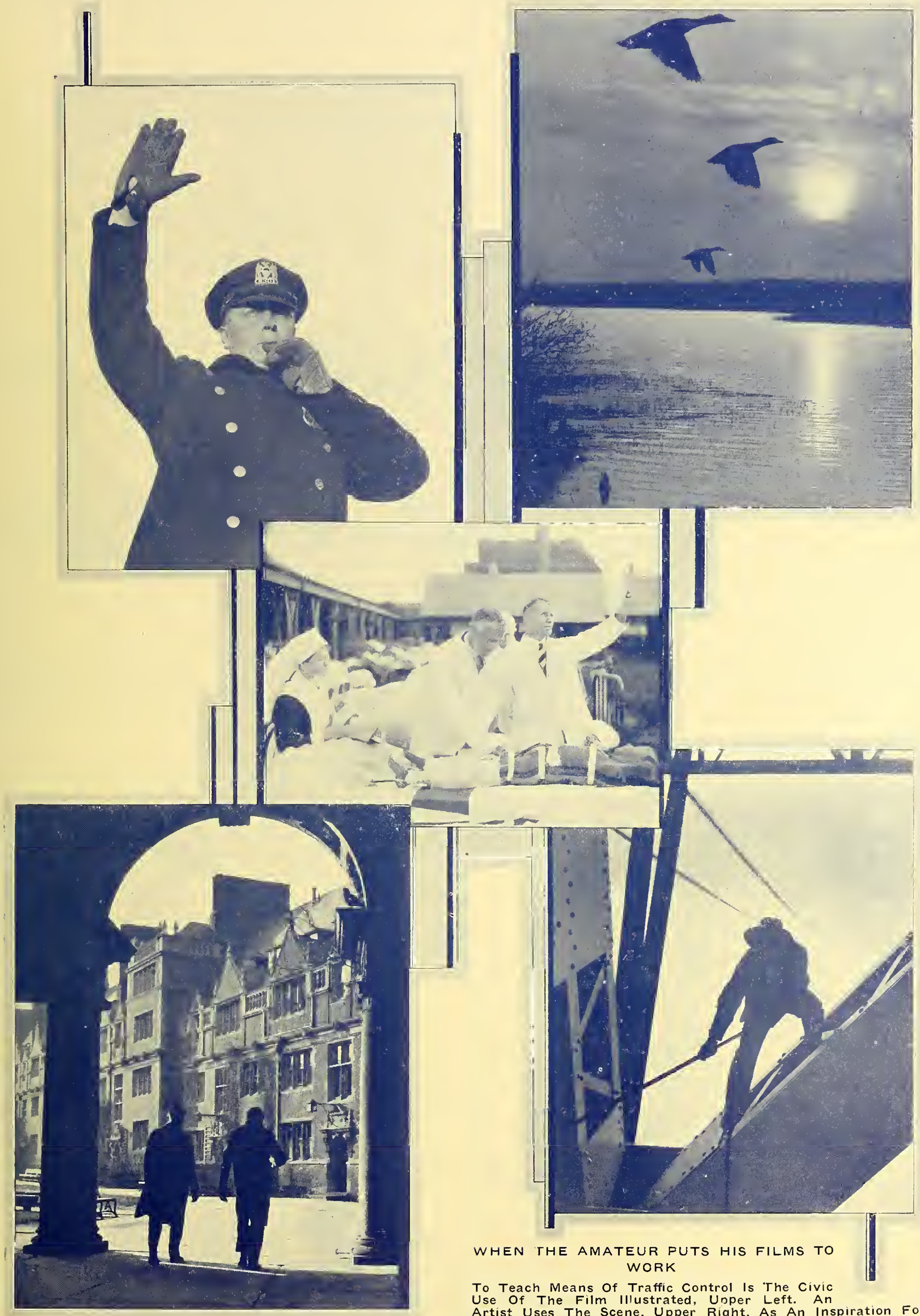
Commenting on the film, Dr. Murray said: "It isn't always possible to show medical students the actual setting of fractures because fractures happen accidentally and at unexpected times. This talking picture, the first to show the manipulation of a fracture that did not require an operation, will overcome the difficulty."

The library, according to Dr. Murray, will represent many medical and surgical branches, including maternity and neurotic cases. He further explained that the series of films will cost $25,000, to be raised by popular subscription. A circulating library to make the films generally available to medical schools is contemplated so that students everywhere may profit by observation of expert surgical technique as practiced at Columbia University.

Master Farmers Filmed

TO demonstrate model farming and social activities in connection with the Master Farmer project, several 16mm. reels, to be used in demonstration and promotion work, have been filmed by Glenn Buck, associate editor

(Continued on page 321)



WHEN THE AMATEUR PUTS HIS FILMS TO WORK

To Teach Means Of Traffic Control Is The Civic Use Of The Film Illustrated, Upper Left. An Artist Uses The Scene, Upper Right, As An Inspiration For His Etchings. A Film To Promote Social Welfare In The Field Of Public Health Is Subject Of The Center Scene. To Interest Prospective Students In Attending A Certain University Is The Educational Purpose Of The Film Illustrated, Lower Left. A Scene From A 16 mm. Architectural Film Record Of Bridge Construction Is Shown, Lower Right.

Concurrently with special arrangements for daily Kodacolor exhibitions by Ciné-Kodak dealers everywhere during May, June, and July, as described on the back cover of this issue, we are glad to announce

REDUCTION

The back cover of this issue tells you about the special Kodacolor exhibitions now being held by Ciné-Kodak dealers everywhere.

as well as the introductio

n the price of

KODACOLOR *Film*

, The prices now in effect are: Kodacolor Film,
-foot roll, $4.75 (former price, $6); Kodacolor
ilm, 100-foot roll, $9 . . . These low prices are
ossible only because the mounting popularity
Kodacolor has increased production and, ac-
ordingly, cut costs. The saving is passed along
you in this way . . . See Kodacolor—home
ovies in full color—for yourself, on the screen.

ASTMAN KODAK CO., ROCHESTER, N. Y.

this film in 100-foot rolls

Concurrently with special arrangements for daily Kodacolor exhibitions by Ciné-Kodak dealers everywhere during May, June, and July, as described on the back cover of this issue, we are glad to announce

REDUCTION *in the price of* **KODACOLOR** *Film*

The back cover of this issue tells you about the special Kodacolor exhibitions now being held by Ciné-Kodak dealers everywhere.

The prices now in effect are: Kodacolor Film, 50-foot roll, $4.75 (former price, $6); Kodacolor Film, 100-foot roll, $9 . . . These low prices are possible only because the mounting popularity of Kodacolor has increased production and, accordingly, cut costs. The saving is passed along to you in this way . . . See Kodacolor—home movies in full color—for yourself, on the screen.

EASTMAN KODAK CO., ROCHESTER, N. Y.

as well as the introduction of this film in 100-foot rolls

COMPLETE LIBRARIES OF PATHÉGRAMS NOW IN ALL BIG CITIES

! !

FOR the greater convenience of 16mm. fans, Pathé is happy to announce that complete libraries of Pathégrams subjects are now operating in most large cities. Film service may be obtained from any authorized Pathé 16mm. Rental Library distributor in the United States or Canada. This means that the wealth of fine film fare from Pathé is now completely at your service... comedies, dramas, westerns, travels, Pathégram Reviews, animal life, sports, cartoons and educational subjects; and such stellar attractions as "Our Gang", William Boyd, Allan Hale, Bessie Love, Harry Langdon, Billie Bevan, Will Rogers and scores of others! A few of the many library distributors are listed below.

SOME LIBRARY DISTRIBUTORS

UNITED STATES

Avendish Films, Inc.	56 West 45th St., New York City
W. C. Cullen	12 Maiden Lane, New York City
Gillette Camera Stores	117 Park Ave., New York City
Rab Sons	1373 Sixth Ave., New York City
Manhattan Film Library	3723 - 18th Ave., Brooklyn, N. Y.
Home Movie Studios	20th and Chestnut Sts., Philadelphia, Pa.
Iver-Johnsan Sporting Goods Co.	155 Washington St., Boston, Mass.
Starkweather & Williams	47 Exchange Place, Providence, R. I.
Buffalo Photo Material Co.	41 Niagara St., Buffalo, N. Y.
Edward A. Hahn	111 Columbia St., Utica, N. Y.
J. C. Reiss	10 Hill St., Newark, N. J.
Butlers, Inc.	415 Market St., Wilmington, Del.
Elbert H. York	424 Clay Ave., Scranton, Pa.
Cahen's, Inc.	1117 - 11th St., Altoona, Pa.
The Fair	State and Adams Sts., Chicago, Ill.
Escar Motion Picture Service, Inc.	10,008 Carnegie Ave., Cleveland, O

CANADA

Home Films, Ltd.	Keefer Building, Montreal, Can.

PATHÉGRAMS
35 WEST 45TH STREET
NEW YORK CITY

Filmed By Universal

The Desert Is Cheated Of Its Tiny Victim In Hell's Heroes

Photoplayfare

Reviews For The Cintelligenzia

BY ROY W. WINTON

Hell's Heroes

A NEW manner in Universal productions appears with *Hell's Heroes*, recently given its second New York run by the Little Picture House, whose reputation for excellent photoplayfare remains undiminished. The earlier banalities of Mr. Laemmle's taste are considerably modified, for the better, in this stark tale of the desert.

Hell's Heroes is the type of talkie that most lends itself to cinematic treatment, for it is an out-of-doors film. Its desert moods are unexcelled, in the opinion of this reviewer, who has lived in the desert. What the *Garden of Allah* failed to do, with its elaborate sandstorm, the Laemmle production accomplishes with a minimum of effort. The talking sequences do not clash with the outdoor settings and are, indeed, limited as compared to the average talkie. Thus the film gives us liberal sequences of the eternal desert in silence, scarcely broken by conversational fragments.

This film is drama of a very bleak sort and is, in no sense, a pleasant play. It should appeal to those playgoers who can separate their esthetic reactions from their emotions. It is a tale of very grim regeneration and the somewhat mawkish finish might be entirely plausible. At least, it does not have very much to do with the thing as a whole. The actors are exceptionally able and they display subtleties that are delightful. One cannot avoid a feeling of continual dismay as a very small infant is manhandled with the best of intentions and it is to be hoped that the baby was bred in the open and was used to wind and weather.

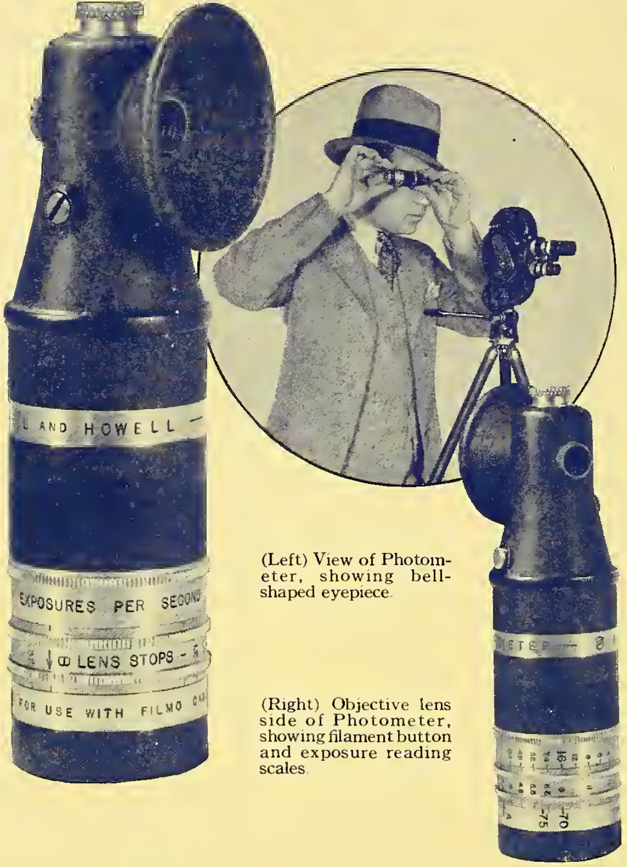
A fine cinematic touch is provided when the camera follows footsteps across the desert and, earlier, gives us flash after flash of the weary progress of the principal characters through the waste land. A chase sequence is handled with superb camera technique.

Hell's Heroes is recommended for the cintelligenzia because of its superior handling of a dramatic theme that could easily be nothing but bathos if inexpertly presented. It is recommended for the amateur movie maker because of its intelligent camera work and direction. When a talkie combines these two qualities it is worth a visit from every patron of the eighth art.

Announcing the new
B&H PHOTOMETER

"As Simple to Use as Your Flashlight"

Sight Direct—and get accurate, instantaneous exposure readings



(Left) View of Photometer, showing bell-shaped eyepiece.

(Right) Objective lens side of Photometer, showing filament button and exposure reading scales.

AT last! It is here! From the new Bell & Howell Engineering Laboratories comes a revolutionary advance in exposure meter design—the B&H Photometer. No more "murky" movies! No more guessing at exposure or fussing with involved calculations. Poor exposures are banned forever. Just three simple operations; (A) sight on your subject; (B) press a button; (C) turn a dial, and you have instantly available the scientifically accurate exposure reading for your Filmo camera. In brief, the B & H Photometer, based on a simple laboratory method of measuring light intensity, gives you:

1. A direct view of the object to be photographed
2. Instantaneous readings at the turn of a single dial
3. Scientifically accurate exposure
4. Perfect sensitivity to light intensity from as small an area as the human eye
5. For the first time, specific exposure for high lights or shadows or average

Photometer in leather carrying case.

Exposure readings are provided from F1 to F32 for both Filmo 70 and Filmo 75 cameras. Models will later be available for use with still cameras and other types of motion picture cameras.

The scientific accuracy of the Photometer's measurements of light intensity, and the fact that you actually see your object and can expose specifically for light and dark areas of any size, provides you with a fool-proof instrument which guarantees perfect balanced exposure for every kind of light condition. Mark the coupon *now* for literature on the B & H Photometer. Prices:

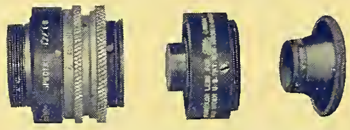
B & H Photometer for Filmo Cameras, complete with extra battery and carrying case, $20, Code CADUL; same without case, $17.50, Code CADUM; case only, $2.50, Code CADUO; extra battery, 10c, Code CADUP.

New B & H Variable Sky Filter for Duplex Holder

The new B & H Variable Sky Filter for Duplex Holder is a glass filter graduated from 4X density to clear, which permits successful photographing of such subjects as clouds and sea in combination with a normally exposed foreground. The Duplex may now be had complete, with the original duplex 2X and 4X slide, and the new Variable Sky Filter at $5.75, Code CAREX; Variable Sky Filter only, $1.25, Code CAREZ. The Duplex holder, with Variable Sky Filter only, $3.75, Code CAROA. Mark coupon.

Other Filmo Filters. A complete range of color filters of densities as high as 6X and in sizes for all lenses is available to the Filmo owner. For filtering out blue and violet rays in cloud and sea scenes these filters add immeasurably to the excellence of the movies you make with Filmo. Prices from $2.50 up. Mark coupon for complete information.

Special Filters for Kodacolor



"Special" F 1.8 lens, Kodacolor Filter, and No. 1 Neutral Density Filter.

Filmo Cameras and Projectors are adaptable under license from Eastman Kodak Co., for use of Kodacolor film. By adding a speed lens and Kodacolor filters to your present Filmo Camera, and a special lens assembly to your Filmo Projector, you can enjoy the matchless pleasure of making and showing movies in full natural colors.

The Kodacolor filter and two special neutral density filters, comprising the equipment used in conjunction with the speed lens, come complete with carrying case, 50′ take-up spool and Kodacolor alignment gauge. Prices include adaptation of filter to your lens where necessary—work to be done at B & H factory. Prices of Kodacolor filters, complete: for T-H.C. 1″ F 1.5, $24.00, Code IDPLM; for T-H.C. "Special" 1″ F 1.8, $22.50, Code IDPLO; for Hugo Meyer 1″ F 1.5, $25.00, Code LEMKC. Models also for old style T-H.C. speed lenses.

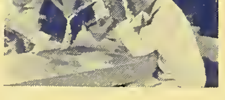
MAY FILMO LIBRARY RELEASES

These May Filmo Releases may be purchased or rented from your dealer.

Making Whoopee. A Tuxedo Comedy with Estelle Bradley. Two-400 ft. reels. $60. Code MUFKR.

Delicious and Refreshing. A rough and tumble comedy with Robert Graves. One-400 ft. reel. $30. Code MUFKS.

The Seven Ages of Fishing. A Grantland Rice Sport Film. One-400 ft. reel. $30. Code MUFKP.



Scene from the Tuxedo Comedy "Making Whoopee", starring Estelle Bradley and Harold Goodwin.

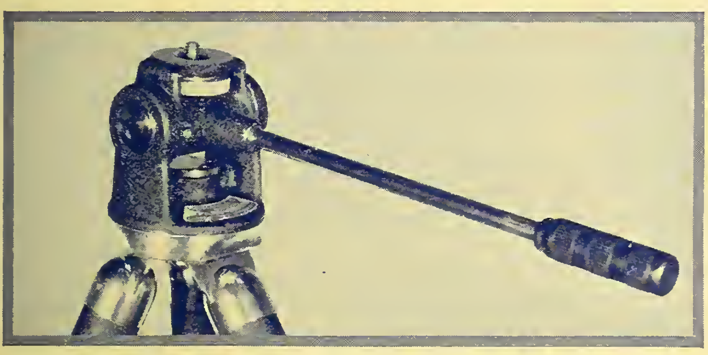
BELL & HOWELL

Bell & Howell Co., Dept. Q, 1843 Larchmont Ave., Chicago

. . . *and the new*

B&H FILMO ALL-METAL TRIPOD

"Steady as the Rock of Gibraltar"



View of tripod-head and guide arm. Note size of tilt bearing and generous bearing surface for pamming. Large knurled screw enables quick attachment of camera to tripod.

View of tripod extended, with tubular leather carrying case shown below. Note sturdy feet and absolute alignment of tripod legs—no sagging or wobbling when extended.

Tripod with legs telescoped and head in tilted position. A twist of the guide arm locks the head in any position desired. Loosen the arm, and the camera automatically stands upright.

STURDY . . . LIGHT . . . COMPACT . . . WITH SELF-COMPENSATING TILT

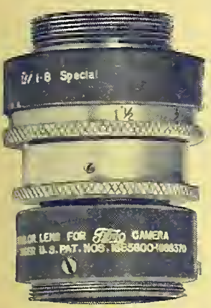
STEADY! The best advice you could follow for making good movies. Eliminating the "jerks," "jumps" and "wavers" common to ordinary movies, especially telephoto shots, the ideal tripod is here at last! With the strength of steel, the lightness of aluminum, and with automatic tilt retard, the B & H all-metal Filmo Tripod makes its bow—another product of the Bell & Howell Engineering Research Laboratories.

The new B & H Tripod is easily the most rigid and steady of its kind. It is built with tubular extension legs and with simple means of locking them into position. The swivel head is an integral part of the legs, fully enclosed and dust and dirt proof. The leg-tips are over-sized and machine-turned, a guarantee against slipping on any surface.

The swivel head has a self-compensating tilt mechanism which prevents the camera from tipping over and falling. A live spring retards the tilt, holding the camera firmly in neutral upright position whenever the guide-arm is unlocked. When in use, the camera is tilted with ease, and when pointed at the object by the aid of the guide-arm is locked in position by a twist of the wrist. The head "pams" with frictionless ease and evenness.

Mark coupon for further information. Prices: B & H all-metal Filmo Tripod complete, $36.00, Code CAMCB; Same, with leather carrying case, $48.50, Code CAMCD; case alone, $12.50, Code CAMCE.

Taylor-Hobson Cooke Speed Lenses

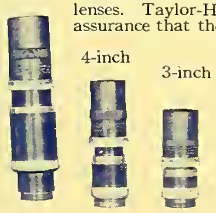


Specially corrected for Kodacolor, the T-H.C. "Special" 1" F 1.8 lens, equipped with Kodacolor filters, gives the most gratifying results in the making of Filmo movies in full natural color. The filters removed, the lens is equally efficient for black and white movies. Price, for Filmo 70 cameras, $60, code IDPKA; for Filmo 75, $60, Code GLIKD.

Faster than the F 1.8 is the T-H.C. 1" F 1.5 lens, which also may be used for Kodacolor with the addition of proper filters. Price, for Filmo 70 cameras, $65, Code IDPLY; for Filmo 75, $63, GLIMF.

NOTE: Specify type of mounting required, as noted in Filmo General Catalog, page 10.

Filmo Telephoto Lenses



"My Filmo can catch the eyelash of a moose a half a mile away," a Filmo enthusiast once declared. Frankly an exaggeration, of course, but indicative of the zest one feels in working with Filmo telephoto lenses. Taylor-Hobson Cooke lenses are standard on Filmo, your assurance that they reach the same high quality for which Filmo is famous. Prices:

*For Filmo 70**	Code	Price
T-H.C. 3-inch F 4 lens	IDPLA	$62.50
T-H.C. 4-inch F 4.5 lens	IDEYD	60.00
T-H.C. 6-inch F 4.5 lens	IDCED	95.00
T-H.C. 6-inch F 5.5 lens	IDFIF	65.00
For Filmo 75	Code	Price
T-H.C. 3-inch F 4 lens	GLIMC	$57.50
T-H.C. 4-inch F 4.5 lens	GLIMD	55.00

*If for Filmo 70-D, deduct $5.00 for omission of objective lenses and viewfinder eyepiece.

Filmo

New York, Hollywood, London (B. & H. Co., Ltd.) *Established 1907*

COUPON

BELL & HOWELL CO.
Dept. Q, 1843 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send me further information on ☐ B & H Photometer ☐ B & H Filmo Tripod ☐ B & H Variable Sky Filter for Duplex Holder ☐ T-H.C. Speed lenses ☐ Kodacolor Attachments ☐ Telephoto lenses ☐ Color Filters.

Name..

Street..

City...*State*...

From
CAMEO KIRBY
Filmed By Fox

Critical Focusing

Technical Reviews To Aid The Amateur

BY ARTHUR L. GALE

Cameo Kirby

Fox

Photography: This picture offers some excellent photography, particularly of mists rising in a swamp sequence. Amateurs can achieve this effect by producing a heavy smoke in a swamp scene. The swamp background will carry the illusion that the smoke is mist. The scene must be taken on a very still day so that the smoke will rise slowly. The best smoke for the purpose is produced by burning old automobile tires.

Other scenes illustrate nice placements of the camera for landscape and river shots.

Case Of Sergeant Grischa

R-K-O

Direction: This presentation abounds in directorial touches, perhaps too many for a single picture, but richly suggestive for the amateur. One treatment is interestingly used to escape showing an execution. As Grischa stands to receive the volley, an officer approaches with a black bandage. The camera moves forward until the black cloth entirely obscures the scene. Then it is dropped past the camera lens and in the next scene Grischa is shown prone on the snow with the bandage over his face.

Earlier, an effective use of a searchlight is made in a prison camp scene. The searchlight sweeps round the camp area from which Grischa is escaping. The camera follows the light and there are several returns to a close shot of the light itself, pointed so the beam shoots above the lens.—*E. W. S.*

New York Nights

United Artists

Cinematics: This film offers an unusually good shot of characters at either end of a dumb waiter shaft in an apartment house, giving interesting suggestions for camera angles. One shot is made through a clock, suggested by the pendulum swinging past the lens.

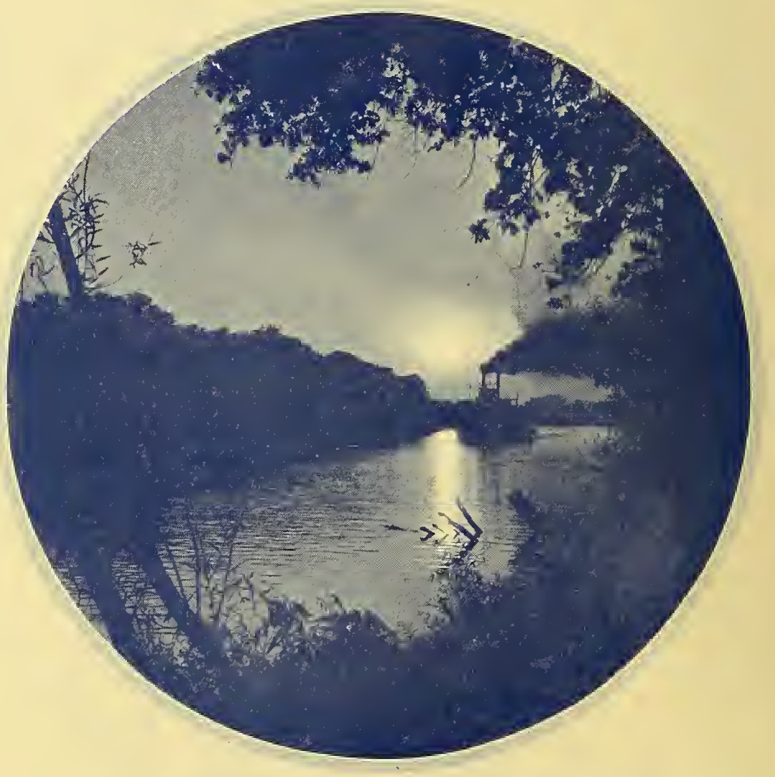
Anna Christie

Metro

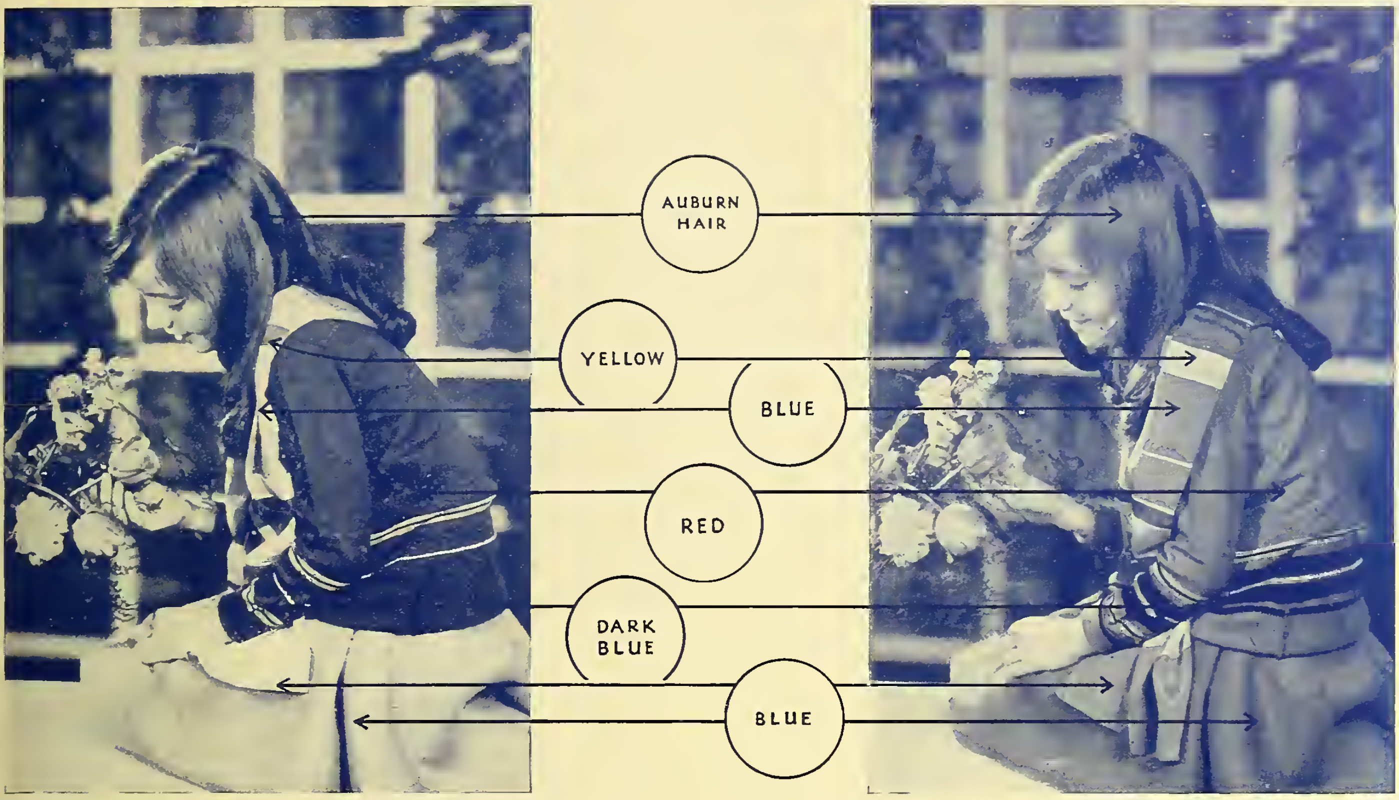
Models: A reproduction of the skyline of New York, as seen from the East River, is cleverly worked into this film. The distant buildings are painted on a backdrop and those in the foreground, if conspicuous, are simulated with models. As the camera is focused on action taking place on a coal barge which is going down the river past this somewhat distant scene, reality is well suggested.

Third Dimension: The conditions in the scene are such as to secure a stereoscopic effect, although the contributing

(Continued on page 307)



DAY AND NIGHT
Two Versions Of The Same Scene Made Consecutively. The Night Study Was Made With A Filter And Diaphragm At Smallest Stop. Note The Resulting Increase In Foreground Sharpness.



This picture was made with regular Ciné-Kodak Film. Compare the color reproduction with that in the picture at the right.

This is a Panchromatic Film picture. Every color is reproduced in its proper black and white value as compared to other colors.

You Get Better Pictures Immediately With this Kind of Film

"PAN" brings out color values never before possible in black and white pictures...

THE pictures above tell the story. Note the difference between them. Instantly, you see the vast superiority of the one on the right...the remarkably faithful reproduction, in black and white tones, of the natural color values. It's the kind of picture you want...the kind Panchromatic Film gives you.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only colors that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values in varying shades of gray, for "Pan" is sensitive to all colors. Not only the violet and blue, but red, green, orange, yellow and all other colors are correctly recorded.

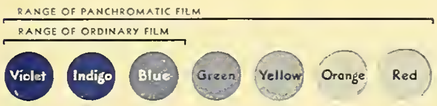
The pictures above clearly illustrate the advantages of Panchromatic Film. In the picture at the left, the girl's sweater and skirt seem to be of sharply contrasting colors—but the "Pan" picture, at the right, shows them in their true color values, just as the eye sees them. The relative color of the scarf, the skirt, the flowers—even the girl's freckles and hair—are more accurately shown by "Pan."

Beauty Heretofore Impossible

Subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures...all are yours with "Pan."

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with "Pan."

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B or BB, *f*.1.9, is priced at $2.50; for the Model B or BB, *f*.3.5, or Model B, *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5, as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

IRON HORSE TRAILS

FOR THOSE WHO TRAVEL BY RAIL THE ART TITLE BACKGROUND ON THE FACING PAGE WILL SERVE ADMIRABLY

Photograph By William M. Rittase.
Titling By Ralph R. Eno.

POSTCARDS AND PICTURES

(Continued from page 286)

Some acquaintance may be able to make a better shot of London's House of Parliament than you can; but, if you shoot a fried fish stand instead, you'll have something he will envy when he sees it.

Of course, if you want, you can work to a more definite plan. You can pick some thread of idea to run through your shots—a testy friend who always feels he is being overcharged and doing something about it; the forgetful wife who leaves her parasol all the way from Southampton Docks to the Cherbourg tender; the inquisitive small son, or anything like that, but do not plan definite action. Take the gifts the gods provide as they are handed out instead of offering to swap what is offered for what you want.

Work with an open mind. Watch for the priceless bits that the others do not notice. Do not follow hard and fast lines. Do not film with the idea of bringing back certain things. Work only with the idea of getting material for a story whenever you shoot, remembering that a variety of shots make a far more interesting collection than a single long shot at any distance.

That is *absolutely* all you have to keep in mind. Get interesting sequences. These will work into an interesting story *afterwards.* Just keep your mind on the shots.

Be willing to sacrifice some film to get enough to edit with. Do not start with the idea that you must get a thousand feet of picture for every thousand feet of film. If you can get twenty feet of perfect picture out of a fifty foot shot, it will be worth the cost of fifty feet. That's the way Hollywood works and it is not as wasteful as it sounds. A one reel professional comedy was recently shown. Although tricky stuff, it was a knockout. As shown, it was just under a thousand feet but it took more than 12,000 feet of film to make. It was so good that they put up the rental price. About eight bookings killed the cost of the extra film. The rest was all velvet.

You do not know, until you see it on the screen, just what pictorial value any particular shot will have. You may bitterly regret, when you get back home, that you made only two instead of five feet of a certain shot. And you cannot go all the way back and get it over again. It is better to be safe than sorry. Measuring your footage to the fraction of a frame is about the poorest form of economy there is.

To the novice, it may appear wasteful to overshoot but it really is a saving in the end. If another ten dollars' worth of film will give you a picture twice as good, it is cheap at the price. You are shooting for picture rather than footage. If you pay ten dollars for footage and ten for picture and get a picture worth more than the twenty, you have not wasted that extra ten which does not appear in the finished product.

Do not shoot recklessly but do not be stingy. There is a happy medium and the broad rule is to shoot about twice what you think you will need and a little more if you are not quite certain.

Keep away from public buildings, parks, monuments, most mountains and parades. If you want to shoot those things for your personal archives, that is all right, but don't inflict the stuff on your friends. Bring back to them things that are pictures and not just animated copies of standard postcards. Then, it is safe to say, we'll all be happy.

"BULLY"

This Alaskan Totem, Which Recalls The Famous Grin Of A Former President, Is One Of The Unique Shots In The Travel Films Of Walter D. Kerst.

AROUND THE WORLD WITH PATHE EDUCATIONAL ON 16 MM.

GEOGRAPHY

6020	Houses of the Arctic and the Tropics—2 reels	$70.00
6030	Boats and Fishermen of the Arctic and the Tropics—1 reel	35.00
6026	A Bit of Life in Java—1 reel	35.00
6059	The Battak of Sumatra—1 reel	35.00
6061	The Malays of Sumatra—1 reel	35.00
6062	The Masai—1 reel	35.00
6035	The Forest People of Central Africa—1 reel	35.00
6036	Wanderers of the Arabian Desert—1 reel	35.00
6037	The Mongols of Central Asia—1 reel	35.00

PHYSICAL GEOGRAPHY

6022	Volcanoes—1 reel	$35.00
6024	Earthquakes—1 reel	35.00
6038	Sculpture of the Land by Rivers—1 reel	35.00
6039	Glaciers—1 reel	35.00
6040	Shore Lines and Shore Development—1 reel	35.00
6041	The Work of Underground Water—1 reel	35.00
6043	The Cycle of Erosion—1 reel	35.00

NATURE STUDY

6028	Br'er Rabbit and his Pals—1 reel	$35.00
6046	Singing and Stinging—1 reel	35.00
6049	Felling Forest Giants—1 reel	35.00
6050	Animal Camouflage—1 reel	35.00
6051	Birds of Prey—1 reel	35.00
6052	Crayfish-Stickleback—1 reel	35.00
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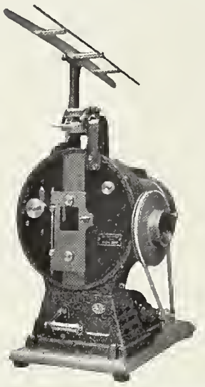

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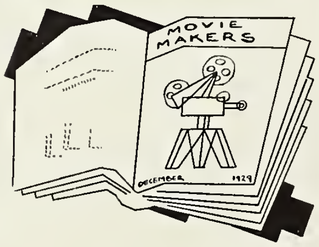

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THINGS I WAS ASHAMED TO ASK

(Continued from page 281)

diaphraghm, because of the complexity of lenses. This distance is figured out for each lens and the lens is "calibrated," that is, there are figures round the lens barrel at the place where it sticks out from the camera. These figures mean actual feet. You "set" the lens to agree with the actual distance of your subject from the camera and it is well to measure that distance, unless you are a pretty expert distance-estimator. For subjects that are more distant than the largest number on the calibrations of your lens, set at the largest. For subjects closer than the smallest calibration, lay off them, for you won't get a decent picture. Finally, you must press the button. This simply releases the motor spring and applies the power. Generally, you can press it in two ways. You can hold your finger on it and release when you have taken the picture or you can press it until it catches and let it run on until you are ready to release it. In the last case, don't forget to shut it off when you have enough "footage." Learn how to operate the button very early in the game.

The next "dub" conference will talk about loading, among other things.

"COLOR IS A-COMING IN"

(Continued from page 275)

a ball of colored yarn. Bring Polly out in the sun and get her as she preens her brilliant tropical plumage or gravely crunches a cracker. Dogs offer unlimited possibilities; witness Mrs. Coolidge's complete Kodacolor film record of the White House airedales. If you are in rustic surroundings, there is the barnyard with its Rhode Island reds and all the rest. In one instance, a fox farm has used color film to record and advertise its beautiful pelts.

Children offer an unfailing source of material to the color photographer. The child does not pose (he should be spanked if he does!) and the excellent animation records of children made possible by the process are the most authentic portraits of them that could possibly be preserved. Such records are without price in later years. There are also so many opportunities to record the bright colors that children love—their clothes, their toys and their surroundings.

There are inanimate objects, too, that may be photographed in color most effectively. Why a motion picture of an inanimate object? Because, although the object has no motion of itself, it may still be imbued with life and color on the screen. An example of this technique might be the photographing of a vase of beautiful flowers. Set up the camera on a tripod and arrange the base on a support so that it can be made to revolve slowly. The changing light and shadow and the relative motion of the nearer and farther stems and fronds will give a fine, quasi-stereoscopic color picture. Use a dead black, non-reflecting background if you can. In a similar manner, many other colorful objects may be recorded. Very happy results are sometimes gained from a little ingenuity used with this method.

Landscapes and long shots we have already discussed. Then, there are gardens—subjects really made to order for color pictures. A number of garden clubs have already made Kodacolor records of their work, as the spring and summer progressed, to show at their fall meetings and to form a basis for discussing plans for the next year. One floriculturist has made a pilgrimage to the tulip fields of Holland and returned with 400 feet of excellent color film. There are more homely and utilitarian gardens, too, that are none the less faithfully loved and tended. Those monstrous, glowing radishes and tomatoes promised us in the seed catalogues, what excellent closeups they would make! They can be shown gracing the table, too, and fulfilling their ultimate purpose.

Travel shots in color—the opportunities are endless. Brilliant costumes, colorful streets and houses, exotic glamor—all these you may bring home on your color film. There are processing stations for Kodacolor now located at strategic tourist points everywhere abroad. To confirm the possibilities of color in travel, one need but inspect the fine monthly color section of the *National Geographic Magazine* which comprises photographs in natural colors taken in the brilliant sunlight of all lands.

There are, besides, the more active sports subjects of summer—swimming, diving, golf, tennis, the races, fishing and all the rest. One of the most striking amateur films of a Florida fishing trip has been made in Kodacolor by George D. Bonbright and a group of his friends. This film shows remarkable views of the party in its brilliant costumes, the blue of the southern sea and the green of the palm-lined shore. Further, this record has proved not only the size but also the beauty of the great fish as well as the battle in catching them. Southern skies and summer, however, are not an absolute *sine qua non* for color films. Sunshine anywhere will provide the picture. Some excellent color motion shots were made last winter at the Albany ice carnival in which the participants wore Swiss costumes. And it is not necessary to go abroad for brilliant costumes, either. There are always parades—the Shriners', the

Mummers' parade in Philadelphia at New Year's, the Mardi Gras at New Orleans—opportunities are everywhere.

And let us not overlook what might be termed the "business application" of the 16 mm. color motion picture. Its capabilities in the commercial field are many. There are few who are not attracted by a brilliantly colored picture and, when that picture is in full motion, the demand on the attention is irresistible. The advantage of the color picture as a compeller of attention has already been utilized for many commercial purposes with added satisfaction both to producer and consumer. Perhaps calling attention to some of these possibilities already realized will serve to indicate the growing use of the process for this purpose.

In decoration of all sorts, interior and exterior, the color process can emphasize both the design and its attendant color harmony. The effect of color surroundings may be illustrated on a small model; shots of this model may alternate with actual full-size shots showing fabric, tapestry designs, wallpaper, rugs and the like. The small-scale model appears in the picture as a full-sized room, especially when shots of the actual furnishings are cut in. In this way, the architect or interior decorator may furnish the client with a graphic reproduction of the ultimate appearance of decorations and furnishings. A prominent architect of New York City has already made definite plans for this kind of color presentation. With a hand-cranked camera and the Kodacolor attachment, such shots are easily made by artificial light, since successful color pictures are secured through proper exposure duration. By cranking the camera at a slow rate of speed, almost any exposure may be had. Using the one-turn-one-picture attachment, animation may be performed. Here is an interesting field, both for amusement and commercial purposes. Thus toy manufacturers may animate their products in color. With the model sets mentioned and slow cranking, the light may be so regulated as to give a counterpart of the natural lighting in the full sized room which the model duplicates. The idea is also applicable to architect's models of building groups which may be so photographed by means of relative motion, as in the case of the vase of flowers previously discussed, as to give them the effect of being viewed from an aeroplane.

In landscape gardening, too, the process enables the artisan to present samples of his work in full motion and color. Who can forget that remarkable book, *Italian Villas And Their Gardens*, by Edith Wharton, memorable because of the tremendously effective color illustrations of Maxfield Parrish? From similar sources the outdoor colorist

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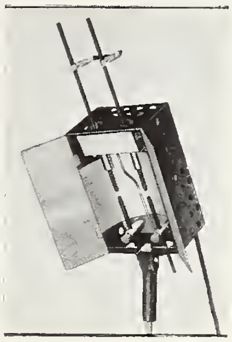

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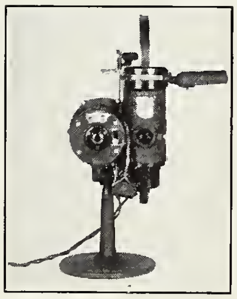

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may draw keen inspiration. Here is a possibility for owners of greenhouses, flower and tree nurseries. Here may be shown the tree or shrub in growth and in its final environment.

The recording of color in fabric and design leads us naturally to costuming. What opportunities there are here for color and action! The subject is almost self-descriptive. Paris hats—gowns—beach pajamas — blazers — mannequin parades—they file before the color camera in endless possibility. One large department store has arranged a set on its roof and all important modelings are recorded by the color camera for many sales purposes. This field is so broad that it could call for a discussion all its own.

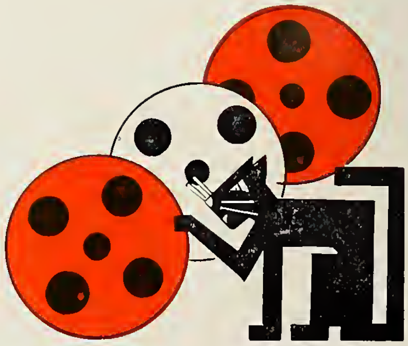
Then there are the studio portraits in color made by artificial light. Yes, these are possible with no tremendous current consumption if the camera is operated at half speed. For the amateur, three 500-watt high-pressure incandescent units or two small twin-arcs will light a closeup at half speed, the camera being about three feet from the subject. When using the incandescent light source, the small ratio diaphragm that comes with each roll of film should be reversed so that the side meant to fall normally over the red band of the filter will fall on the opposite side. This approximately compensates for the preponderance of orange-red in the light given by the tungsten filament. This adjustment is not made when using the white-flame carbon arc. In the studio, more light may be brought to bear upon the subject. A special booklet on studio color portraiture with Kodacolor, it has been announced, may be secured from the Eastman Kodak Company. Certainly, here there is a tremendous extension of the portrait field vouchsafed to the professional photographer.

Color motion photography is invaluable to hospitals and physicians for case records and operative or other instructional filming. The advantage of color, as opposed to black and white, for this work is due to the fact that the various tints and hues that distinguish healthy tissues from diseased, blood from matter, etc., all become dark on black and white film but are brought out distinctly on the color film. It must, of course, be remembered that the process demands much in the way of illumination at normal camera speed. Case histories, closeups of scar and other tissues, pathology and histology studies are all possible, either in daylight or with the motion speeded up through photography at half or slower speed. A recent interesting example of color medical filming was recorded when Harold H. Baker, M.D., a Rochester physician, took successful pictures with Kodacolor of an outstanding case of skin grafting.

There is also the aesthetic field for color possibilities as exemplified, for instance, by natural dancing, eurythmics and the like. The ordinary motion picture has been found most effective for the recording of these dynamic interpretations of rhythm but the coming of color film has added verisimilitude to the record by preserving the brilliant costumes, the flesh tints, the colorful settings and the emphasized notes of color which are part of the moving pattern of the dance. The color process has brought the motion picture one step nearer the "dance of life."

Which brings us again to art and philosophy. What about the color schemes we choose for our pictures? Will there not be danger that our color components violently clash? Ought we to sit at the feet of one of our artist friends and there listen to a didactic dissertation on color? Or shall we consult a Titian Vecelli for portraiture, a Franz Hals for interiors and a Corot for our landscapes? Of course, our general aesthetic sensibilities will doubtless be improved by all these things but the fact remains that the best way to learn to photograph is to make photographs, whether still, in motion or in color. There will be no need to worry over clashing color harmonies when photographing nature. She arranges her own relationship between the green of the grass, the blue of the water and that other blue of the sky. The brilliant colors of autumn—do they clash and repel? The colors of nature are for us to accept.

Then there are the colors of objects we control ourselves. They are another question but most of us have enough taste to reject a garish combination in garments or surroundings. The tendency of a color motion picture is to influence the mind of the beholder to imagine the screen as a window looking out on life rather than as a formal "picture" in the sense that the image is a strict design. In my opinion, therefore, the color cinematographer will do best by subordinating a tendency to formal design to the larger effect gained by holding the mirror up to nature. Nature offers us our subject, color and all. Our control lies in choosing the proper frame for the picture.



New Bulletin

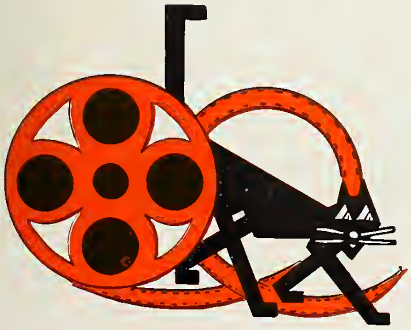
Amateur Film Editing, the fifth bulletin to be issued by the Club and Photoplay Department of the Amateur Cinema League, Inc., is now available free of charge to all League members requesting it. This bulletin, written by Arthur L. Gale with an addendum by Russell C. Holslag, is a direct and complete presentation of amateur movie editing. The discussion of practical procedure begins with the problem of the movie maker who is faced with a complete hodgepodge of scenes and is carried, step by step, to methods whereby the last bit of dramatic interest possible can be given each sequence. Although the handbook largely deals with means of giving films interest and entertainment value through editing, the chapter by Mr. Holslag outlines all of the mechanical operations necessary. This bulletin will be automatically sent to those members who have requested all bulletins and any member may obtain a copy on request.

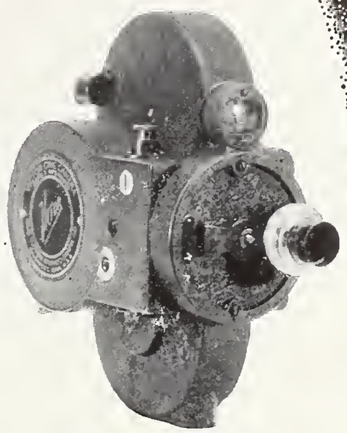
9.5 mm. Judges Named

THE five judges for Pathé's 9.5 mm. general amateur movie contest, which was announced in the last issue of MOVIE MAKERS, have been selected. They will be Miss Elizabeth Perkins, president of the Film Bureau; Terry Ramsaye of the Pathé Audio Review; Hal Morey, chief photographer, New York Central Lines; Russell T. Ervin, Jr., chief cameraman for Grantland Rice *Sportlights* and, as a former amateur, producer of *And How;* Herbert C. McKay, dean of the New York Institute of Photography.

These well-chosen judges, prominent in either amateur or professional motion picture fields, represent all phases of movie making and insure well-considered decisions.

The thirty generous prizes offered have stirred up a great deal of interest among all 9.5 mm. movie makers. This prize list is perhaps the largest ever offered in any amateur movie contest.





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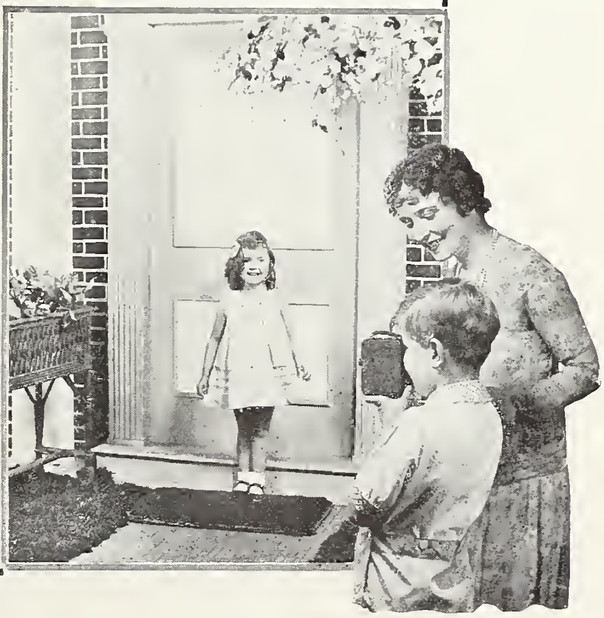

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Your Dealer Will Tell You the Benefits of the Teitel Methods.

THE CHILD AND THE CINE

(Continued from page 277)

without attention to these important factors.

Action directions can be given to a child while the camera is running if he has been previously rehearsed and warned not to look at the person who is speaking. To illustrate, you may want to get a picture of a child sitting in an armchair reading a book by a window. Perhaps you want only a few feet of film but those few feet will double in charm and interest if you will have the child, after reading a moment, look out the window as if seeing a friend, smile, wave, perhaps, and then look back at the book. If you rehearse this extremely simple action once, giving the directions as you rehearse, you can repeat the same directions after the camera starts and be sure of your action and timing in case the child gets confused or forgets. The action will be a hundred per cent more natural and direct in the finished film than if you leave the decision as to what to do to the child or, after explaining the action, run the camera and let the child carry on unrehearsed and undirected.

Don't take chances on the technical matters of exposure and distance. Exposure charts or meters are readily available and, if they are closely followed, it is difficult to go wrong, while a measuring tape takes care of the latter.

And now for the third type of children's pictures in which a carefully worked out plan is followed. These films usually have a story content and are taking the place, to a large extent, of the children's theatricals of a generation ago. Very amusing pictures result if the grown-ups keep hands off and let the children work out their own film stories. The plays will undoubtedly be crude but frequently original and always entertaining. However, this means that the children must have vivid imaginations and organizing ability and these are not always present. Then the grown-ups must lend assistance in the working out of a scenario and the making of the picture.

Here the most frequent difficulty seems to be in finding ideas for the story plot. The best advice I can give is, to paraphrase a famous educator, "watch the children and they will show you what to do." Children are constantly acting out story ideas in their play and very often these ideas are exactly what you want for your plot.

During the popularity of *The Covered Wagon*, the children in our neighborhood contrived a rather good covered wagon of their own with one of their coasters as a foundation. A mother who had been trying to work out a scenario which would include this group of children seized upon the pioneer idea and used the wagon as the most important prop. Gathering sunbonnets, Indian costumes, bows, arrows, etc., with the enthusiastic cooperation of the children, she produced an excellent child melodrama of pioneer days with fights between the whites and Indians, the kidnapping of the heroine by the savages and a standard movie rescue by the hero.

I worked out a scenario along much the same lines, building my plot around our boy's hut and his Indian costumes. The hut, in which a family of pioneers live, is attacked by Indians while the men are chopping trees in the woods. The heroic rescue by one of the mothers, aged nine, of her child, aged three, the suspense as the women hold the hut against the onslaught of the savages while one of the children creeps through the ambush and calls the men, and the big free-for-all fight, in which the enemy is finally routed, all combine to make a film which, to the children, is the acme of dramatic and photographic accomplishment.

Many of the child costumes on the market will give you a story idea for your photoplay. The policeman uniform will tie up with a toy automobile and the plot can involve a little vamp

A YOUNG CAMERAMAN AND A GOOD ONE

Children Love To Make Movies As Well As To Be Filmed. James J. Davis, Jr., Son Of The Secretary Of Labor, Is Operating His Cine-Kodak With His Little Sisters As The Subject in her auto, perhaps with her powder compact and mirror and all the wiles of her elder sister, trying to wheedle the traffic cop out of arresting her.

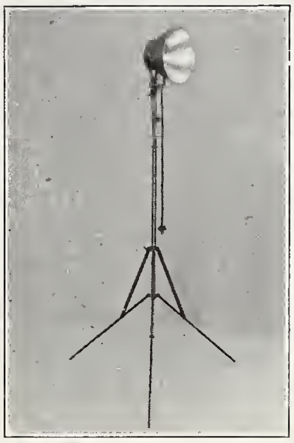
The aviator's uniform can be used in combination with the family dog who finds the hero by his smashed plane, a smashed plane being easier to construct than a real one, and brings help to the wounded hero just in time to save his life. Dogs are easily directed if they are well enough trained to answer a whistle. Work out carefully where you want the dog to go, place the master in the proper place out of camera range and let him call. To illustrate, if you want the dog to try to get into a house, let him know his master is inside the door, shut him out and then have the master call. Frantic efforts on the dog's part to get in will result.

Sometime try making a garden the background for a juvenile Dutch idyl with the children in quaint Holland costumes. The little story, if you use plenty of closeups of faces and flowers, will add immeasurably to the charm of your garden film.

Cowboy costumes and riding outfits call for horses but, when both are available, fine story material is apparent. I once saw an exceptionally good amateur film made by a group of clever children in Florida. They used their horses and the convenient ocean in a melodrama of rum-runners and kidnapping. The realistic fight one little girl put up against five wicked rum-runners was worth the admission price of a *de luxe* feature production.

If you fail to receive plot inspiration from the children themselves and no original idea comes to you, there are always the dramatizations of stories, fairy tales, folk tales and nursery rhymes to fall back on for your basic story ideas. They are sure to be successful, especially if they are kept so simple in production that the children do not lose their spontaneity and enthusiasm. And, after all, a closeup of a bright eyed face peeping out from under the bearskin rug and a near view of sturdy little legs creeping along under the flapping fur will find a more treasured place in your library than that of the most perfect costume wolf.

Last but not least, for these carefully worked out story films as well as for the short studies that will make up the bulk of your library, let me emphasize this point. Do not try to work out a story and then gather costumes, properties and cast to fit it. You will find yourself in endless difficulties and involved in a tiresome amount of work by pursuing this method. Rather, decide what the materials at hand suggest to you in the way of a story and build your picture around them. You will have a better time in its making and a more satisfactory film in the end.



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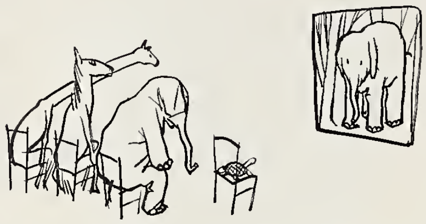
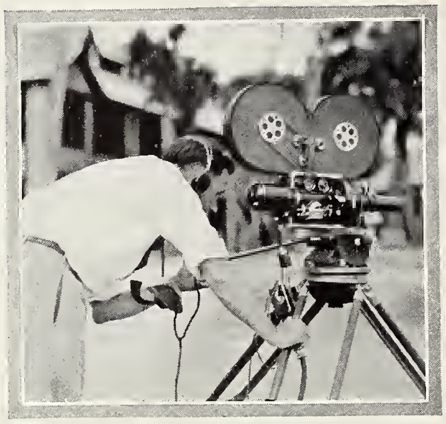
CLOSEUPS

What Amateurs Are Doing



¶A battle between two lions and fifty picked Masai warriors armed with spears was recently filmed in Africa by H. R. H. Prince of Wales. The Prince followed the warriors with his camera as they stalked four lions, two of which were successfully circled. Charging rinoceroses, wild elephants and other specimens of African wild life have been filmed by the Prince on this trip.



SHOOTING A SPORTLIGHT
Russell T. Ervin, Jr., At The Camera.

¶Russell T. Ervin, Jr., League member and producer of *And How*, first prize winning film in *Photoplay Magazine's* first amateur movie contest, has recently been advanced to the position of first cameraman for Grantland Rice Sportlights. Mr. Ervin joined the Grantland Rice production staff about eight months ago.

As first cameraman, he will direct as well as photograph the sport reels and short subjects filmed by this company. Editing will also be in his hands. The fine photography and excellent continuity treatments, as well as the fact that the subject matter is very similar to that taken by movie makers, make the reels produced by this company unusually good standards for amateur comparison. This will be even more the case now that a former amateur is at the production helm.

¶It has long been a frank suspicion here in the office that our readers were holding out on us and on each other with the best bits of their movie making fun. One supposes there must have been hundreds of other cinematic Christmas parties, each as gay in its own way as E. M. Marshall's, but here it is May and we are only now hearing about this hearty Connecticut celebration. With over three dozen of their farmer neighbers crowding through the Marshalls' lovely Colonial farmhouse at Redding Ridge, Charlie Chaplin flashed on the screen in *The Pawn Shop* and *A Knight At The Show*, followed by Mr. Marshall's own reels of local stuff. Then a mysterious Santa, coming down a special chimney, produced 250 presents and a 30-pound cake with a replica of the farmhouse done in frosting on the top. And hours later, with the guests departed and the Marshalls ready for their four-posters, a frozen pipe gave way in the cellar and Santa was seen creeping down the stairs clad in dungarees and clutching a mammoth Stillson. How about a few letters on your filming of the Easter-egg Hunt?

¶An internationally famous vaudeville actor, Jack Norworth, owns one of the finest sets of amateur travelogues in existence. They consist of extensive views of France, England, Belgium, Germany, Holland and sections of this country from coast to coast. Whenever he goes on theatrical tours he takes his camera with him. The films are made and edited by himself and he has supplied the greater part of them with subtitles. One instance of his use of library films resulted in rather an amusing happening. It seems that Mr. Norworth invited a friend of his, Glenn Hunter, to see his travelogues. Mr. Hunter, however, made it quite clear that he had little use for travelogues—that they frankly bored him. Finally, after persuading his friend to see his travelogues, the indomitable vaudevillian went to a library and procured a curiously quaint old film that the actor had done some years back and exhibited it that evening directly before the travelogues. Mr. Hunter had very little to say.

SKY HIGH
Robert Bruce, Famous For His Scenic Films, Unlimbers His Eyemo On A Pacific Mountain Top.

CRITICAL FOCUSING

(Continued from page 296)

factors are reversed in their usual relationship. Such effects are usually obtained by moving the camera slowly past a stationary foreground object with the background stationary. In this instance the camera is fixed in relation to the foreground person, seated on the barge, while the background is a moving cyclorama. *J. B. C.*

Audio Review

PATHE

THEME: A late issue of Pathe's *Audio Review* presents as its theme a comparison of the gaits of numerous famous military companies. The Royal Horse Guards of England, the Pope's Guard, the King's Guard in Italy and noted military units of Germany, Japan and this country are compared with particular reference to the various peculiarities of their strides. This illustrates the wide possibilities of comparison as a continuity theme. The idea is easily applicable by amateurs and is particularly useful in adding interest to foreign travel films.

WE MAKE A HEALTH FILM

(Continued from page 273)

to recalcitrant sequences. Maybe this is not the high art of cinematography which, as Lubitsch tells us, consists in getting everything down correctly on paper and then refusing to be moved by subsequent inspiration. But there is fun to be derived from solving a jigsaw puzzle successfully.

The greatest joy of all is when you see your film screened in some public meeting-place and realize that the audience is appreciating it, for audiences are well disposed to this kind of production. They turn up expecting to see only lantern-slides or, if they have got so far as to anticipate a film, imagine it some prosy, if lucid, travelogue. When they find education served up to them in story form, they appear happy enough to pardon a thousand faults in cinematographic technique.

Moreover, the amateur may feel that he is doing useful work which nobody else could do. I do not merely mean that a love for the job and the spirit which makes light of the most insuperable difficulties are absolutely requisite qualities which the amateur always has to possess if he is to exist at all. Rather, I mean voluntary organizations, like the Central Council for the Care of Cripples which presides over the destinies of our English orthopaedic hospitals, could not afford the thousand-odd pounds or so which a professional unit would demand for making a three-reel propaganda drama. Our amateur film, *Arise And Walk*, cost them just over three hundred pounds.

*Says Cinematographer A
To Cinematographer B,
"Tell me about the way
My films appeal to thee."
Says Cinematographer B
To Cinematographer A,
"'Tis evident to me
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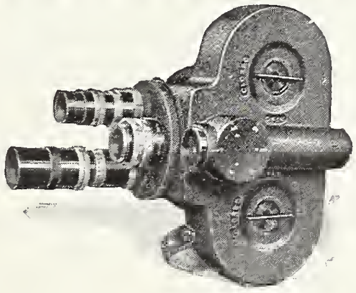

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AMATEUR CLUBS

(Continued from page 285)

Cinematics

WARFARE between swamp rushes and the elements in the struggle for survival is the theme of a film now being edited by J. V. D. Bucher of New York City. Scenes of rushes, their heads weighted with snow, rushes in the wind, rain and mist and rushes blazing in an ever spreading fire are being used to express the idea of the struggle which culminates in the armistice of a sunny spring day. Closeups and medium shots of the rushes driven by the wind and scenes of the mist settling over them offer intensely beautiful cinematic and photographic effects. Much of the film contains the same type of abstract pattern in motion as found in *H_2O*, filmed by Ralph Steiner. For a second time, an amateur movie maker has found hitherto ignored design and beauty in commonplace subjects.

Club Dines

FORTY-EIGHT attended the last annual dinner of the Cleveland Movie Club. Talking movies and cartoons were presented by the courtesy of the Ohio Bell Telephone Company, special equipment being installed in the hotel where the dinner was given. At the annual election, following the program, R. L. McNelly was chosen president; Harry Gill, vice-president; Louis F. Dienst, secretary; Inman Cook, treasurer. A movement has been launched in Cleveland to form a ladies' movie club in connection with the present men's club. Separate meetings on the same dates are planned.

See Lights

THE last meeting of the Hartford Amateur Movie Club, Hartford, Conn., marked another instructive program by this enterprising club. After screening four films, illustrating the various types of lighting, and a discussion of the good and bad features of each, three 500-watt incandescents were set up and a detailed demonstration of the effects of different lighting arrangements was given by A. H. Dockray of the Eastman Kodak Company. The use of reflectors and diffusers was included in the demonstration.

Following the technical discussion, various types of modern dances were staged before the lights and some dozen members took movies, using panchromatic and ordinary film with *f*:3.5 and faster lenses. These experimental films will be screened and discussed at the club's next meeting. The club announces its intention of purchasing suitable lighting equipment which will be available for members' use.

By Closeups

UNDER the leadership of Kenneth Space, an amateur group in Binghamton, N. Y., is producing *After All*, to run 1200 feet, 16 mm. The picture is based upon a psychological study of cowardice and deals with a young man whose nerve was shattered in an automobile accident and who shortly afterward was drafted in the World War. A large portion of the story will be told in closeups against backgrounds of realistic battle scenes.

Thriller Planned

IN Toledo, Ohio, the Cinema Club has begun production of a medical romance, dealing with a laboratory explosion, a blinded girl and a successful operation. Actual laboratory and hospital backgrounds will probably be used. The title and cast will be announced later, writes Dwight F. Blue, president of the club.

Amateur Theatre

OVER six hundred attended the first week's showing of *Campus Love*, the latest production of the Orleans Cinema Club in New Orleans, La. The club's little theatre has been packed each night, so that the picture has been held over for another week's run. The New Orleans club has had excellent cooperation from the press and radio in publicizing its work, the film getting full reviews in all the New Orleans dailies.

Collegiate

THE newly formed Amateur Players Company of Rayersford, Pa., has begun production of *The Co-Ed*, scenarized by H. L. Reed. The story, requiring a cast of nine and several extras, is based upon a tale of campus rivalry. Cast and production staff will be announced later, according to William F. Wolfe.

Spring Program

THE last meeting of the Metropolitan Motion Picture Club, New York City, featured a discussion of spring filming problems with particular reference to the use of filters and panchromatic film. The program included talks, *Filters and Panchromatic Film* by Carl L. Oswald and *Suggestions for Spring and Summer Filming* by Dr. Raymond L. Ditmars, president of the club. During Dr. Ditmars' address, three reels of spring, summer and animal shots, especially prepared for the meeting, were screened. Additional projection featured *Moods of the City* and *Clouds and Shadows*, both filmed on panchromatic stock by Russell C. Holslag, technical consultant of the League. An open discussion of spring filming opportunities and the screening of members' films closed the program.

African Prizes

FIRST prizes in the recent amateur movie contest held by the Photoplay and Cine Society of Johannesburg, S. A., were awarded to C. W. Price in the 9.5 mm. class and to J. Doorewaard in the 16 mm. group. Second prizes went to E. Yeoman and N. Robertson, while club members F. F. Abnett, J. G. Bradshaw and F. B. Ford acted as judges. On a recent program, amateur film stories, produced by W. H. Dolan and H. W. Greathead, and natural color films were screened.

Orange Officers

OFFICERS and directors elected by the Berkeley Place Cinematographers in Orange, N. J., for the following year are Frank M. Seiffert, Jr., president; David A. Bogdan, cameraman; Mary B. Norton, vice-president. The club plans a new production to begin early this spring.

New Leaders

NEW officers of the Hawthorne Photographic Club of the Western Electric Company in Chicago are F. Oudin, president; N. D. Jones, vice-president; J. G. Zahradka, secretary. S. F. Warner, supervisor of photoplay production, announces plans for the filming of a romantic drama during the spring.

Emotion Study

IN Rochester, N. Y., the Flower City Amateur Movie Cub has begun production of *Terror*, to run 700 feet, 16 mm., a cinematic study of this emotion. Lighting effects and experimental trick photography will be featured. Daniel Dean, Athilia Oglesby, Howard French, William Cushing and Robert Kelly make up the cast. Frank J. Buehlman is handling photography and direction.

Challenge

IN Springfield, Mass., the Cinema Club is planning an amateur movie contest open to all amateur movie makers in Western Massachusetts. The prize winners of such a contest would be eligible to meet with the winners of last year's Connecticut State Contest who were determined in a cine salon jointly held by the New Haven and Hartford Amateur Motion Picture Clubs. The Springfield amateurs warn the Connecticut prize winners to look to their laurels and to gird their lenses.

At the last meeting of the Springfield Club an entertainment was held to help finance the club's first production. The projection of *The Springfield Cinema Club*, a reel of personality shots and screen tests, was featured. The club has a regular meeting place donated by the Chamber of Commerce and the continued support of the *Springfield Union* for its publicity program.

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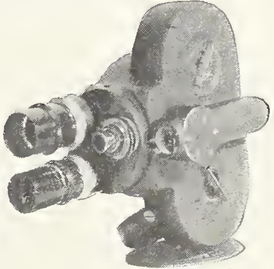

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Amateurs Praised

THE print of *The Fall of the House of Usher*, loaned through the Amateur Cinema League to the Academy of Motion Picture Arts and Sciences in Hollywood, has met with an enthusiastic reception. Quoting from the Academy's latest report: "Through the courtesy of the Amateur Cinema League, *The Fall of the House of Usher*, a short subject produced by Dr. J. S. Watson, Jr. and Melville Webber of Rochester, N. Y., was screened before two Academy meetings, attracting much comment because of the unique treatment of the subject. Subsequently the print was borrowed from the Academy with the consent of the League and screened for groups in Metro-Goldwyn-Mayer, Fox, Universal and Paramount studios." The Amateur Cinema League welcomes the friendly understanding and appreciation which is thus developing between professionals and amateurs.

Library Accessions

THERE have been three recent accessions to the League Club Film Library. *Opportunity Knocks*, 400 ft., 16 mm., produced by J. V. D. Bucher, is a smooth and well-acted amateur photoplay which includes a number of highly effective cinematic shots and many instances of unusually fine photography. The film contains a long sequence in which no actors actually appear, as the theme of the story is carried on by symbolism and the association of ideas. Much of the dramatic action is outstanding.

Before and After Editing, 300 ft., 16 mm., filmed by Mrs. William Barclay Parsons, Jr., and edited by Mrs. Parsons and Miss Grace Clarke, demonstrates in a graphic manner the value of editing and titling. It consists of two 150 foot reels, one the duplicate of the other. The first reel presents the material as it was taken and the other after it has been edited and titled.

Junk and How to Avoid It, 300 ft., 16 mm., is a temporary accession although a permanent print will soon come to the Library. This reel, prepared by William J. Shannon and loaned by the Hudson County Cine Club, is made of discarded shots and titled to inform the audience of the reason for the rejection in each case. All of the typical faults are illustrated and their causes noted in the titles. The reel, therefore, has great value in teaching simple movie making technique.

Rushes

THE Toronto Amateur Cinema Club is progressing with the production of *Barriers*, staff and actors meeting weekly to work on the picture. Thorough rehearsals are always held before each week's shooting.

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FREE FOR THE ASKING. Bass *Bargaingram* issue No. 200. The classic of used apparatus. List contains largest line in the world of used, guaranteed, good-as-new 16 mm. and 35 mm. motion picture cameras and projectors. Don't miss this issue. Write for your copy now. Some of the bargains: Filmo 70 Camera, like new, with *f*:3.5 lens in focusing mount, $110.00; Filmo 70 with *f*:3.5 Cooke lens, used, complete with case, $82.50; Filmo 70, recent model with Cooke *f*:1.8 lens at $130.00; Bell & Howell Eyemo with Cooke *f*:2.5 lens and case, $152.50; ¾" Plasmat *f*:1.5 lens for Filmo 70 or Victor, $37.50; Filmo 70, like new, with Carl Zeiss Biotar *f*:1.4 lens at $137.50. Write or wire for your copy of the Bass *Bargaingram* No. 200 to BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Ill.

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FOR SALE—Kolograph Projector for 35 mm. film. A.C. or D.C.—1000-watt Mazda lamp. Original cost, $350. Used only once. Also "Radiant" beaded screen—36" x 48"—portable case—dark mahogany finish. Original cost, $30. Used only once. Will sell at sacrifice. PHOTOPLAY MAGAZINE, 221 West 57th St., N. Y.

FOR SALE—Latest model Universal 35 mm. Camera, B. & L. *f*:3.5 lens, carrying case, six 200-foot magazines, tripod, $250.00. Fine condition. Ship subject examination. O. F. MENGE, 615 Colvin Ave., Buffalo, N. Y.

PRACTICALLY new DeVry 35 mm. Camera and case in A-1 condition. Cost $165 but will accept $85 for immediate sale. RALPH WILDES, 710 Main Street, Haverhill, Mass.

FOR SALE—Eastman Model A Projector. Cameras A. and B., *f*:3.5 with cases. Bargains at $65. G. CUSHMAN, Grinnell, Iowa.

FILMO 70, *f*:1.8 special Cooke lens. Filmo Projector, 250-watt, both Vitacolor equipped, purchased January, 1930. Cost $527.00. Sell $365. Camera used once. Projector used very little. Bargain for some one who wants a good outfit. O. M. WARD, Yosemite, Calif.

FOR SALE—Kodascope Model B. (Bronze Model) nearly new, list price, $275.00; my price with case, etc., $190.00. Library Films, from 20 to 60 per cent discount; 40,000 feet to select from. J. B. HADAWAY, Swampscott, Mass.

FOR SALE— Powers Cameragraph 6B, 35 mm. projector, portable fireproof booth, five 1000-watt lamps, $75.00. ERNEST L. VENT MOTION PICTURE SERVICE, Salem, Mass.

CINE-KODAK Model B, *f*:3.5, like new, late model, $57.50; Filmo Model 70A, *f*:3.5 lens and case, perfect, $85.00; Q. R. S. DeVry Projector, $30.00; Super-Speed Filmo Model 70B with 1" *f*:2 Schneider lens, $105.00; Duograph Hand-Driven Projector, $15.00; Hayden 400 ft. reels and humidor cans, list $1.85, special, $1.00; 35 mm. Eyemo with 47 mm. *f*:2.5 Cooke lens and case, $125. WILLOUGHBYS, 110 West 32nd St., N. Y.

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¶In Memphis, Tenn., Jessie Dean is working on models and miniature sets for a mystery picture. The story is adapted to the use of various cinematic and trick effects.

¶In Washington Mills, N. Y., the Modern Cine Club has been formed by former members of the Mohawk Valley Cine Club. The new organization plans the production of *Mystery Manor*, a 16 mm. comedy drama.

¶The premiere of *Campus Capers*, the last production of the Amateur Movie Club of Wichita, Kansas, opened to standing room only. The first night was presented at the annual show of Wichita University and proved one of the strongest attractions, passing all others in box office receipts. The Wichita club, now resting on its laurels, will probably begin another picture next month.

¶The last production of the Birmingham, Ala., Amateur Movie Association has been screened recently in a neighborhood playhouse for audiences totaling over 2000.

¶The Utrecht Cinema Club in Brooklyn, N. Y., has been holding a series of movie programs before beginning production of several short film stories. The club has offered filming cooperation to the teaching staff of the New Utrecht High School.

BRITISH AMATEURS

Sheffield

RECENT programs of the Amateur Film Club of Sheffield included the projection of the *Fall of the House of Usher* and *The Scarlet Woman*, a burlesque by students at Oxford, *Adventure*, the last production of the club, and the presentation of a paper, *The Development of the Talkie*, by H. Gerald Toothill. This was followed by a demonstration of amateur talkie equipment. A scenario competition, open to all club members, has been announced. The author of the winning scenario will be given a plaque and the story will be produced by the club.

Manchester

AMATEUR films, possibly the oldest in existence, were screened at a late joint meeting of the Manchester Film Society and the Stockport Cine Players. The films, scenics taken in Egypt, were photographed by E. W. Mellor, member of the Manchester Society, two years before the first movie theatre was opened in Manchester. The films are said to be exceedingly well preserved. The Manchester Society announces the production of a number of short subjects and dramatic films as its new policy. Instead of producing one super-feature each summer, as heretofore, the Society will spend its effort on a series of short films of from 250

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GOERZ WIDE-ANGLE 15 MM. HYPAR *f*:2.7

A satisfied user of Goerz products writes in part . . . " . . . your 15 mm. lens . . . has proven most satisfactory . . . much greater field, besides which the depth of focus has enabled the writer to produce some of the most striking pictures he has yet obtained . . . foreground sharp . . . background clear and distinct. . ."

IDEAL TURRET HEAD EQUIPMENT

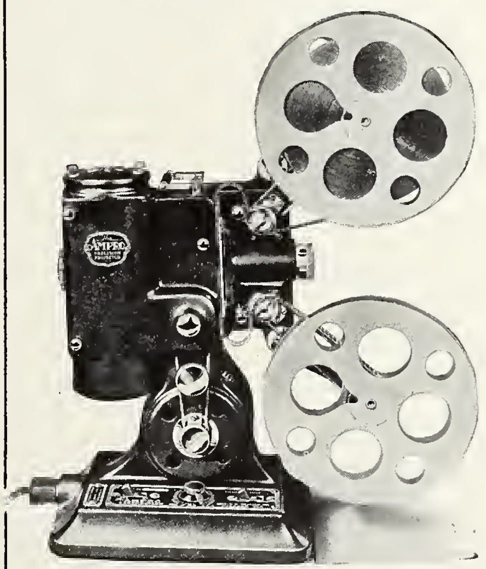
Three lenses from the Goerz Kino Hypar line are recommended for all around use as an ideal combination for turret heads, namely the Wide Angle Hypar—15 mm., .60" focus, and the Kino-Hypar 2" and 3" focus. You will also find in the Goerz line, lenses for your most exacting and special requirements.

"Goerz Specialties for 16 mm. Amateur Movie Cameras," a new twelve page booklet will be sent on request. It describes the Goerz Effect Device, Variable Field View Finder and the Reflex Focuser, with complete details, illustrations, prices.

C. P. GOERZ AMERICAN OPTICAL CO.

319-A East 34th Street New York City

Let Us Show You This Sensational, New AMPRO Precision Projector!



This very latest development in projection design is now being demonstrated in our store. Let us show you this wonderful movie machine or, if you live out of town, write to us for complete information concerning the Ampro. This projector is reasonably priced, yet gives theatre brilliance, perfect steadiness and extreme quietness. Don't wait—stop in or write to us today. The Ampro will be a revelation to you.

Gillette Camera Stores, Inc.

Park Ave. at 41st St. (CALEDONIA 7425) **New York**

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ALL-MOVIE-CABINET
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Brings Real Pleasure to
Home Movies

Cabinet back is the Screen Unit. Screen 24 x 30 inches. Ask any photo supply dealer or write us.

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Manufactured by
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Why keep your old library films when you are tired of seeing them and can trade them for others by sending them to us and receive equally good or better of the same length in exchange at the following prices:

400 ft. length, exchange for $2.50
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Include a list of all your pictures so you will not receive a duplicate. Indicate your preference—Comedy, Drama, Travel, or Educational

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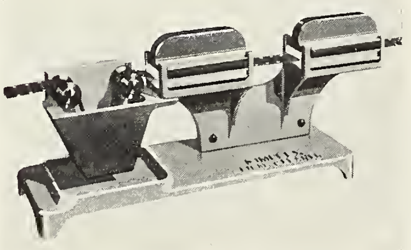
1757 Broadway Brooklyn, N.Y.

Through The Thousand Islands
100 ft., 16 mm. Price $6.00

The Scenic Hudson River
100 ft., 16 mm. Price $6.00

Our catalog of 16 mm. subjects can be had upon request.



SIMPLEX FILM CLEANER
Complete with instructions and can of non-inflammable cleaning fluid. Price..........$8.00

SIMPLEX FADING GLASS
will produce the fade-in or fade-out effect. Carrying case and instructions. Price $2.00.

Reduction Printing and Title Work Produced by

Ernest M. Reynolds
165 East 191st St. Cleveland, Ohio

feet, 35 mm., to 500 feet, 35 mm., in length. The reasons given are the difficulty in collecting, each week-end, the large cast and staff needed for the longer pictures, the fact that short lengths present better story opportunities and the fact that the proportion of retakes is usually less in a short film.

Lighting Thrills

AN EXPERIMENTAL film, *Extinction*, has recently been completed by J. H. Ahern and E. M. Heimann of the London A. C. A. The scenario is based upon a short story by H. G. Wells and features the use of lighting effects as the principal factor in gaining dramatic interest.

A visitor to an old country house decides, as a joke, to spend the night in a room reputed to be haunted. As there is no electricity, he places candles in all the dark corners and prepares to enjoy himself with book and pipe. He soon has reason to feel there is something uncanny about the room and the film tells of the horrible and fatal events which overtake him.

The lighting effects were obtained by the manipulation of shadows on plane surfaces, composition board being extensively used as a background. Lights were moved and manipulated while the camera was running but camera tricks were generally avoided. E. M. Heimann played the guest and Ben Carleton and Miss E. Heimann completed the cast.

Premiere

THE premiere of *Shadows of Limehouse*, production of the Apex Motion Pictures, amateur unit in London, was recently attended by a large audience which included several British notables of the profession.

Two shorts, *Prelude*, directed by Leslie Wood and synchronized with a musical score from Rachmaninoff, and *Vacation Days*, a travel film photographed and edited by Ray Sturgess, have been recently completed. *Prelude* was photographed by Lupin Wolf and included Louise Johnson, Buddy Riyston and Lena Robinson in the cast. Two productions, one a super-comedy, based on the story of the inventor of a hair tonic, which goes bad, and his adventures about an American boat docked in London and the other a costume play, are planned for early production.

Prizes Given

OVER one hundred were present at the last meeting of the Birmingham A. C. A., during which films submitted to the society's amateur movie contest were judged. First prize was awarded to Joseph W. Milton and second to E. Gould. At the close of the program the entire club was photographed, it is reported by Jeppie Milton, secretary of the society.

THE CLINIC

(Continued from page 287)

Kidder Case Reversed

THE *Clinic* regrets to announce that W. E. Kidder's tariff decision which was reported in detail in this department in April MOVIE MAKERS was not sustained by the United States Court of Customs and Patent Appeals. Mr. Kidder and other amateurs may be comforted by the fact that the reversal of Mr. Kidder's decision was accompanied, in the opinion given by the Court, with this statement:

"If evidence of this character had been presented in the case at bar, a very different question would have been before us."

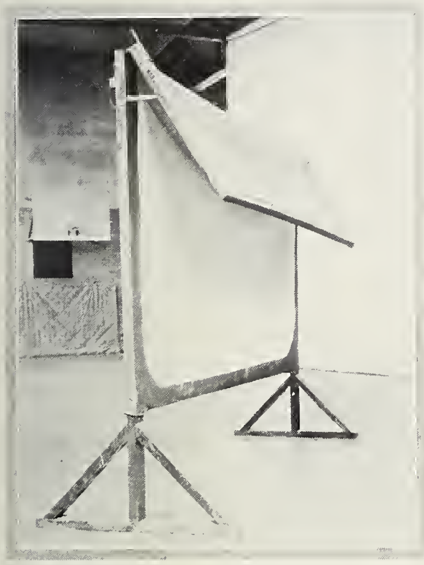
The evidence referred to is to the effect that the importer did not intend to sell the films and that they were to be shown only to his friends.

The immediate result of this opinion of the United States Court of Customs and Patent Appeals is to render ineffective the procedure advocated in this department for April, as a temporary measure pending the action of the higher court. It is believed that, for the present, it is well to await final action on the tariff bill now ready for conference between the Senate and the House of Representatives. If that bill becomes a law, the tariff on amateur films will be dealt with to the satisfaction of movie amateurs. If it does not become a law, then the Amateur Cinema League will advise further specific action to provide the kind of evidence rereferred to in the mentioned opinion of the United States Court of Customs and Patent Appeals.

Meanwhile, all amateurs who are contemplating filming abroad will be well advised to obtain counsel from League headquarters in advance of departure concerning the best method of doing all that may properly be done to obviate paying film tariff on their return.

Schoolman's Screen

A CLEVER method of construction for a semicollapsible screen especially designed to stand firmly on its own feet and to pass through ordinary doors and windows is described by Louis A. Astell, active League member in charge of the Department of Visual Aids of the West Chicago Community High School. The screen surface was made from a discarded piece of canvas, treated with a suitable white filler material and stretched over a light wooden frame. This frame is made of two sections which meet on a horizontal line along the upper portion of the screen, as is shown in the accompanying illustration. In projecting, the screen is held firmly upright by means of suitable braces but, when it is necessary to transport the screen from place to place, through doors and the like, the upper portion is swung down on hinges for this purpose. The projecting surface is outlined with a wide black border which serves to define the edges of the picture sharply. Mr. Astell, in describing the advantage of this arrangement, says, "In keeping with many of the new schools in this section of the country, the basketball floor, stage and auditorium are unified. Large, high windows at the back of the stage section of the hall offer problems for the lecturer who attempts to use the auditorium for projecting films and slides in the daytime. But, by drawing the stage curtain, the light from the rear windows is cut off; the screen is then placed in front and very satisfactory projection is obtained. In addition, the collapsible feature is valuable in making a quick removal through door or rear window in order to leave the stage clear for other purposes. Convenience in storage is a final advantage offered by this arrangement."



A SCHOOL SCREEN OF AMATEUR DESIGN

Footage Wanted

A PLAN which will broaden the scope of an idea that has been advanced a number of times in these columns has been presented by E. F. Hallock, manager of the Manufacturer's Service Division of the Vacuum Oil Company at 61 Broadway, New York City. Mr. Hallock has written as follows: "I should like to call to the attention of motion picture amateurs, in general, and of clubs, in particular, the fact that I will consider the purchase of certain types of 16 mm. films. I want shots showing new trends and developments in automobiles, tractors or similar automotive equipment, and shots of freak designs or unusual applications or performances of this equipment, whether in trucks, tractors, planes or motorboats. I will also consider films showing the winners of races or important contests where the lubricant used is Mobiloil, as well as closeups or animations showing the action of various parts with particular reference to lubrication. These shots are to be edited into current news reels for the education of our sales people and dealers. There is, therefore, no special time limit on this program; it may run for a year or more. I will gladly pay mailing costs both ways, a minimum of twenty-five cents per foot for all acceptable material and a maximum of fifty cents per foot for film of outstanding interest or news value. Footage submitted will be reviewed quickly and returned when not usable or will be paid for immediately if acceptable. In every case, it will be advantageous if the sender will accompany his material with a note giving some indication of the amount of trouble and expense involved in obtaining the shots as this will help me to place a fair valuation on them."

Asked And Answered

Question: Most of the distant views I take with my movie camera seem to be indistinct, that is, they are not as sharp and clear as are the nearer views. My lens is the *f*:3.5 universal focus and I take special pains to keep it clean. What is the trouble?

Answer: Probably you have taken most of your distant shots under ordinary conditions, without waiting for the clear, bright days which are best for distant views. And, under these ordinary conditions, you are doubtless getting loss of detail through the effect of atmospheric haze which is, unfortunately, more apparent to the film emulsion than to the eye. However, there is a remedy. Get a 2X yellow filter for your lens (such filters come with easily attachable caps or with spring clamps to fit the lens barrel), load your camera with panchromatic film and, with the filter on the lens, try that distant view again. Of course, you should pick out a reasonably clear day to photograph distant views, even with the filter. You will find that the use of the filter increases the exposure, but this increase is uniform and may be easily ascertained from a simple table. After you have become accustomed to the 2X filter, on very bright days or for such subjects as seascapes and clouds, you might try a denser filter such as the 4X or a filter for special effects. The method is a fascinating one. And, finally, pictures of distant views in general are best "framed" by some nearby object which adds depth to the picture by allowing a comparison of distances.

...Blurred pictures?
....wasted film?
use the
LEITZ
"INSTAFOCU"
RANGE FINDER

STOP wasting moving picture film. Stop spending money for blurred, indistinct pictures. The Leitz "INSTAFOCU" RANGE FINDER measures correct distance automatically and with utmost scientific precision. It eliminates guess work and permits an exceptionally sharp focus for "closeups." Easily adaptable to any standard make of amateur or professional camera.

AND FOR BETTER "STILLS"
THE Leica
CAMERA

This camera fits the vest pocket or purse. Yet it is mechanically and optically perfect. It takes 36 pictures on a single loading of standard cinema film, double frame size. Permits exposures of 1/20 to 1/500 of a second and perfect enlargements to 12 x 18 inches or more.

REELO TANK FOR 35 MM. FILM

If you use 35 MM. film, develop your own pictures in the Reelo Tank. Keeps the film in a separated condition, permitting the developing solution to reach all parts of the negative. Thus the minutest details are emphasized. And this perfected tank permits unwinding of the film without undue handling. Makes it easy to develop "test strips" of difficult subjects.

See Leitz Moving Picture Accessories and the Leica Camera at your dealer's or write for complete descriptive material.

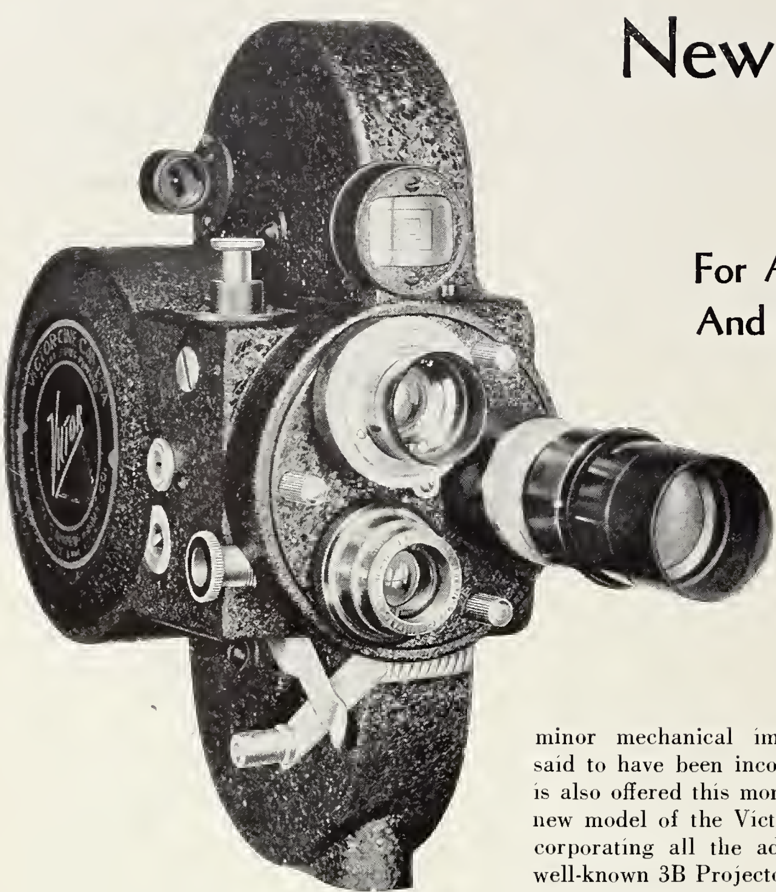
▼▼▼

E. LEITZ, Inc.
Dept. M. M.
60 East 10th Street, New York, N. Y.

News Of The Industry

BY RUSSELL C. HOLSLAG

For Amateurs And Dealers



VICTOR
DIRECT
VISUAL
FOCUS
MODEL

New Victor Camera

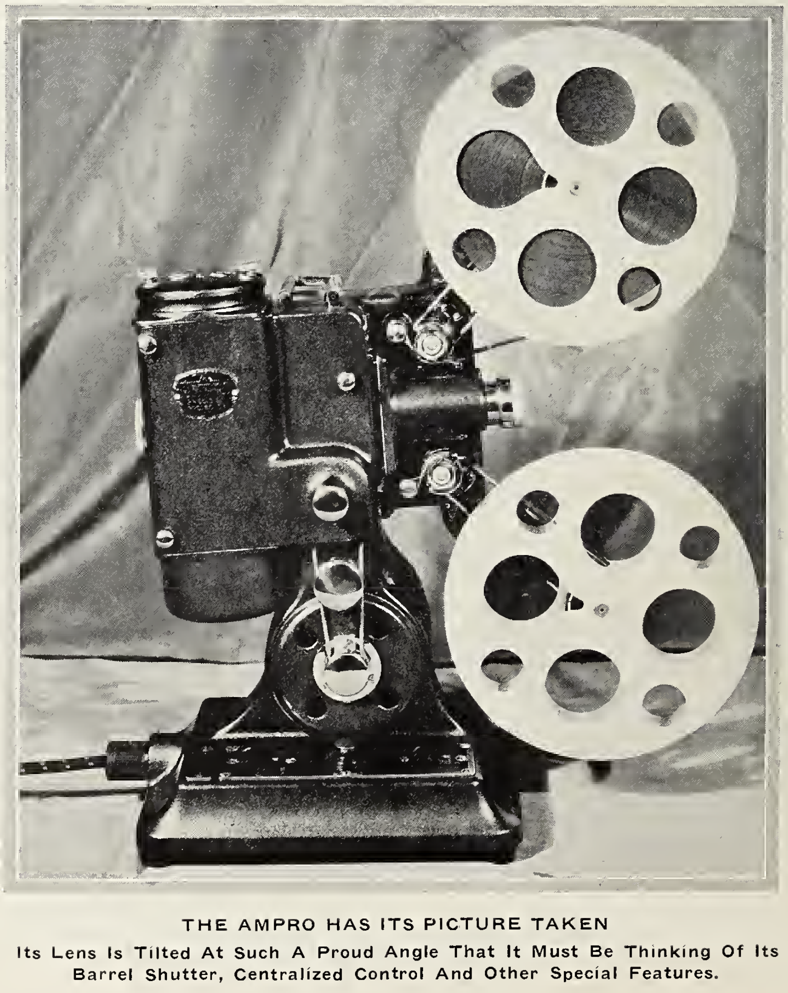
A NEW and exceptionally interesting model of the popular Victor 16 mm. Camera, made by the Victor Animatograph Co., Davenport, Iowa, has been announced this month. Known as the Model 5, this camera incorporates a number of worth-while features, including direct visual focusing and a "super" slow motion attachment operating at seventy-two frames per second. It is said that the visual focusing device is especially effective, inasmuch as the image is viewed, not directly through the rather dense negative film but upon an auxiliary screen placed in the same focal plane as the film. By this means, the taking lens may be focused minutely through visual observation. The image is magnified through an adjustable eyepiece and the device is particularly effective for the use of fast lenses, it is claimed. A fractional turn of the turret adjusts any one of three lenses for visual focusing. Another feature of the new camera is the provision made for four camera speeds in addition to normal, giving, in all, speeds of eight, sixteen, twenty-four, thirty-two and seventy-two frames per second. Lock-down operating positions for the control button are provided for the first three speeds and for non-operation. The turret is provided with three knobs to facilitate its operation and exposed metal parts are chrome plated. Many minor mechanical improvements are said to have been incorporated. There is also offered this month an important new model of the Victor Projector, incorporating all the advantages of the well-known 3B Projector but with a different finish and a substantially lower price. The new projector, known as the Model 3, lists at $175 including 200-watt lamp, 2 inch Victor-Graf lens and carrying case. A more powerful lamp, operating at twenty-eight volts, 250 watts, will soon be available for all Victor Projectors as special equipment, it is announced.

Kodacolor Price Reduced

TWO important new items concerning Kodacolor have been announced by the Eastman Kodak Company of Rochester, N. Y. The fifty-foot roll of Kodacolor film, formerly $6.00, is now obtainable at $4.75; in addition, Kodacolor may now be obtained in 100-foot lengths at $9.00. The increasing demand for color has resulted in the production of these two standard lengths so that all types of cameras may be most effectively used.

More About Ampro

THE response evinced by the April announcement of the new Ampro Projector prompts us to add more details. Since the previous note appeared,



THE AMPRO HAS ITS PICTURE TAKEN
Its Lens Is Tilted At Such A Proud Angle That It Must Be Thinking Of Its Barrel Shutter, Centralized Control And Other Special Features.

NIGHT
MOVIES

2 Min. Flare, showing Detachable Handle

Light a Meteor Flare (Powerful Firework Torch) and take a movie of the party—no equipment necessary. The same flare the professionals use. Five sizes, ½, 1, 2, 3 and 4 minutes of light. Especially for outdoors. Also electrical flares fired by a flash-light battery, for special work. Several flares may be fired simultaneously.

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Save 25% to 60%
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PRACTICALLY NEW
Cameras-Lenses
Send for Our Bargain Book
listing Motion Picture Cameras, Lenses and Still Cameras of every description.
Liberal Allowance
made on your Filmo or Cine Kodak towards the purchase of a new
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Central Camera Co.
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MOVIE MAKERS
cherish the pictures they take of loved ones and important events. ¶ These should be rendered imperishable. ¶ The use of negative film will safeguard these treasures because other copies can be printed from the negative, should some hazard destroy the first.
¶ We specialize in professional processing of amateur films.

Negative Developing, Reduction and Contact Printing, Artistic Titles

EXPERT FILM LAB., INC.
130 West 46th St.
"In the Heart of New York"

there has been a demonstration of this new projector in the League offices, given under the personal supervision of Julius Keller, general sales manager, and H. O. Bodine, eastern representative. The projector gave a fine account of itself and was examined carefully by the technical department. Among the interesting special features of the Ampro are the barrel shutter, which intercepts the light behind the gate, its opposing blades giving a quick cut-off during each period of film movement. This special shutter helps to minimize flicker. The trim lines and fine finish of this projector are also points which are particularly apparent in actual demonstration. The well-arranged balance of the machine makes possible an effective tilting control which is easily regulated from the side toward the operator where all the controls are placed. This tilting device facilitates centering the picture quickly on the screen. In addition to the Ampro Superlite Transformer Model, there will shortly be made available a rheostat Superlite machine for direct current.

Bell & Howell News

TWO new branches in Europe and the expansion of a third have been announced by J. H. McNabb, president of the Bell & Howell Company, who recently returned from a business trip abroad. He described formation of the Filmo Company of Holland, located in Amsterdam, and the Filmo Company of Central Europe, with headquarters at Zurich, Switzerland, and stated that the activities of the subsidiary company in London would also be expanded. Mr. McNabb pointed out that, since 1907, when Bell & Howell was first founded, its steady rise to prominence in the field of precision cine machinery has been marked by world-wide expansion and that now, with the advent of color and sound, the company will be more active than ever before.

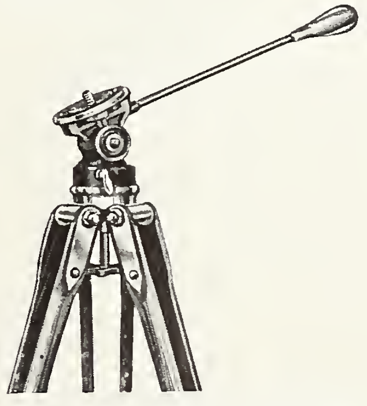
As immediate additions to the domestic line, several new items are announced. These include the B. & H. Photometer, a type of exposure meter new to the amateur. The device operates on a principle familiar to physicists and measures light intensity by direct comparison of the light reflected from an object with the light from a standard miniature lamp filament. The brilliance of the glowing filament is said to be easily adjustable to match the brilliance of the light coming from any portion of the scene as viewed through the eyepiece. Current for the filament is supplied by a small, self-contained flashlight cell and it is claimed that the instrument is both compact and easily operated.

There is also a new tripod of all-metal construction with collapsible,

Jeanette Loff
Always Gets
Steady
Pictures

"Body-weave" never mars the private amateur films of the professionals! A Thalhammer Pano-Tilt tripod is as much a part of their equipment as the camera itself.

You, too, can save yards of film and get better, smoother pictures if you will mount your camera on a Thalhammer—Always!



The smooth acting, easy-to-operate Pano-Tilt. Beautiful in appearance. Practical in use. SEE YOUR DEALER

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123 South Fremont Avenue
LOS ANGELES, CALIF.

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine

VISIT THEM!

UNITED STATES

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Glendale Subscription Service, 1314 N. Virginia.
Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine St.
Los Angeles: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 1137 S. Hope St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Photomaton Studio, "All Things Photographic," 532 S. Broadway.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Oakland: Davies, 380-14th St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
San Diego: Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
Photomaton Studio, "All Things Photographic," 968 Market St.
2534 Mission St
San Francisco Camera Exchange, 83 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearney & Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
Westwood Electric Radio Co., 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 94 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Ana: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
Santa Barbara: J. W. Collinge, 8 E. Carrillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.
Yosemite National Park: Best's Studio.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Britain: Harvey & Lewis Co., 85 W. Main
New Haven: Fritz & Hawley, Inc., 816 Chapel
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 495 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H. St., N. W.
Theodore M. Merz, 231 Munsey Bldg.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Post Office Cigar Store.
Jacksonville: H. & W. B. Drew Co., 22 W. Bay St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Miami Beach: Cox Studios, Inc., 134—23rd St.
St. Petersburg: Barnhill's Camera Shop, 448 Central Ave.
Robinson's Camera Shop, 115 Third St., N.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., Erlanger Theatre Bldg., 581 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

*Chicago: Bass Camera Co., 179 W. Madison St.
* Central Camera Co., 230 S. Wabash Ave.
Camera Exchange, 68 Washington St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Photomaton Studio, "All Things Photographic," 853 E. 63rd St.
4651 Broadway
115 N. Clark St.
6337 S. Halstead St.
3240 Lawrence Ave.
1323 Milwaukee Ave.
2648 Milwaukee Ave.
4705 S. Parkway
3213 Roosevelt Rd.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Bernard Sullivan Co., 360 N. Michigan Ave.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Hartman's Camera Shop, 17 S. Chicago Ave.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: L. E. DeWitt, 613 Monroe Ave.
Smith & Butterfield Co., 310 Main St.
Fort Wayne: Biechler-Howard Co., 112 W. Wayne St.
Sunny Schick Pictures, 224 E. Berry St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Grinnell: Child Art Rooms, Cine Dept.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., Harcol Bldg., 610-612 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.
Southern Cine Co., Inc., 310 Milam St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Lewy Camera Shops, 502 N. Howard St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Dadmun Co., 1 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Photomaton Studio, "All Things Photographic," 273 Huntington Ave.
46 Scollay Square
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.

(Continued on page 318)

Fair Exchange Is NOT Robbery

MOVIE MAKERS DEALERS

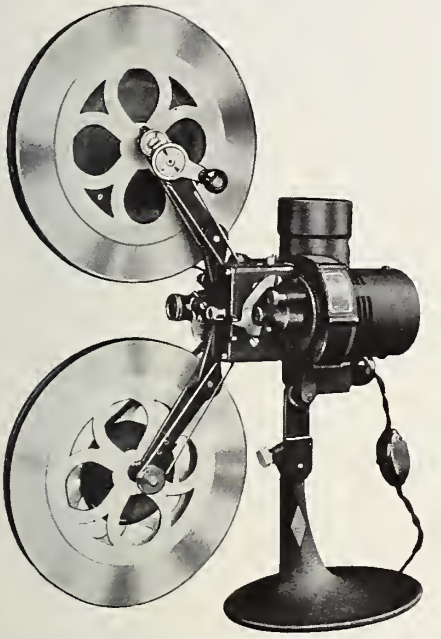
We offer you a current copy (or credit) in return for each of the following back copies with which you are able to supply us:

1927	1928
February	January
March	February
April	March
July	April
August	August
September	September
October	
November	**1930**
December	January

And, besides that, we'll refund the postage you use in making these returns. (In order to enable us to keep the records clear, be sure to advise us by letter of any shipments made under this offer.)

MOVIE MAKERS
105 West 40th Street
New York, N. Y.

tubular legs and tilting top. A special feature of this tripod is described as a spring-controlled counterbalance which automatically prevents the camera from tilting too far forward. It is said that this feature also makes for extremely smooth and easy tilting action.



FOR SUPER-SHOWS
The New Bell & Howell 1000-Foot Reels

Those who desire super-capacity reels for any special purpose may have their regular Filmo 57 Projectors equipped with the Bell & Howell special 1000-foot reels and adapter arms. The entire equipment consists of two 1000-foot reels, special upper and lower arms and longer take-up belts.

The well-known B. & H. Duplex Filter Holder is now adapted to a new graduated filter, which is a segment of glass graduated uniformly from clear to a density of 4X. The Duplex Holder with the 2X and 4X filters and graduated filter, complete, may now be had in one unit, known as the B. & H. Combination Filter Set.

16 mm. Hollywood Merger

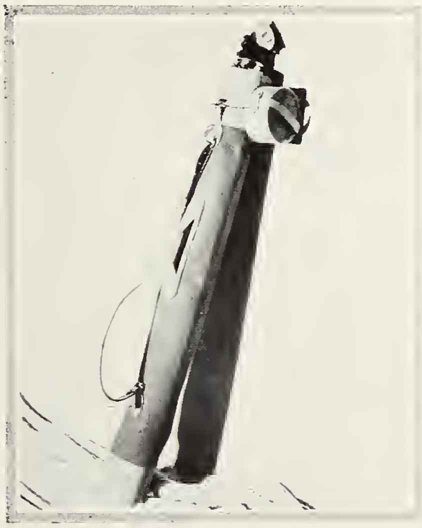
THE growing importance of 16 mm. film in the seat of the professional film industry is well demonstrated by a recent important merger involving the Cine Art Productions, Inc., the Centaur Film Laboratories and the Hollywood Movie Supply Company, all of Hollywood. This merger forms a complete producing and distributing organization with interests centering on 16 mm. silent and talking films. The organization also stands sponsor for a new device, the "CineVoice, the voice of home movies," a portable talking picture attachment. This machine is said to be attachable to and effective with any 16 or 35 mm. portable motion picture projector. It reproduces sound-on-disc talking pictures recorded either at the standard professional speed of 33 1-3 disc revolutions per minute or at the standard phonograph speed of seventy-eight per minute. Coincident with this announcement, comes the first catalog list of a series of 400-foot 16 mm. feature films synchronized with sound. These are studio recorded by standard professional methods exclusively for 16 mm. release. In addition to films of entertainment, full equipment will be provided for the production and distribution of educational and industrial sound films.

Little Sunny II

THE well-known Little Sunny Twin Arc, used effectively both for amateur movies and for professional purposes, is now companioned by a smaller twin arc which possesses relatively all the qualities of its big brother. The new Little Sunny II is a twin arc operating at a power rating of ten watts and should prove a valuable auxiliary amateur lighting unit for many purposes. Its price is $15.00 and it is sold direct by Leonard Westphalen, 438 Rush Street, Chicago, Illinois.

Drem Manager Back

MARKING the return of Joseph M. Bing, its American general manager, from an extended trip both in this country and abroad, the Drem Products Corporation has enlarged its offices and has prepared to meet a growing demand for its popular products, the well-known exposure meters of which the Cinophot is the prototype. Mr. Bing states that he has interpreted the increased sales of the Drem products in Europe to mean a decided quickening of interest in amateur movie making, a condition which he predicts will soon be duplicated in this country.



WHAT THE WELL DRESSED THALHAMMER IS WEARING
Illustrating The Latest In Tripod Carrying Cases

The Northeast 1000 WATT
MOVIELITE

Sufficient power, without glare for Close-ups with 3.5f, or Groups with 1.9f lens.

Use Movielite for uniform, good results.

1000 w. Outfit . . $15
500 w. Single . . $10
500 w. Twin . . . $20

At your dealers or postpaid.

Northeast Products Company
Tewksbury, Massachusetts

ALL OVER
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*Dealers
Acclaim
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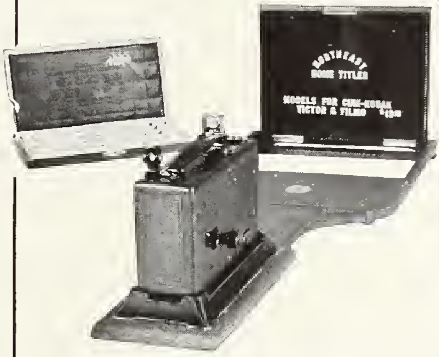
Northeast
TITLE MAKER



Models for Cine-Kodak B and Filmo Cameras, $19.00

Removes all uncertainty of perfectly centered titles. Built to accommodate MOVIE MAKERS Title Page, this large practical size adapts itself perfectly to animated drawings, miniature sets, graphic and scientific work.

Outfit includes Alphabet, Black Cards and directions.

Sold by dealers everywhere or sent post-paid.

Northeast Products Company
Tewksbury, Mass.
Please send circulars on your products.
Name ....
Address ....

(Continued from page 316)

BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 75 Merrimack St.
NEW BEDFORD: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co.. 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

LEBANON: Photocraft Co., 41 Hanover St.
NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1119 Boardwalk.
2133 Boardwalk
CLIFTON: Home Film Co., 38 Arthur St.
EAST ORANGE: Main Radio Company, 142½ Main St.
ELIZABETH: William C. Golding, Inc., 219 Broad St.
JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.
319 Jackson Ave.
18 Journal Square.
LAKEWOOD: Artist's Photo Service, 19-4th St.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
MORRISTOWN: Ajemain Camera Shop, 35 South St.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
PLAINFIELD: Mortimer's 317 Park Ave.
TRENTON: H. E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photograhpic," 777 Bergenline Ave.
VINELAND: Robbins Photo Service, 615 Landis Ave.
WEST NEW YORK: Photomaton Studio, "All Things Photographic," 657 Bergenline Ave.

NEW YORK

ALBANY: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BABYLON: Music Shoppe, 23 E. Main St
BINGHAMTON: A. S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
*J. Navilio, 1757 Broadway.
Photomaton Studio, "All Things Photographic," 278 Broadway.
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St.
GLEN FALLS: M. Lapham's Sons, 2 Rogers Bldg.
GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd.
HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Clinton Book Store, 62 W. 8th St.
*Abe Cohen's Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
*Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
*Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
*Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Golden Rule Radio Supply Co., Inc., 1401 Madison Ave.
*Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
*Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
*Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
*Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
*Willoughbys, 110 W. 32nd St.
POUGHKEEPSIE: Marshall's Gift Shop, 27 Market St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Brookside Dr., Brighton.
Sibley, Lindsay & Curr Co., Camera Dept.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERLOO: E. O. Conant, 17 E. Main St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.
WHITE PLAINS: Modern Gift Shop, 77 Mamaroneck Ave.
YONKERS: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

CHARLOTTE: Gift and Camera Shop, 4 E. Fourth St.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
CANTON: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
CINCINNATI: Burck-Bauer, Inc., 11 W. Seventh
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton Studio, "All Things Photographic," 1507 Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
SALEM: Butcher's Studio, 176 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Madison McGeein Camera Shop, 610 Close Bldg.
Photomaton Studio, "All Things Photographic," 334 Superior St.
Toledo Camera Shop, 1221 Madison Ave.
YOUNGSTOWN: Eastman Kodak Stores, Inc., 7 Wick Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

CHICKASHA: W. P. Fowler Music Co., 427 Chickasha Ave.
OKLAHOMA CITY: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
TULSA: Camera Store, Inc., Philcade Lobby, 5th Ave. and Boston.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

EUGENE: Stevenson's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

ALLENTOWN: Geo. E. Phillips, 36 N. 6th St.
BETHLEHEM: Arthur F. Breisch, 527 Main St.
ERIE: Kelly & Green, 116 W. 11th St.
GERMANTOWN: G. P. Darrow Co., Inc., 5623 Germantown Ave.
HARRISBURG: James Lett Co., 225 N. 2nd St.
Moviecraft Studios, Hotel Governor.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
Johnstown News Co., 115 Market St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
*Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
READING: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.
SCRANTON: Jermyn Bros., 205 N. Washington Ave.
WILKES-BARRE: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

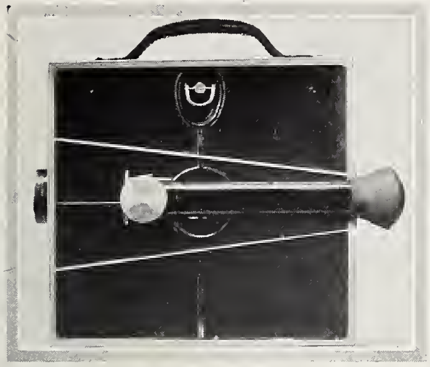
TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
KNOXVILLE: Jim Thompson Co., 5 Journal Arcade.
MEMPHIS: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, Box 338.

(Continued on page 320)



BADGLEY FOCUS-ON-FILM VIEWER

Focus-on-film

AN interesting development in custom made focus-on-film devices was recently inspected by this department. Certain cameras, such as the Cine-Kodak Model A, illustrated, will permit the installing of a reflecting focus-on-film device, as recently described in *The Clinic.* In such devices the magnified image is usually viewed through an eyepiece in the camera door, but G. J. Badgley, motion picture engineer of 106 West 46th Street, New York, has developed a special reflex focusing tube by means of which the film image may be viewed, twelve times magnified, right side up and from the rear of the camera in the position in which one is accustomed to looking in the finder. Moreover, by means of this device, it is possible to observe the picture on the film while exposing.

Brooks Adds Domestic Line

PRODUCTS formerly marketed by the Cinematic Accessories Company have now been absorbed by Burleigh Brooks, 136 Liberty Street, New York City. Included is the Automatic Dissolve for fade-in and fade-out effects. This fits any lens up to 1⅝″ in diameter and enables the amateur to produce fades of variable duration. Lap dissolves are also possible by special manipulation. Mr. Brooks also offers the Badgley Filter Holder in which two-inch-square color and effect filters may be used. This holder is likewise adaptable to different lens diameters. In addition to the well-known Ramstein Optochrome Filters, Mr. Brooks is now supplying the eastern market with Scheibe Filters for diffusion, fog, moonlight and similar effects. The two lines of filters make an unusually complete assortment at one source and merit amateur investigation.

Hugo Meyer Moves

HUGO MEYER AND COMPANY, makers of the Tele-Megors and other lenses of the well-known Meyer series, have taken up new quarters at 245 West 55th Street, New York City, leaving their former address at 105 West 40th Street.

Leavitt Expands

MOTION picture users and makers of the West Coast, whether professional or amateur, have a most complete sales and service establishment at their command with the opening of the fine new home of the Leavitt Cine Picture Company in Los Angeles. Known as the West Coast Distributors of the Victor Animatograph Company, the house of Leavitt, located at 1137 South Hope Street, is planning its greatest year for the advancement of 16 mm. movies. Its new quarters provide private projection rooms completely wired for sound reproduction, library and service rooms for film rental and sale and a large auditorium which is suitable for every entertainment purpose. This hall provides complete projection facilities, either on 16 or 35 mm.. using portable or permanently installed machines, with sound reproduction arranged for either width. Sound recording apparatus and studio facilities are also provided so that nearly any type of commercial film can be produced. The League and MOVIE MAKERS extend warmest wishes for success in this fine new step forward.

LEAVITT CINE PICTURE CO.

A HOUSE THAT 16 MM. BUILT
The Handsome New Establishment Of The Leavitt Cine Picture Company In Los Angeles.

Presenting

Ringling's Rivals

Here is a new gang of youngsters who call themselves "Hey Fellas," in a comedy that is a coming-to-life of the dream of every real kid. These ingenious rascals get up a circus of their own and their antics are just as funny as your own play circuses were when you were a kid—no we'll take that back—they're funnier!

This picture is a real treat for children and, if you don't enjoy it yourself, then you have forgotten your childhood dreams.

We recommend *Ringling's Rivals* highly. If you want others as well, try some of our *Felix* cartoons or the new *Alice* cartoon series. They are for sale or for rent. Any of the dealers below can give you details.

Ringling's Rivals
2 reels, 16 mm., 400′ each, $30.00 per reel.

DEALERS
NEW YORK CITY
Wm. C. Cullen — Gillette Camera Stores
Eastman Kodak Stores, Inc.

LONG ISLAND
B. Gertz, Inc., Jamaica
Lovett Cinema Studio, Great Neck

EASTERN NEW JERSEY — O. A. Ryer, Inc.
WHITE PLAINS — Cooper Bros., Inc.

PLAINFIELD, N. J. — Mortimer's
TRENTON, N. J. — H. E. Thompson

NEW HAVEN — BRIDGEPORT
HARTFORD — SPRINGFIEL
The Harvey & Lewis Company

DANBURY, CONN.
Danbury Electric & Radio Shop

PROVIDENCE, R. I. — Starkweather & Williams
WATERBURY, CONN — Curtis Art Company

BOSTON, MASS. — Eastman Kodak Stores, Inc.
WORCESTER, MASS — J. C. Freeman & Co.

BRAINTREE. MASS. — Alves Photo Shop
LOWELL, MASS. — Donaldson's

POUGHKEEPSIE, N. Y. — Willheide Movie Servic
UTICA, N. Y. — Cunningham's

SYRACUSE, N. Y.
Lindemer's

BUFFALO. N. Y.
Buffalo Photo Material Co.

PHILADELPHIA, P — Williams, Brown & Earle
ERIE, PA. — Kelly & Green

DETROIT, MICHIGAN
Detroit Camera Shop

CLEVELAND, O. — Home Movies, Inc.
CINCINNATI, O. — Huber Art Co

LOS ANGELES — SAN FRANCISC
Leavitt Cine Picture Co.

MONTREAL, CANADA
Home Films, Ltd.

MEXICO CITY, MEXICO
American Photo Supply Co., S. A.

TOKIO, JAPAN
Home Movies Library

AUCKLAND, NEW ZEALAND
Frank Wiseman Co.

HOME FILM LIBRARIES
INC.
GRAND CENTRAL TERMINAL BLDG.
NEW YORK CITY

(Continued from page 318)

Beaumont: Thames Magnolia Store, 2599 Magnolia St.

Dallas: Jamieson Film Laboratories, 2212 Live Oak St.

E. G. Marlow Co., 1519 Main St.

El Paso: Fred J. Feldman Co., 308 E. San Antonio St.

Schuhmann Photo Shop, P. O. Box 861.

Fort Worth: Hodges & Co., 806 Main St.

Chas. G. Lord Optical Co., 704 Main.

Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.

Paris: R. J. Murphy, So. Side Square.

San Antonio: W. C. Allen, Rialto Theatre Lobby.

Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 Main St.

Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.

Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.

Richmond: S. Galeski Optical Co., 737 E. Main St.

G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.

Eastman Kodak Stores, Inc., 1415-4th Ave.

Lowman & Hanford Co., 1514-3rd Ave.

Motion Picture Service, 903 Lloyd Bldg., 6th Ave. at Stewart St.

Wedel Co., 520 2nd Ave.

Spokane: Joyner Drug Co., Howard & Riverside Ave.

Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Charleston: Educational Film and Supply Co., 506 State St.

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.

Green Bay: Bethe Photo Service, 125 Main St.

La Crosse: Moen Photo Service, 313 Main St.

Madison: Photoart House, 212 State St.

Milwaukee: Boston Store, Wisconsin Ave. & 4th St.

Eastman Kodak Stores, Inc., 427 Milwaukee St.

Photoart House of Milwaukee, 220 Wells St.

Oshkosh: Coe Drug Co., 128 Main St.

Superior: Greenfield Photo Supply Co., 1328 Tower Ave.

Waukesha: Warren S. O'Brien Commerial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd.. "Kodak House," Shortmarket and Loop Sts.

Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.

Harringtons, Ltd., 386 George St.

Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.

Harringtons, Ltd., 10 Rundle St.

Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.

Harringtons, Ltd., 266 Collins St.

Kodak (Australasia) Pty., Ltd., 284 Collins St.

Kodak (Australasia) Pty., Ltd., 161 Swanston St.

McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd.. Hay St.

NEW ZEALAND

Auckland: Frank Wiseman, Ltd., 170-172 Queen St.

Hamilton: Watson's Camera House, Victor St.

Invercargill: New Zealand Book Depot, 49-51 Esk St.

Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.

Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 357.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave. W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.

Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.

Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.

Ottawa: Photographic Stores, Ltd., 65 Sparks St.

Simcoe: Park's Drug Store.

Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.

Eastman Kodak Stores, Ltd.. 66 King St.

T. Eaton Co., Dept. V-6, 190 Yonge St.

Film & Slide Co. of Can., Ltd., 156 King St. W.

Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.

H. de Lanauze, 1001 Bleury St.

Eastman Kodak Stores, Ltd., 286 Craig St., W.

T. Eaton Co., St. Catherine St., W.

Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.

Gladwish & Mitchell, 7 Cypress St.

Home Films, Ltd., 1009 Keefer Bldg., 1440 St. Catherine St.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd.

CENTRAL AMERICA

Canal Zone

Ancon: Lewis Photo Service, Drawer B.

CHINA

Hong kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.

Shaghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.

Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

Prague: Emil Wachtl.

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DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.

Copenhagen V: Kodak Aktieselskab, Ostergade 1.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif and Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.

Bristol: H. Salanson & Co., Ltd., 20 High St.

Harrogate: A. R. Baines, 39 James St.

Kent: Direct Service Co., 112 Ravensbourne Ave., Shortlands.

Liverpool: J. Lizars, 71 Bold St.

London: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside

London, S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.

London, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.

London: W. 1.: Bell Howell Co., Ltd., 320 Regent St.

J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.

Wallace Heaton, Ltd., 119 New Bond St.

Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.

Westminster Photographic Exchange, Ltd., 62, Piccadilly.

Westminster Photographic Exchange, Ltd., 111 Oxford St.

Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Jose Corti, 6 Rue de Clichy, IX.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.

Foto Schaap & Co., Spui 8.

Den Haag: Capi, 124 Noordeinde.

Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.

Agentschap N. V. Roosen, Frederik Hendriklaan 78.

Groningen: Capi, 3 Kleine Pelsterstraat.

Nijmegen: Capi, 13-17 van Berchenstraat.

Capi, Broerstraat 48.

Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur

Bombay: Continental Photo Stores, 253 Hornby Rd.

Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.

M. L. Mistry & Co., 46 Church Gate St., Fort

Bombay 4: Movie Camera Co., Walker House, Lamington Rd.

Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

Photographic Stores & Agency Co., 154 Dhuramtolla St.

M. L. Shaw, 76 Lindsay St.

Burma

Rangoon: Y. Ebata and Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).

Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).

S. A. Pontremoli E C, Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.

Honjo and Co., Motomachi, 3-Chome

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.

R. Konishi and Co., Nagahoribashi-Suji.

Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.

Kodak Mexicana, Ltd., Independencia 37.

"La Rochester," Av. 16 de Septiembre 5.

Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

Puebla: Casa "Hertes," Av. Reforma 109.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.

Glasgow: Robert Ballantine, 103½ St. Vincent St.

J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

Buenos Aires: Connio, Gattamorta & Cia, Maipu 456.

Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

Chile

Santiago: Casa Heffer, Estado 150.

Valparaiso: Eckhardt & Pieper, Casilla No. 1630.

Laverick & Co., Casilla 244.

Venezuela

Caracas: Edo. Vogeler & Co., Apartado 470.

Maracaibo: MacGregor & Co., Apartado Postal No. 197.

SPAIN

Barcelona: James Casals, 82 Viladomat St.

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.

Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.

Y. Ebata & Co., 77 Bishop St.

Singapore: Amateur Photo Store, 109 N. Bridge Rd.

Y. Ebata & Co., 33 Coleman St.

Kodak, Ltd., 130 Robinson Rd.

Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.

Geneva: Amrein-Graf, 27 Quai des Bergues

Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.

Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.

Winterthur: Alb. Hoster, Marktgasse 57.

Zurich: M. M. Gimmi & Co., Merkurstrasse 25.

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EDUCATIONAL FILMS

(Continued from page 288)

of *The Nebraska Farmer*, which is conducting the movement in Colorado and Nebraska.

The Master Farmer movement is a nation-wide project in which farmers are chosen for excellency in the following five main points: operation and organization of farm; business methods and ability; general farm appearance and upkeep; home life; citizenship. *The Nebraska Farmer* last year presented Master Farmer medals to ten Nebraskans and two Coloradoans at the annual presentation dinner held in Lincoln, Nebraska. These men were selected from 225 candidates.

Following the spoken program, the 16mm. reels of the model farms were shown. Over 700 persons attended the presentation, receiving the films with considerable interest. Plans are underway to further utilize the pictures in future demonstration programs.

Last summer, films were also made of a vacation tour sponsored by *The Nebraska Farmer* to Glacier National Park, the Pacific Northwest, Jasper National Park and other points in Canada. About 250 persons made the trip in a special train and over 500 feet of film were used to record scenery and events *én route*. These films will be used to create interest in a similar tour planned for this year.

Free Films Reviewed

SUBJECTS discussed under this heading are available on loan for showing free except for postage. Films are on 16 mm. stock unless 35 mm. prints are also specified. Requests for these films should be addressed to the Amateur Cinema League, Inc., 105 West 40th Street, New York City. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Blanket requests cannot be handled nor can films be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is arranged as a general League service.

¶ *Rolling Down To Rio*, two reels, produced by Visugraphic Pictures, Inc., is a most interesting film of a trip from New York to various fascinating South American cities. Activities on board ship, showing how the passengers amuse themselves *en route*, and shots of interesting sights in Rio, Sao Paulo, Montevideo and Buenos Aires provide thirty minutes of diverting and instructive film fare.

¶ *School Days*, one reel, produced by W. J. Ganz, follows the various steps in the production of coffee. Scenes on Brazilian plantations, at the export docks and of manufacturing processses are included.

¶ *Babes In The Woods*, a Boy Scout version, one reel, produced by W. J. Ganz, shows various activities at the scout summer camp in the Catskills. A story concerning two children who become lost and are found by the scouts in a night search lends added interest to the film.

The following two films, first of a series offered by Davis & Geck, Inc., are available without charge to physicians, medical schools, hospitals and professional organizations.

¶ *Surgical Treatment Of Peptic Ulcers*, four reels, 16 or 35 mm., is devoted to the pathology of ulcers, the relative frequency of occurrence of the gastric and duodenal lesions, major points in diagnosis, occurrence of complications and indications for operation.

The closure of a perforated gastric ulcer, a gastroenterostomy and a partial gastrectomy are shown in detail, together with the various types of suturing.

Photographed at close range at the operating table, the image is large and clear and shows vivid detail, which, with the aid of animation and microcinematography, gives an excellent concept of the technique.

¶ *The Relation Of Absorbable Sutures To Wound Healing*, four reels, 16 or 35 mm., deals with the reaction of tissue to injury, the mechanics of the healing process and factors determining the behavior of catgut under various conditions observed in laboratory and clinic.

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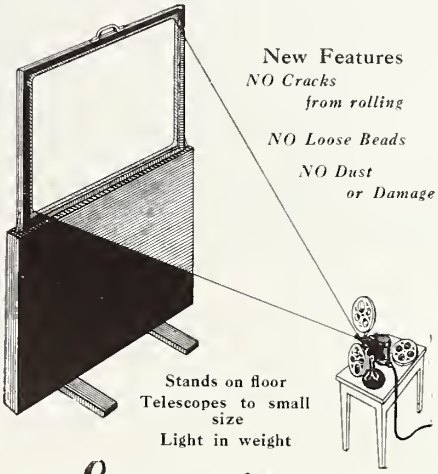
The ALL-PURPOSE Screen
For Either
Black & White or Color Film



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302 S. Firestone Blvd., Akron, Ohio

ALASKAN FLYERS FIND EIELSON'S BODY

Actual Scenes of Tragedy

The Nanuk—a fur trading steamer, was fast bound in the ice off the north coast of Siberia. Carl Ben Eielson, the noted Arctic Flyer, and Earl Borland, his companion, were making their second relief trip to the steamer when their plane crashed. After weeks of searching, the wreckage was found and the bodies, as well as several passengers from the Nanuk, brought back to civilization.

These films depict all the high spots of this arctic tragedy—the ice bound Nanuk—Eielson's wrecked plane—the finding of the bodies—Eskimo life—and many air views of the frozen wastes.

Photography by Pat Reid, Relief Flyer, in conjunction with Chateau Films of Canada.

No. 1021—The Eielson Arctic Relief Expedition. (The complete story in one full reel).
400 ft.—16 mm. $30.00
No. 1022—High Spots of the Eielson Arctic Tragedy.
100 ft.—16 mm. 7.50

For sale outright by

Burton Holmes Lectures, Inc.
7510 N. Ashland Ave. Chicago, Ill.

SEE THESE THRILLING KODASCOPE LIBRARY RELEASES!

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2. THE RED RAIDERS. A wild western melodrama with trick riding on bucking horses; an attack on a stage coach; Indians on the warpath, and heroic rescue of a burning fort.

3 THE DROP KICK. Richard Barthelmess in a splendid play of modern college life, full of football games and fraternity dances, with dramatic action, comedy and pathos. One of the finest pictures that this popular star has ever made.

4. ELLA CINDERS. Colleen Moore's big, smiling eyes carry her triumphantly through a movie contest to Hollywood and success, which every spectator will enjoy to the limit.

5. EAGLE OF THE SEA. Swashbuckling pirates aboard Spanish galleons flying the skull and crossbones; love in moonlit gardens; encounters between men-o-war and merchant ships; the roar of cannon mingled with the pounding of the sea.

6. THE NIGHT CRY. Featuring Rin-Tin-Tin, guardian of the sheep, beloved of his master's family, falsely accused of killing the lambs, but triumphantly vindicated after his thrilling rescue from the mountain top of a baby boy carried there by the eagle, who was the real culprit.

Printed by W. N. U., New York

RIDICULOUSLY LOW

TO CHANGE OVER YOUR KODASCOPE B OR FILMO, WITHOUT ALTERATION TO PROJECTOR, TO USE FROM 100 TO 1200 FT. HUME-DOR-REELS

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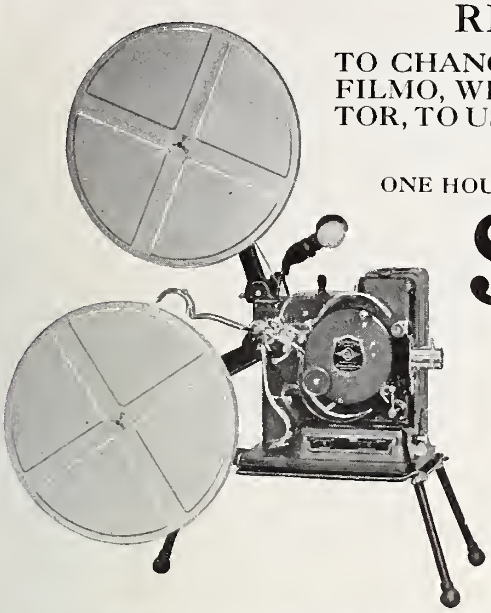

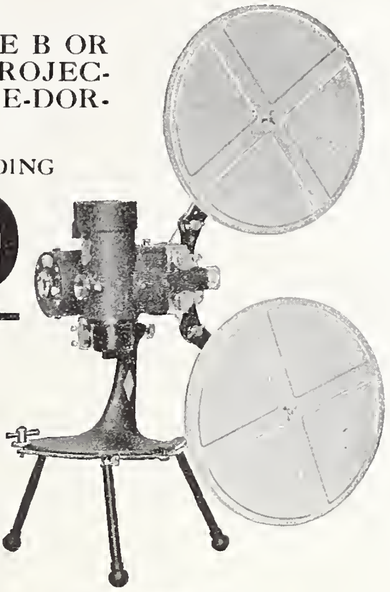

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Hayden Extension Arms, pair......	6.50
3 Long Belts	.60
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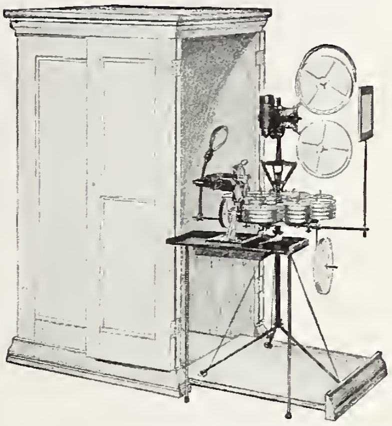

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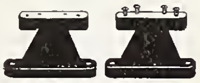

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FOR REWIND
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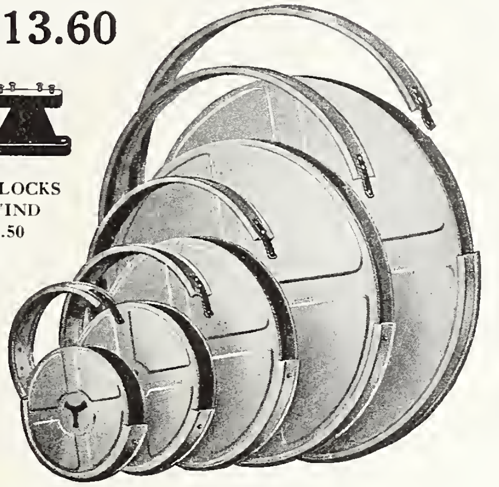

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Do you use the Hayden Audible Footage Meter? Saves film and disappointment. Each click one ft. of film has passed through camera. For Cine-Kodak, Victor and Filmo, 3 models $7.50

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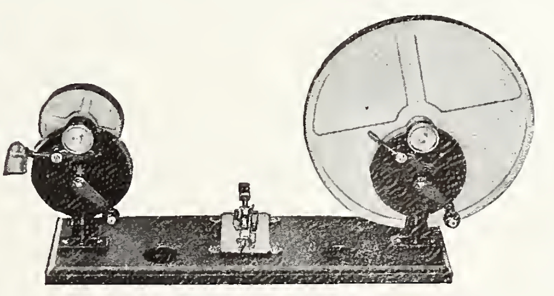
$5.75



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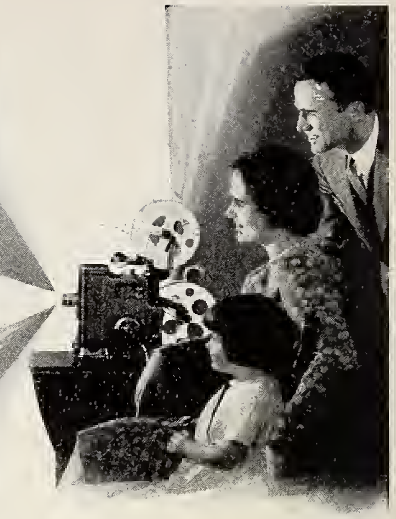
You are invited to a Special Exhibition of the most Remarkable of all Developments in Home Movies... Kodacolor

An exhibition of amateur-taken movies in Full Color. At Ciné-Kodak Dealers' throughout the United States and Canada this month.



Home Movies that reproduce on the Screen EVERY COLOR THE EYE CAN SEE...as easy to take as snapshots

Nothing that this page can say or show can fully reveal the startling beauty of home movies in color. For Kodacolor is admittedly the greatest single triumph in the history of photography. See for yourself. Visit the exhibition this month at Ciné-Kodak dealers.

SO many people, parents particularly, have inquired about home movies in full color that special exhibitions of Kodacolor films have been arranged for this month at Ciné-Kodak dealers' throughout the United States and Canada.

Step in and see one of these films on the screen. Do this whether or not you are immediately interested in making home movies. What you see will amaze you.

For, with Ciné-Kodak, home movies in full color are made as easily as snapshots are with your child's Brownie.

Life Itself

Kodacolor reproduces faithfully and unerringly on the screen every color that the eye can see. The exact shade of your child's hair, those elusive tints of youthful cheeks, every tone of dress and background, every scene of your travels . . . all in full color.

CINÉ-KODAK Model BB. *f.* 1.9.

In short, life itself. For life, as the eye sees it, remember, is made up of color and motion. Now these two are combined in the most remarkable of all developments in home movies. Movies that are closer to life itself than anything heretofore known.

Think of having such pictures of your mother. All so wonderful . . . yet so simple a child can take them.

How It's Done

The same Ciné-Kodak (B or BB *f*.1.9) that takes black-and-white movies takes color. The same Kodascope (A or B) that shows black-and-white movies shows color. You simply use a Kodacolor Filter and Kodacolor Film when making or projecting movies in color.

Prices Reduced

Because of Kodacolor's mounting popularity, it has been possible to increase film production and thus cut costs. The 50-foot roll of Kodacolor Film, formerly $6, is now $4.75. Kodacolor Film is also obtainable now in 100-foot lengths at $9. As with all Ciné-Kodak film, the charge for developing is included in the price of the film.

Everything is so convenient, so easy. And, if you can afford even the smaller nice things of today, you can afford the Ciné-Kodak.

Ask to See Kodacolor

See what wonders are now offered you by the same Eastman men who so simplified photography that any child can make snapshots.

See the exhibition of Kodacolor that is being presented this month by Ciné-Kodak dealers of the United States and Canada. Visit your dealer today.

EASTMAN KODAK COMPANY
Rochester, New York

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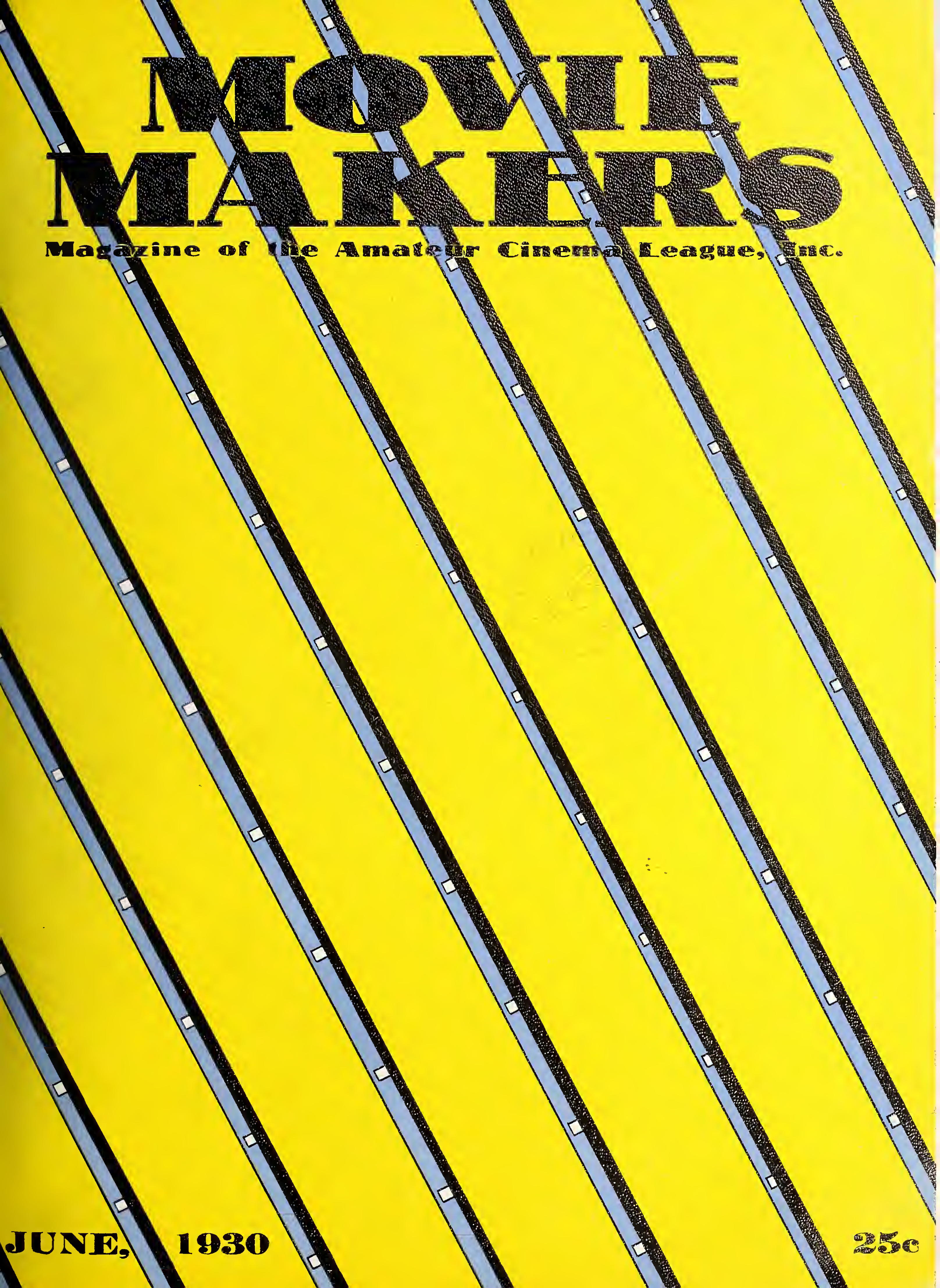
HOME MOVIES IN FULL COLOR

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



JUNE, 1930

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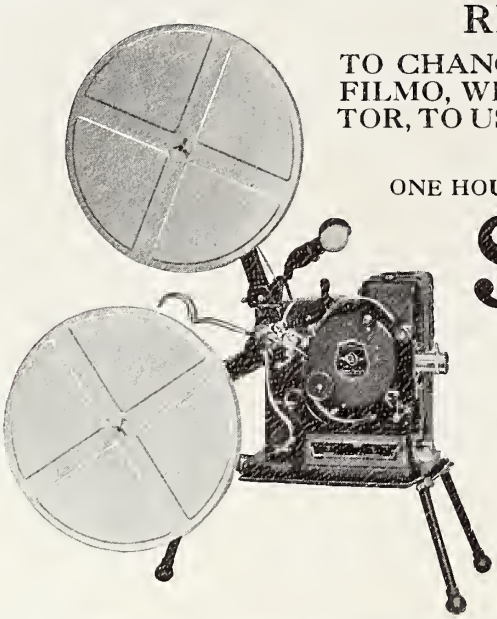

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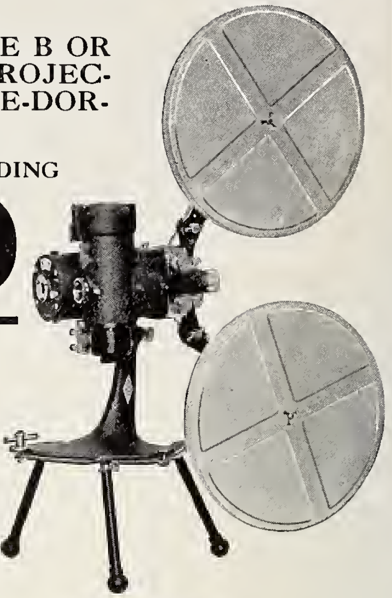

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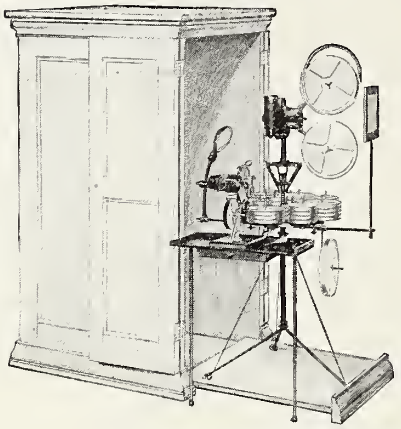

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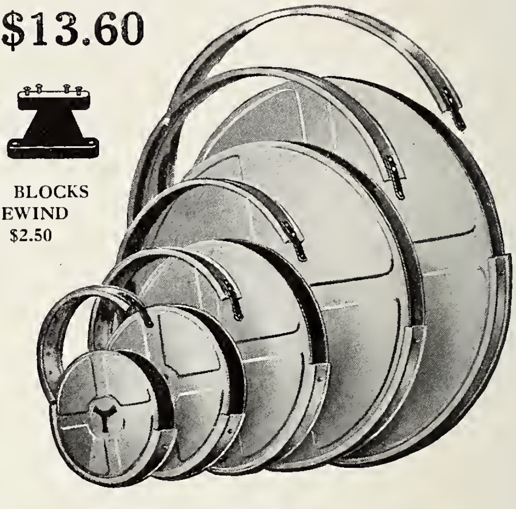

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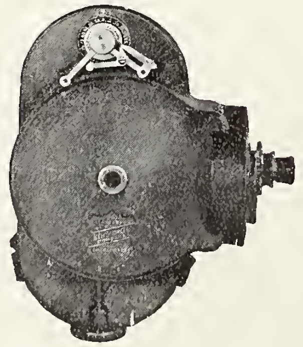

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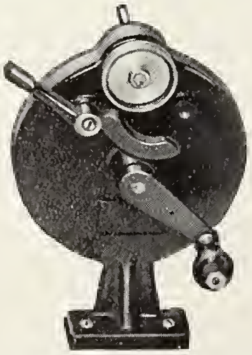

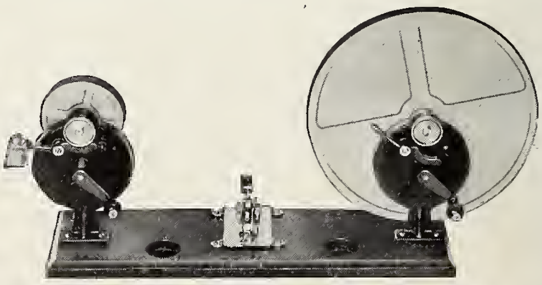

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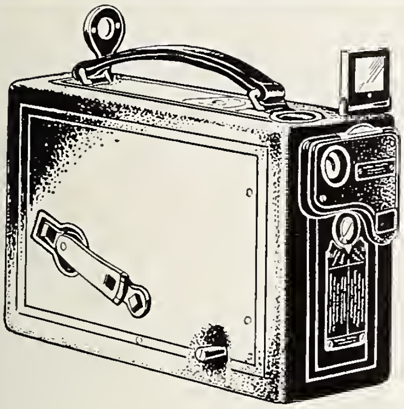
HEADQUARTERS
for Amateur Movie Makers



EXCEPTIONAL BARGAIN

BRAND NEW CINE KODAKS

FORMER MODEL B WITH *f*: 3.5 LENS

SPECIAL AT $49.50

LISTED AT $85.

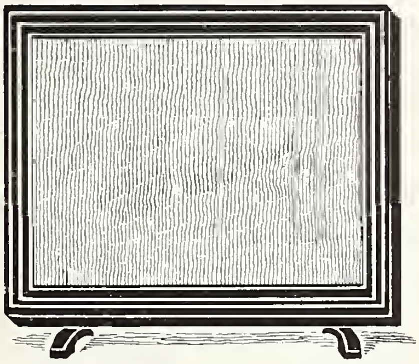
Each camera guaranteed complete in original box. Only a limited number available. First come, first served. A wonderful opportunity to buy a Cine Kodak at a great saving.

FOR THE MOST SUCCESSFUL PROJECTION *of* KODACOLOR FILMS AND BLACK & WHITE, USE A

"BUB" NORTH SCREEN

The projection surface is applied to a rigid aluminum sheet, insuring a perfectly flat surface that will not warp or wrinkle. "Bub" North Screens have a high reflective power and extremely fine texture and have proven the ideal screen for both color and black and white films.

12″ by 16″	$15.00	24″ by 32″	$27.50
18″ by 24″	$21.00	30″ by 40″	$39.00



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HAVE YOU SEEN THESE NEW MOVIES?

1. *Cohens and Kellys at Atlantic City*
2. Lon Chaney in *The Phantom of the Opera*

Both now available in the

WILLOUGHBY HOME MOVIE LIBRARY

for as little as $1.75 per night

(except Holidays and Saturdays)

Cohens and Kellys at Atlantic City is a riot of real fun. Prize winning bathing beauties with Atlantic City as a background, featuring those well known comedians, George Sidney and Mack Swain, make this feature one of the most popular. Send for new catalogue containing complete list of films.

DREMOPHOT

Many good films are ruined by over-exposure in summer. Be assured of perfect exposures by using Dremophot—the recommended exposure meter for all Filmo Cameras . . . $12.50

A new distance meter will be announced in the next issue.

WILLOUGHBYS
110 West 32nd Street, New York City

Make this convincing Test!

VISIT the Ampro dealer. Have him run a strip of heavy, dense, underexposed reversal film through The Ampro Precision Projector. See for yourself how brilliant, snappy and enjoyable such film can be. The above pictures illustrate the amazing difference between heavy film and the Ampro-projected image therefrom.

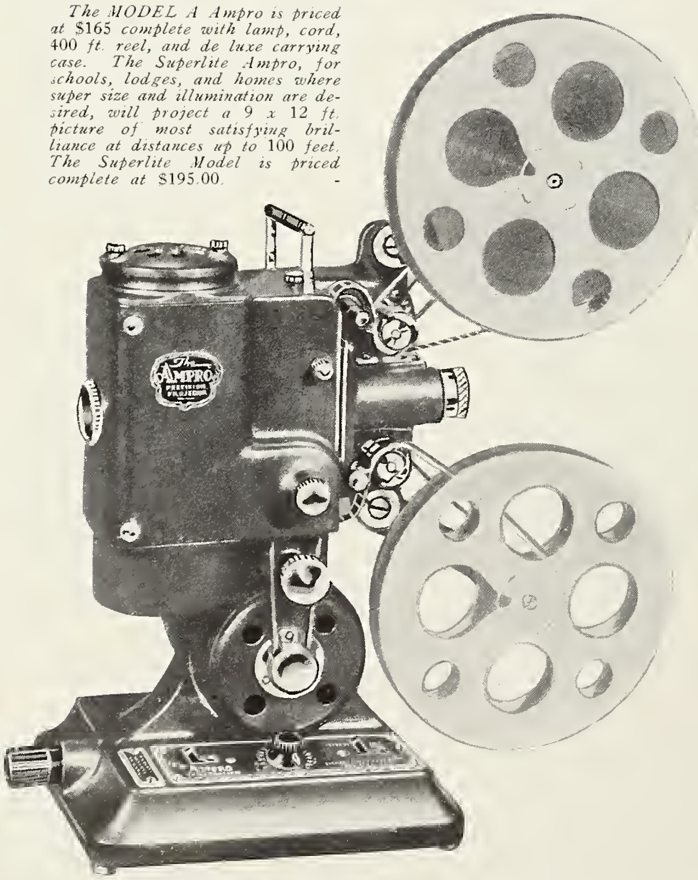
The new thrill of super brilliance brought to 16mm. movies by The Ampro Precision Projector is due largely to the greatly increased amount of illumination passed by the Ampro *rotary* shutter, a special Ampro feature and something entirely new in 16mm. design.

Other Ampro features are: perfect and *permanent* steadiness; extreme quiet; quick, easy threading; centralized control; forward and reverse action; instant, brilliant "stills"; ultra-fast automatic rewind; precision construction and attractive finish.

Go to the Ampro dealer today and make this convincing test. Take along a reel of your own film, if you like, and see its real beauty as revealed by The Ampro Precision Projector.

If your dealer is not yet supplied, send us your name and his, and we will forward literature.

The MODEL A Ampro is priced at $165 complete with lamp, cord, 400 ft. reel, and de luxe carrying case. The Superlite Ampro, for schools, lodges, and homes where super size and illumination are desired, will project a 9 x 12 ft. picture of most satisfying brilliance at distances up to 100 feet. The Superlite Model is priced complete at $195.00.



The AMPRO
PRECISION
PROJECTOR

Made by THE AMPRO CORPORATION, 2839 N. WESTERN AVE., CHICAGO

MAY 29 1930

MOVIE MAKERS

THE MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME V JUNE, 1930 NUMBER 6

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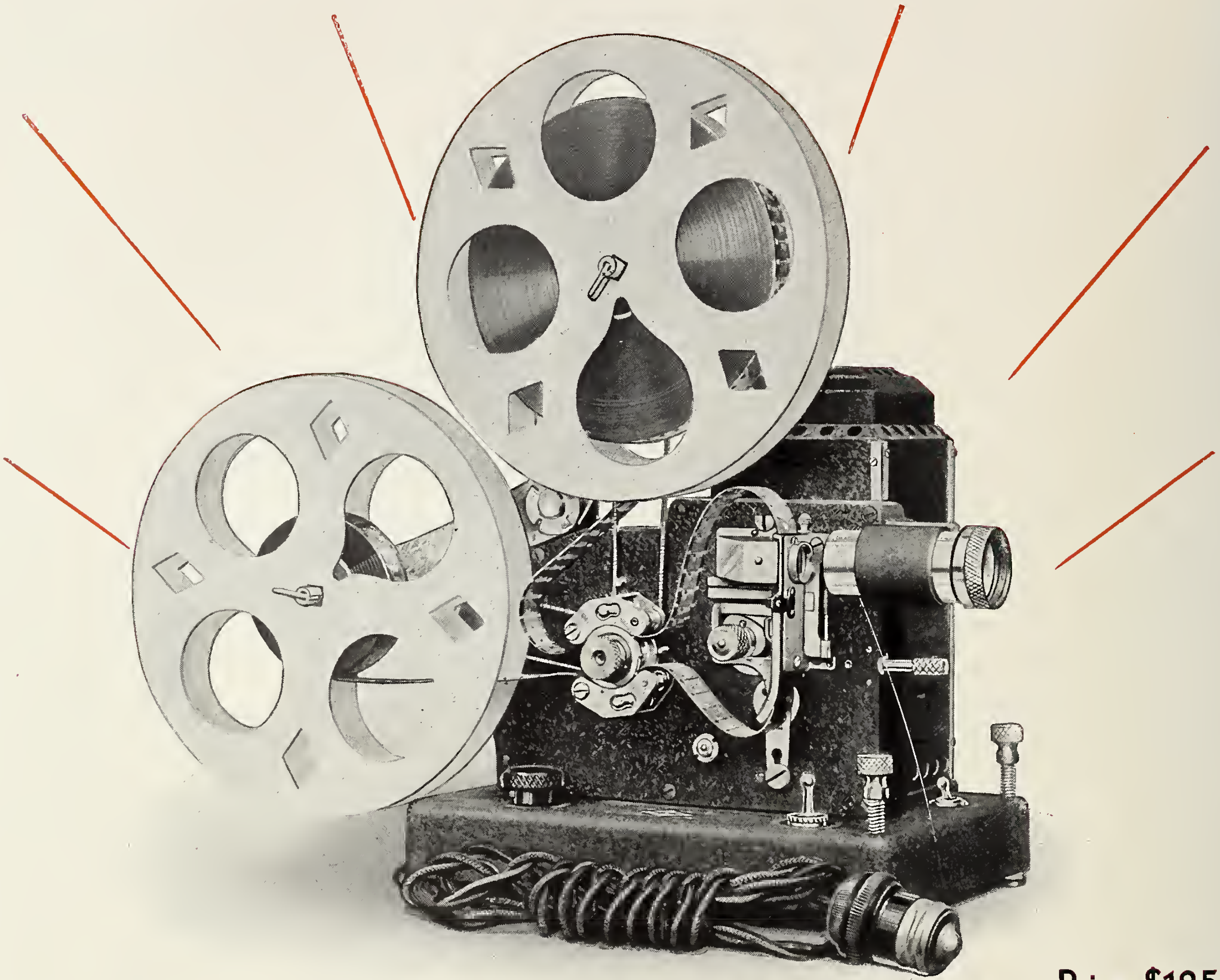
ALEXANDER de CANEDO, *Art Editor*

Editor
JOHN BEARDSLEE CARRIGAN

ACL ACL

. . . a NEW 16 mm.



Price $125
Including Case

IN presenting the new Agfa Ansco 16 Mm. Projector, we feel that another important milestone in the progress of amateur movies has been reached and passed. Flicker, so much the bane of 16 Mm. projection, is eliminated even at the low speed of 12 frames per second—and by a machine of accurate, serviceable, and amazingly convenient design, at a price amazingly low—$125.

Extravagant claims are unnecessary. See this projector. Go over it point by point. Then have a demonstration. We have confidence that you will judge the Agfa Ansco 16 Mm. Projector mechanically and optically right, and its performance the most comfortable in 16 Mm. for both operator and spectator that you have ever witnessed.

Projector by Agfa Ansco

...*No flicker at low speeds—*
New principles of simplicity

FLICKERLESS PROJECTION—its restfulness to the eyes can scarcely be conceived without a demonstration of the new Agfa Ansco 16 Mm. Projector, with its new anti-flicker shutter. A real achievement—flickerless projection at a speed even as low as 12 frames per second.

Flickerless, brilliant in illumination, safe, trouble-proof, and immensely practical in construction and operation, the new Agfa Ansco 16 Mm. Projector will appeal, we are confident, as the projector value supreme.

New Anti-Flicker Shutter

Flicker is due to the alternation of light when the shutter is open and dark when it is closed. It is always more pronounced at low speeds than at high speeds, as the dark interval is longer at low speeds. Without special provision against flicker, a projector cannot be operated with eye-comfort at a speed as slow as 16 frames per second (the normal camera speed), but the projection must be hurried to save the spectators' eyes. The shutter of the new Agfa Ansco 16 Mm. Projector is, however, designed on a new exclusive principle, so that *the dark interval is never totally dark*. The difference in screen effect is astounding, and films may be shown at any speed from 12 to 24 frames per second without flicker. And remember—continual high-speed projection is the principal cause of mutilated perforations and broken film.

Electrical Speed Control

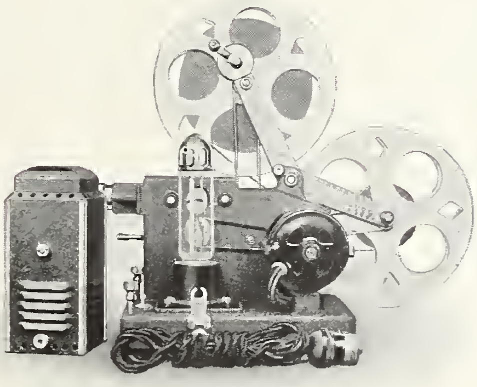
No motor brake, subject to constant wear and tear. Instead, speed of the motor, regulated by the turn of a handy button, is *electrically* controlled.

Reverses Instantly

Instant shift from forward to reverse or back again is a feature of this projector.

Centrifugal Automatic Fire-Shutter

This fire-shutter operates instantly the motor is stopped. Stop for a "still" and the fire-shutter moves at once to closed position, in which it passes sufficient light to give a still projection of a single frame for an indefinite period with perfect safety. Fire-shutter goes out of position as soon as motor starts, and the same operation takes place when the motor is thrown into reverse.



Separate Switches for Motor and Light

An important feature. Permits rewinding by motor with light off, and showing a "still" with motor off.

Other Details

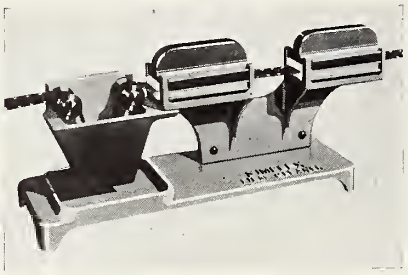
Special General Electric motor. 200-watt G. E. projection lamp, in removable lamphouse. Driving belts externally located, easy to get at or adjust. Exceptionally easy and rapid threading. Multispeed twin-tooth claw, insures smooth action and protects perforations. Film-gate has removable hinge-pin for cleaning gate. Easy framing lever. Convenient belt tension control knob for rewind: power or hand rewind. Folding reel arms. Unit oiling system, with no tubes to clog. Projector operates on standard 90 to 120 volt D. C. or A. C. current (25 to 60 cycles).

AGFA ANSCO OF BINGHAMTON, NEW YORK

Agfa Ansco Limited, 204 King Street East, Toronto, Ontario

A TRIP
TO CRIPPLE CREEK
100 ft. 16 mm. Price $6.00
ROUGH WEATHER
100 ft. 16 mm. Price $6.00

Our catalog of 16 mm. subjects can be had upon request.



SIMPLEX FILM CLEANER
Complete with instructions and can of non-inflammable cleaning fluid. Price..........$8.00

SIMPLEX FADING GLASS
will produce the fade-in or fade-out effect. Carrying case and instructions. Price $2.00.

Reduction Printing and Title Work
Produced by
Ernest M. Reynolds
165 East 191st St. Cleveland, Ohio

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CALIFORNIA
MOST UNUSUAL SCENIC
Remarkably interesting trip through the Motion Picture Capital of the world, made with the movie fan always in mind.
A PICTURE EVERY CINE CAMERA OWNER SHOULD HAVE
Unusually good entertainment that never grows old. Shows movie stars, their homes, studios, Chinese Theatre at night and day, Hollywood Boulevard, making movies, Hollywood Bowl, etc.
SEND US YOUR ORDER NOW
Complete reel—about 450 feet..........$30.00
Orders filled in rotation
Satisfaction guaranteed
Los Angeles Picture ready in June.

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Motion Pictures and Equipment
JOHN R. GORDON'S
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Los Angeles
California

Home Shows
a success, at minimum cost

COMPLETE 100 FT. SUBJECTS AT THE EXTRAORDINARY PRICE
$4.50 PER REEL

COMEDIES, SCENICS, SPORTS
MYRON ZOBEL'S ZOBELOGS
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HISTORIC EVENTS
WAR SUBJECTS

And the new series of travelogs
THE ORIENT—*by Eloise Maci*

Write for Descriptive Catalogues

EMPIRE SAFETY FILM CO.
723—7th Ave. New York

FEATURED RELEASES

For Home Projectors

▲▼▲

BELL & HOWELL CO., Chicago, III. *Speed,* a 400 foot Grantland Rice *Sportlight,* is a review of the various sports in which speed is an important element. *Stamina,* 400 feet, also by Grantland Rice, is a companion film to *Speed* and portrays sports requiring the quality of stamina. Both subjects have been photographed at varied speeds. *Film Flam Flim,* a 400 foot reel in which Felix The Cat is shown photographing some feline bathing beauties, is a very funny domestic comedy. Felix is filmed by his own camera while stealing a kiss from one of the pulchritudinous kittens and when the film has its first showing, with Mrs. Felix and family present, much trouble ensues.

EASTMAN KODAK CO., Rochester, N. Y. *A Trip Down The Yukon,* 200 feet, is an outdoor subject concerning a 2400 mile trip down the famous Alaskan waterway. Game, beautiful scenery and outdoor life are portrayed in this well-photographed film. Chip. The Wooden Man, in *The Goose And The Golden Egg,* 100 feet, portrays this nursery story in a most delightful manner. True in spirit to the desirable in fairy tales, this reel is excellent film fare for children.

EMPIRE PRINTS, N. Y. C. Comedies, scenics, *Zobelogs, Uncle Tom's Cabin Series,* historic events and a travel series, *The Orient,* by Eloise Maci, are offered in 100 ft. lengths. A descriptive catalog may be had on request.

GORDON'S, JOHN R., Hollywood, Calif. Released under the title of *Hollywood,* about 450 feet, the first film of this new distributor has recently been reviewed at the League offices and found to be an answer to the lively curiosity among amateurs as to just how the "motion picture city" looks. Day and night shots, the latter effectively tinted, of the Chinese Theatre, Hollywood Boulevard, Hollywood Bowl and other famous sights are included. Movie stars and production scenes in the studios are also shown. A companion picture of this reel, with the title *Los Angeles,* will, likewise, be a June feature.

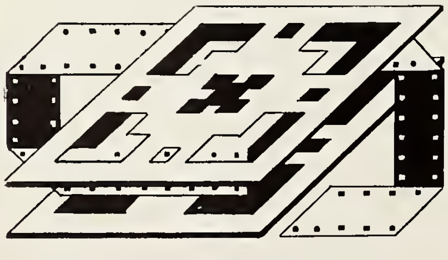
KODASCOPE LIBRARIES, INC., N. Y. C. *Tiger Rose,* a program picture, features Lenore Ulric who created this dramatic role in the Belasco stage production. Five hundred other subjects are available from the many branches of this library in leading cities in the United States and Canada.

PATHE EXCHANGE, EDUCATIONAL DEPT., N. Y. C. *Baby Songsters At Mealtime,* 300 feet, is a delightful nature study of parent birds feeding their young. Many different species of birds are shown. *Honeymakers,* 300 feet, is a thorough and most comprehensive presentation of the life history of a bee in its relation to the swarm. *Crystal Champions,* 400 feet, containing exquisite under-water shots, is featured as an educational reel on swimming. Weismuller, Norelius, Desjardines and other experts are shown in action and, both as entertainment and educational fare, this film ranks among the very best.

PATHE EXCHANGE, 9.5 MM. DEPARTMENT, N. Y. Many sixty-foot and super reel films, covering a wide range of entertaining subjects, are available for 9.5 mm. projection. A catalog may be had on request.

PATHE EXCHANGE, PATHEGRAMS DEPARTMENT, N. Y. C. The trapping adventures of Bob and Bill for mountain lions, wild cats, skunks and foxes are contained in four separate reels which, because of their entertaining and informative content, will appeal to children and grown-ups alike. Reel No. 117 contains an excellent fish story, an *Aesop Fable* and two *Our Gang Comedies.*

REYNOLDS, ERNEST M., Cleveland, Ohio. *A Trip To Battle Creek, Rough Weather* and *Columbia River Highway,* each a 100 foot subject, are specially stressed for this month and seem most appropriate for warm weather projection.



Classified Advertising

All classified advertising copy will be carefully scrutinized, but MOVIE MAKERS *cannot be held responsible for errors, nor statements made by classified advertisers.*

EQUIPMENT FOR SALE

FREE FOR THE ASKING! Just out! Bass BARGAINGRAM, issue No. 201. The classic of used apparatus. Largest offering in all the world of used and reconditioned, guaranteed, good-as-new amateur and professional 16 mm. and 35 mm. cameras, projectors and accessories. WRITE FOR YOUR COPY NOW. Just a few of the bargains: Bell & Howell Filmo 70A with 1" Xenar f:2 lens, very fine condition, $112.50. Cine Kodak Model B with f:3.5 lens, $55.00. Bell & Howell Filmo 70A, reconditioned like new, Plasmat f:1.5 lens, Kodacolor unit and 1" Cooke f:3.5 lens, $137.50. Write or wire for your copy of the Bass BARGAINGRAM No. 201 to BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

FOR SALE—Three Model C Kodascopes, $35.00 each; Victor Model 3 16mm. Camera, f:3.5 lens, $80.00; Filmo 70 with f:3.5 lens and case, $100.00; Filmo 75 with f:3.5 lens and case, $75.00; Model A Cine Kodak, f:3.5 lens $125.00; Model A Cine Kodak with f:1.9 and f:4.5 lenses, $175.00. All this equipment is new, we are overstocked. TAMPA PHOTO & ART SUPPLY COMPANY, 709 Twiggs St., Tampa, Florida.

BARGAIN—Filmo Projector fitted with variable resistance; case and extra 400 ft. reels and cans; 25 reels library films, mainly Burton Holmes; folding aluminum screen in carrying case, 39 x 52. All practically unused. Will sell complete at half original cost. PONTE, 166 West 99th Street, New York City.

PATHEX MOTOR-DRIVEN CAMERA, carrying case and motor driven projector, like new, $32 delivered. R. G. ANDERSON, 2078 West 65th, Cleveland, Ohio.

COMPLETE PRINTING OUTFITS for movie titles; presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50, Meriden, Conn.

EYEMO, complete equipment, 3 lenses, $200. Write for details. MICH. E. TOEPEL, 2343 Chauncey St., Astoria, New York.

ONE SIX-INCH T. H. C. Telephoto Lens with view finders complete in leather plush-lined case, $75.00; one Auxiliary Finder Unit, $3.50; one one-inch f:1.8 T. H. C. Lens in focusing mount with 2X ray filter, $45.00. CHARLES J. ZAHN, 1439 South Sheridan Road, Highland Park, Illinois.

VAN LIEW FILM FILES to hold 6 400-ft. reels, $2.75 each; to hold 12 400-ft. reels, $5.00 each. Eastman Splicer on Rewinding Board, $5.50; Books—How to Make Your Own Motion Picture Plays, 75c each—regular $1.50; Griswold 16mm. Splicer, reg. $22.50 model, special at $14.00. No. 0 Arrow Beaded Screen, $2.75; 30 x 40 Estascope Silver Surfaced Screen in box, $5.00. Coutard Tapestry with 22 x 30 Arrow Beaded Screen, $25.00. WILLOUGHBY'S, 110 W. 32nd St., N. Y.

EQUIPMENT WANTED

WANTED—9½ mm. Moto-Camera with f:2.7 lens or faster—prefer Cine Nizo. Box 105, MOVIE MAKERS Magazine.

TRADING OFFERS

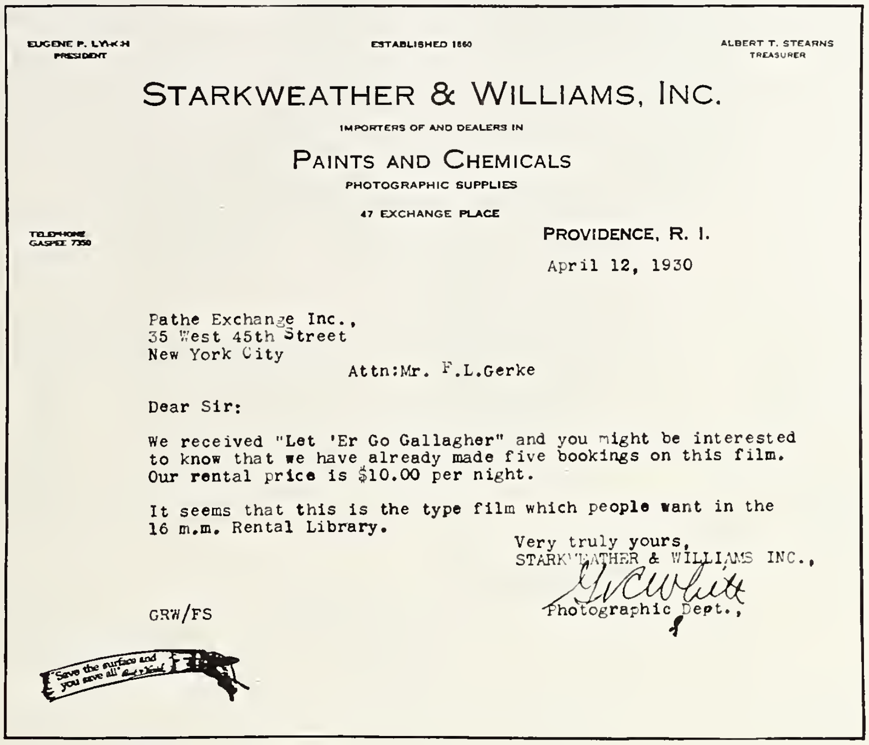
ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. Evinrude outboard motors, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

CASH FOR 16 MM. FILM. Trade-exchange. What have you? BOSTON CAMERA EXCHANGE, 44 Bromfield St., Boston, Mass.

It Pays To Own A Pathé 16 mm. Library

What the consumer thinks of it

We shipped Starkweather & Williams the print of "Let 'er Go, Gallagher" and in three days we received this letter:



EUGENE P. LYNCH
PRESIDENT

ESTABLISHED 1860

ALBERT T. STEARNS
TREASURER

STARKWEATHER & WILLIAMS, INC.
IMPORTERS OF AND DEALERS IN
PAINTS AND CHEMICALS
PHOTOGRAPHIC SUPPLIES
47 EXCHANGE PLACE

TELEPHONE
GASPEE 7350

PROVIDENCE, R. I.
April 12, 1930

Pathe Exchange Inc.,
35 West 45th Street
New York City
Attn:Mr. F.L.Gerke

Dear Sir:

We received "Let 'Er Go Gallagher" and you might be interested to know that we have already made five bookings on this film. Our rental price is $10.00 per night.

It seems that this is the type film which people want in the 16 m.m. Rental Library.

Very truly yours,
STARKWEATHER & WILLIAMS INC.,
Photographic Dept.,

GRW/FS

"Save the surface and you save all"

For the summer months be sure to screen the famous adventures of Bill and Bob. Four distinctive pictures packed with the most thrilling scenes of two boys trapping Mountain Lions, on Reel No. 126—Wild Cat on Reel No. 128—Skunk on Reel No. 127 and Fox on Reel No. 129. A liberal education for children and grown-ups alike. One of the "different" series of pictures by Pathe.

Everybody loves a good "fish" story. The "fightenest fish" ever filmed on Reel No. 117. Also on this reel is an Aesop Fable and two "Our Gang" Comedies, one being the Barnyard Flapper with a complete barnyard cast.

The following is a list of Pathé Library Distributors where all films may be rented or purchased.

UNITED STATES

Avendish Films, Inc.______56 West 45th St., New York City
W. C. Cullen ___________12 Maiden Lane, New York City
Gillette Camera Stores _____117 Park Ave., New York City
Rab Sons______________1373 Sixth Ave., New York City
Manhattan Film Library___3723-18th Ave., Brooklyn, N.Y.
Home Movie Studios, 20th and Chestnut Sts., Philadelphia, Pa.
Iver-Johnson Sporting Goods Co.
155 Washington St., Boston, Mass.
The Harvey & Lewis Co._849 Chapel St., New Haven, Conn.
The Harvey & Lewis Co.___1148 Main St., Bridgeport, Conn.
The Harvey & Lewis Co.______513 Main St., Worcester, Mass.
The Harvey & Lewis Co.___1503 Main St., Springfield, Mass.
Starkweather & Williams_47 Exchange Pl., Providence, R. I.
Buffalo Photo Material Co. __41 Niagara St., Buffalo, N. Y.
Edward A. Hahn___________111 Columbia St., Utica, N.Y.
J. C. Reiss __________________10 Hill St., Newark, N. J.
Butlers, Inc.___________415 Market St., Wilmington, Del.
Elbert H. York ____________424 Clay Ave., Scranton, Pa.
Cohen's, Inc. ________________117-11th St., Altoona, Pa.
Escar Motion Picture Service, Inc.
10,008 Carnegie Ave., Cleveland, O.
Famous-Barr Co.____ Olive and Locusts Sts., St. Louis, Mo.

CANADA

Home Films, Inc.________Keefer Building, Montreal, Can.

PATHÉGRAMS

35 WEST 45TH STREET NEW YORK CITY

A SUCCESS INSTANTLY!

The New Model 5 Victor

Although announced but a month ago, the new Model 5 Victor Cine Camera has been pronounced an unqualified success. Dealers and users alike are highly enthusiastic over it. A veritable flood of orders foretells its extensive use.

Have you seen this interesting new instrument?

You'll have to see it—really to appreciate its unusual features.

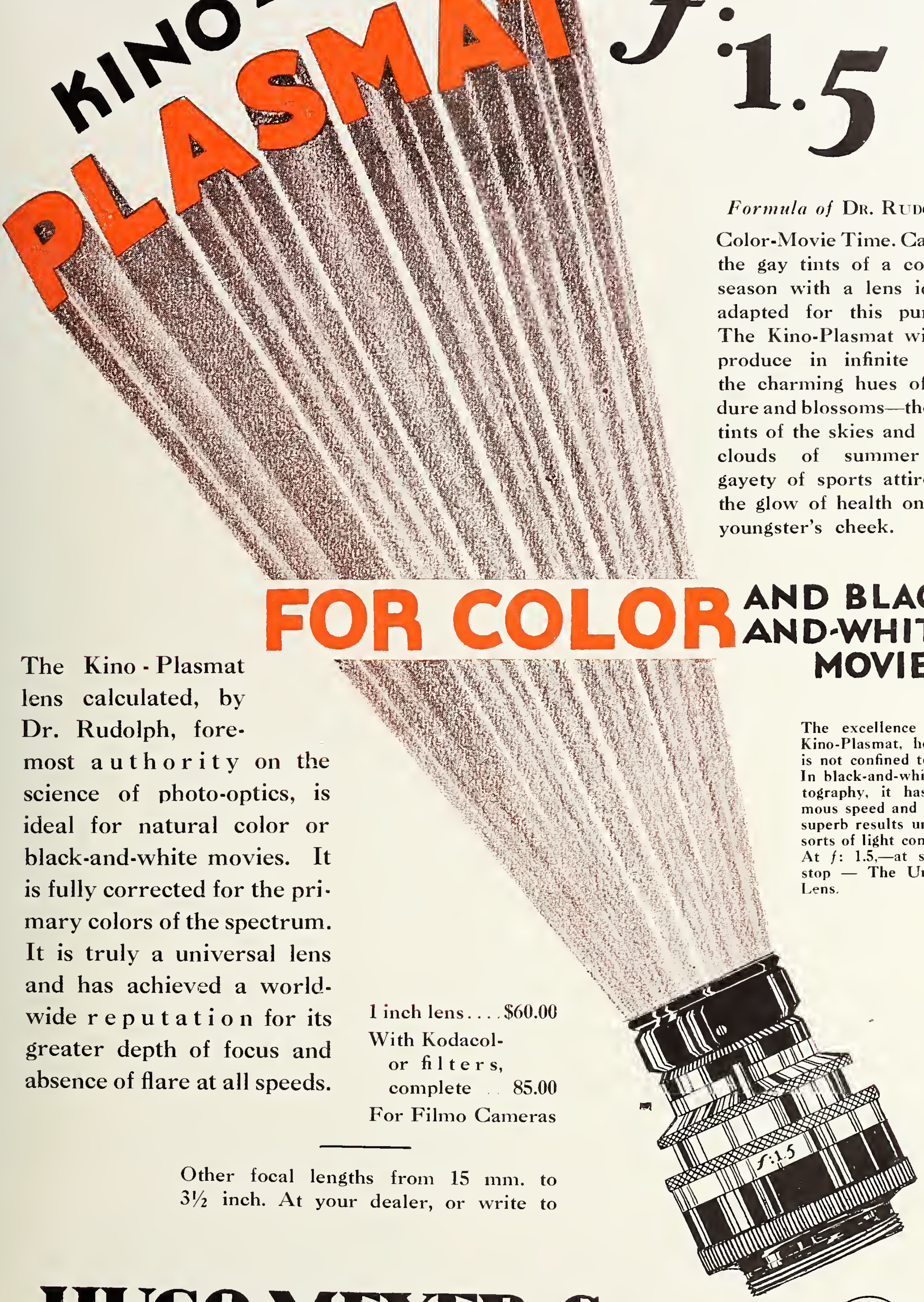
Visual Focusing, for one thing, makes its successful debut in the Model 5 Victor. No more out-of-focus movies—because you can focus this new cine camera *by direct observation.* Look through the lens and adjust the focusing ring by that most accurate of all criterions—your own eye!

Slower S-L-O-W motion is another new feature. And there are others. If you are interested in amateur cinematography and appreciate a really *beautiful* Camera—both in appearance and performance—*be sure to see the new Model 5 Victor today!*

VICTOR ANIMATOGRAPH CORPORATION, DAVENPORT, IOWA
Branch Sales Office: 242 West Fifty-fifth Street, New York City.
West Coast Distributor:
Leavitt Cine Picture Co., 1137 South Hope Street, Los Angeles
Canadian Distributor: Film & Slide Co. of Canada, 156 King St., Toronto

MODEL VICTOR FIVE WITH HUGO MEYER LENSES unless otherwise specified

KINO-PLASMAT *f*:1.5



Formula of DR. RUDOLPH

Color-Movie Time. Capture the gay tints of a colorful season with a lens ideally adapted for this purpose. The Kino-Plasmat will reproduce in infinite detail the charming hues of verdure and blossoms—the blue tints of the skies and fleecy clouds of summer—the gayety of sports attire and the glow of health on your youngster's cheek.

FOR COLOR AND BLACK-AND-WHITE MOVIES

The Kino-Plasmat lens calculated, by Dr. Rudolph, foremost authority on the science of photo-optics, is ideal for natural color or black-and-white movies. It is fully corrected for the primary colors of the spectrum. It is truly a universal lens and has achieved a world-wide reputation for its greater depth of focus and absence of flare at all speeds.

The excellence of the Kino-Plasmat, however, is not confined to color. In black-and-white photography, it has enormous speed and enables superb results under all sorts of light conditions. At *f*: 1.5,—at smallest stop — The Universal Lens.

1 inch lens	$60.00
With Kodacolor filters, complete	85.00

For Filmo Cameras

Other focal lengths from 15 mm. to 3½ inch. At your dealer, or write to

HUGO MEYER & Co.
245 West 55th St. New York

LENSES Hugo Meyer & Co.

PATHÉ'S 9.5mm. AMATEUR MOVIE CONTEST

Are you one of the many hundreds shooting at Pathé's 30 prizes with the PATHÉ MOTOCAMERA?

Pathé Automatic Moving Picture Camera . $45

"It's as easy as snapshots and better"

Here are a few suggestions to help you win Pathé's 9.5 mm. AMATEUR MOVIE CONTEST

Your summer vacation affords you unlimited opportunities for your movie story — A whirlwind seaside romance — A story of the gang at the 'ole swimmin' hole—A day in the mountains—That "whale" of a fish-story.

"One Day of your Vacation"—showing your morning dip, the hour on the tennis court, your ride up mountain trails, a "shot" of that hearty dinner 'neath the pines, and then—the end of that perfect day.

Many a fine picture is overlooked in the most prominent member of your family—the Baby. Babies are born actors, they're not camera-conscious and scenes of those cute things only baby does, will make a wonderful contribution to a family story. Even though it may not win 1st prize you will have made a film record that will be cherished in the years to come.

Last but not least—film that air-trip you are taking this summer.

Entries are being received by the hundreds from enthusiastic amateur movie makers throughout the country.

CONTEST DEPARTMENT
Pathex, Inc. 35 West 45th St. New York City
Please enter my name as contestant
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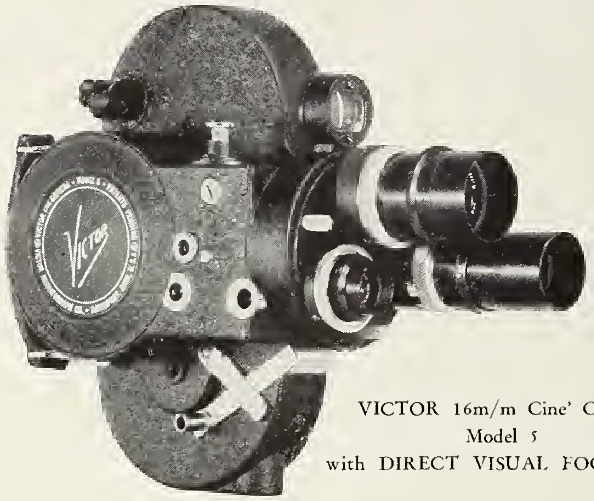

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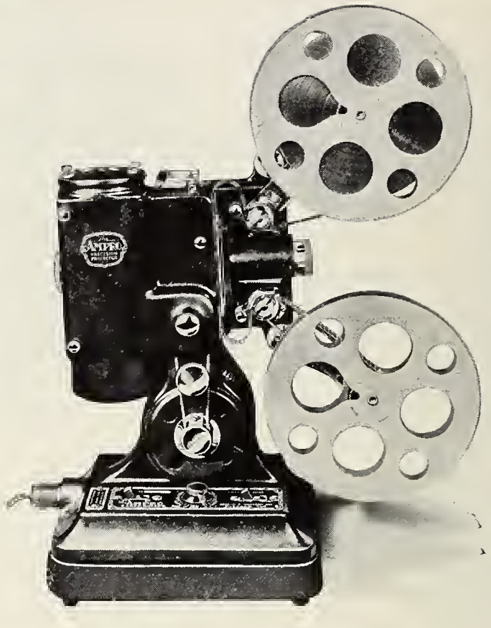

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EDITORIAL

THE public press has acclaimed the commercial movie producers for the new code governing production which they have adopted under the guidance of Will H. Hays. It is generally admitted that the desires of the most careful guardians of public decency are provided for in these new rules for the self-discipline of the theatrical movie industry.

Commercial pictures ceased to be offenses against entertainment decencies a good many years ago when they emerged from nickelodeon days into the dignity of a national recreation. Yet certain types of reformers kept hammering away at them, chiefly because they were recreation and because they were produced on the assumption that human beings are thoroughly justified in seeking pleasure, which ideas are directly contrary to the fundamental philosophies of the dreary-minded killjoys of this and all other civilized countries.

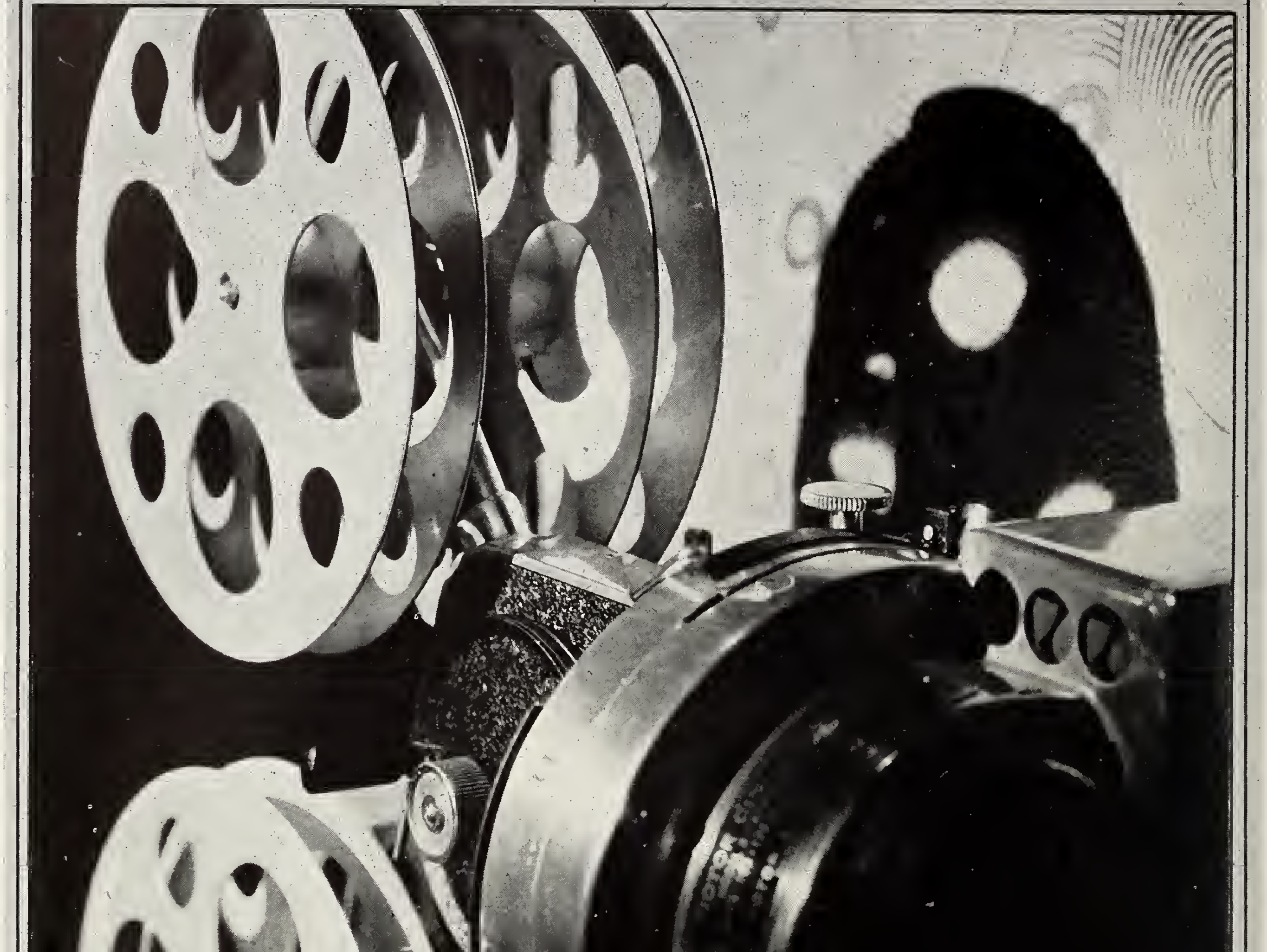
Because of the natural progress of any industry toward better products, commercial picture makers have refined their production methods and the recently announced code represents what they, of their own accord, believe they should offer to the public. It is in no sense a triumph for the reformers, although it does a very important thing in that it deprives these reformers of something to attack that formerly gave them much satisfaction.

Certain persons, having acquired the habit of "cleaning up the movies," will find it unpleasant to abandon their efforts now that theatrical movie producers have left nothing practical for the reformers to attack. We amateurs may possibly become the recipients in our own field of the attentions of these zealots. The fact of home movies is generally known and they offer the ideal opportunity for busybodies with moralistic leanings. Snooping in theatres is not half so entrancing as snooping in the homes of neighbors. Who knows but the man next door may have a thousand feet of scenes of liquor drinking in Havana, Paris, Cairo and other haunts of the heathen? And, more than likely, he and the members of his family are pictured actually lifting the sinful cup to their lips.

Amateurs will be well advised to keep their eyes and ears open for the first signs of local efforts at a censorship of home movies. For a time, the movie morals guardians will check up on the local theatres to see if Mr. Hays means business or not. After they conclude that he does, they will hunt for new fields of endeavor.

This brings us to the subject of "bootleg" smut pictures, produced neither by commercial producing companies nor by amateurs but by individual rapscallions who have no ethics nor decency and who operate strictly under cover and in deadly fear of the law. So long as these films, that cannot be shipped through the United States mails and that are so filthy that they upset the digestive apparatus of every decent person, have any currency whatever, they constitute a menace both to commercial and amateur producers. Mr. Hays's organization has declared open war on them and on their producers. We amateurs should be equally vigilant.

It is extremely difficult to secure definite evidence for legal proceedings against films of this type, because there must be actual proof of offering for sale and the subsequent sale, itself. However, the Amateur Cinema League will welcome every bit of information that can be passed on to it concerning the existence of these "smut" pictures that are never sold in a regular and open manner but are always "bootlegged." Every amateur is urged to let the League know of any of these pictures concerning which he has definite or casual information. We will do all that we can to proceed against them.



RARIN' TO GO!

Study By Patricia Novlan Of A Projector All Set For Those Newest Summer Films.

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MOVIE MAKERS

Give Your Camera A Telescope

BY HERBERT C. McKAY

An Expert Acclaims Telephotos And Tells How Best To Use Them

IN a well known photographic supply house, the other day, a customer asked what this telephoto lens business was all about. The salesman told him such lenses made possible a larger image. Hmmmm! Perfectly true but hardly convincing. The telephoto lens does the same thing for your camera that a pair of binoculars do for your eyes! How often have you been at a football game, up in the woods, at the seashore or elsewhere, and wished that you could drop your binoculars in front of the camera lens and shoot. That is just exactly what the telephoto lens does!

There is some misunderstanding concerning the telephoto lens. It is not, as is often stated, merely a lens of longer focal length than usual. It is this, but in a special form—that of a lens whose mechanical length is just about one half that of a simple long-focus lens of an equivalent focal length. Thus an ordinary six-inch lens requires a distance of approximately six inches from film to iris diaphragm while the telephoto lens of six-inch focal length will have approximately three inches from film to iris. This is of great importance to the 16 mm. owner because the weight and length of an ordinary six-inch lens would be impractical upon the small camera.

In the case of lenses of shorter focal length, practical considerations decide. The two-inch lens is usually regular while those whose focal lengths vary from three to four inches may be either of regular or of telephoto construction.

The telephoto lens is not limited in usefulness to making photographs of distant objects. In fact, one of its greatest values is in closeup work. By securing a barrel extension, it is very useful in making insect and similar studies at distances of a foot or so. This, of course, necessitates some means of focusing directly upon the film or a substitute such as the reflecting focusing device.

In using the telephoto lens, there are definite precautions to be observed. It should be emphasized that the use of this lens presents no great difficulties and needs no extraordinary care in shooting, except for those factors which are introduced by the greater magnification of the lens itself and the circumstances which accompany the more common uses of such a lens.

Experience has taught careful amateurs that a truly steady picture is seldom obtained without the use of a tripod. Experience has also taught them that a certain acceptable steadiness may be had when the camera is held "free-hand." In using the telephoto lens, the slight movement due to an unsteady hand is magnified in proportion to the focal length of the lens. Thus a lens of six-inch focal length will have just six times the unsteadiness, as observed in image movement, of the usual one-inch lens. While most camera owners can shoot free-hand with passable results with the one-inch lens and many can do this with a two or even a three-inch lens, the three-inch lens is usually accepted as the limit in focal length which can be successfully used free-hand. As the four-inch lens is the shortest ordinarily considered in telephoto work, the first rule which we may lay down as being true, without exception, is: *Never Use The Telephoto Lens Without A Tripod.*

The camera finder is quite reliable in ordinary work but often it is unreliable in telephoto work, especially with lenses of six to nine-inch focal length. Or perhaps the finder usually is reliable but, because we are accustomed to the one-inch lens, we are apt to use it carelessly. We are inclined to get somewhere near the mark and shoot. On the contrary, we should use far more care in locating our subject with the telephoto lens than at other times. The field is small and the slightest movement of the camera will alter it considerably. The best rule is to keep the subject rather well centered. Even so, we will find our subject seeking the corners of the screen with disconcerting frequency. Our second rule is, then: *Keep The Subject Well To The Center Of The Field!*

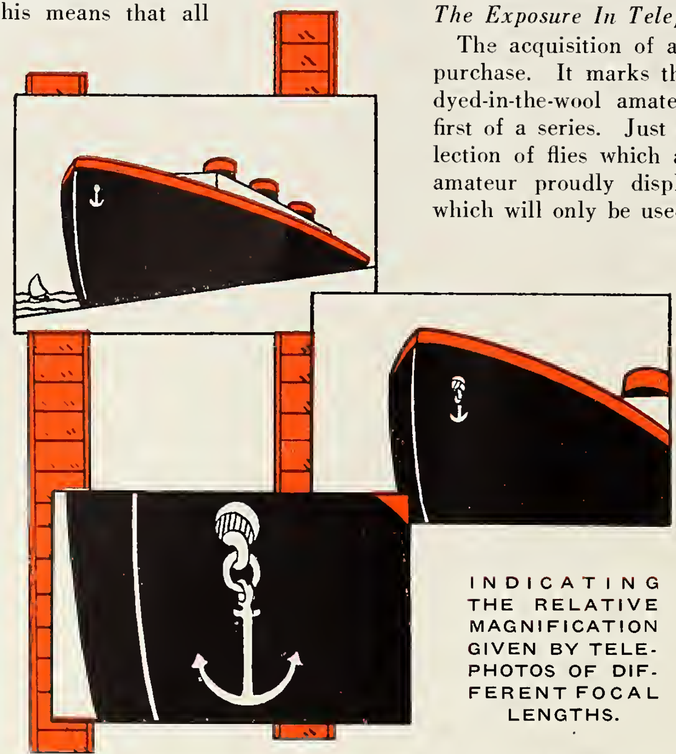
Even with the compact size of modern telephoto lenses, those of six-inch focal length and more have an appreciable linear extension, together with the lens hood which is quite essential for good telephoto work. This length imposes quite a strain upon the camera and the threads of the mount itself and permits a measure of vibration even when the camera is mounted upon a tripod. There is only one way in which to prevent this and, by the way, it is a method which might well be used in all telephoto work of six inches or over. This is the use of a lens support. There is one such support made which will hold the lens as rigidly as are small lenses by the usual mount.

Such a lens support must be firmly attached to a base which is secured between the camera and the tripod, as its purpose would be defeated if attached to the camera itself. The support should be provided with some means of adjustment so that the lens may be accurately supported in its precisely correct position. The type mentioned accomplishes this by means of three radial screws which may be adjusted to accurately center the lens. Professional cameras make use of metal struts or beams to support lenses of exceptional focal length. This amateur lens support consists of a heavy base which is also used for other attachments.

Two rigid rods extend forward from this base and carry the support proper which may be locked in any desired position. We may add as a third rule, not essential but advisable: *It Is Desirable To Provide An Auxiliary Support For Long Lenses.*

The telephoto lens is most often used when making films of objects at a comparatively great distance. This means that all atmospheric disturbances will be exaggerated. The worst of these is atmospheric haze. As we know, atmospheric haze is due to the scattering of light rays by minute particles suspended in the air. Experience and experiment have shown us that the blue rays are more easily and quickly disturbed than those of other colors.

Common telephoto practice in both still and motion work has taught us that such work should always be attempted when we are equipped with panchromatic film and fairly heavy filters—never otherwise. Telephoto camera work attempted with ordinary film will almost always result in a flat and rather gray film.



INDICATING THE RELATIVE MAGNIFICATION GIVEN BY TELEPHOTOS OF DIFFERENT FOCAL LENGTHS.

What filter is to be used? As the lens is most often used when set at infinity there is little to be gained by stopping down. The modern, high quality telephoto lens may be used wide open with every right to expect good definition. For this reason we find it better to compensate for bright light by using a heavy filter than by stopping down. We will find that the 4X or even a heavy red filter will do wonders in cutting haze. Naturally, in using such heavy filters we may expect overcorrection with the resultant dark sky and, often, harsh contrast. A brilliant, heavy-contrast picture, however, is infinitely to be preferred to the dim, gray film which results from an excess of haze. Of course, there is the exception in the case of the cine artist who is deliberately trying for atmosphere and artistic effects but, when we are after records we want definition and brilliance.

It is hardly necessary to call attention to the superior results which practically invariably follow the use of panchromatic film. Our third rule is: *Always Use Panchromatic Film With As Heavy A Filter As Possible.*

And now to that ever present problem—what exposure must I give? It is often said that telephoto exposure should be less than normal, due to the usually open character of the scene and distance of the object. This is illogical. By the use of the telephoto lens we are bringing the subject from distance to closeup—in some degree, at least. For this reason our actual camera field will usually be darker than our meter or calculator indicates. For example, a man is standing in an open field with the sun behind him. If we expose for the open field the man will, of course, be underexposed. Therefore, if anything, we increase the exposure in telephoto work.

Then we have another factor to consider. The absorption of light by the ordinary cine lens is negligible but, as absorption increases with the thickness of the lens, we find this is a factor in long-focus lenses. We also have a reflection factor to consider which is usually greater in these lenses than in other types. For these reasons also we should, if anything, increase exposure.

While telephoto lenses will, as a rule, give satisfactory results at the exposure indicated by the meter, certainly, we will not do any harm by slightly increasing the exposure. *The Exposure In Telephotography Should Be Full!*

The acquisition of a telephoto lens is more than a mere purchase. It marks the change from the beginning to the dyed-in-the-wool amateur. This lens will probably be the first of a series. Just as the angler proudly displays a collection of flies which are only used on special strikes, the amateur proudly displays his battery of lenses, some of which will only be used for that exceptional picture. There is a fascination merely in collecting lenses which cannot be denied. But we have no intention of urging such a pointless course of action. The amateur can well use from four to six or eight lenses, including telephoto, long-focus, normal, wide-angle and extreme-aperture.

The question as to just which lens he shall buy is a problem which is quite vexing to the amateur. As to the make—well, most lenses offered by reputable dealers may be regarded as having satisfactory quality. Some of these lenses come in sets, others singly. Some have an extreme aperture of f:6.3, others of f:4.5 or even f:3.

The larger aperture is of advantage on the side of exposure, so there is one choice which individual conditions may well govern. Most amateurs have a pet manufacturer and, presumably, the new lens will be of that make. It does not necessarily follow, however, that the new lens must be the same make as that purchased with the camera.

As to the focal length to be secured first, possibly the three and three-fourths-inch or four-inch lens is the best. Either gives a fairly high magnification, yet does not require the care in use demanded by the six-inch lens and may be used in a pinch without the tripod by resting the camera against some solid support during the exposure. Certainly, the second extra lens should be the six-inch. Then the real enthusiast will purchase the nine-inch. One amateur in New York has a seventeen-inch lens for his 16 mm. camera, but that is going to extremes. The two and three-inch lenses are perhaps the least valuable as telephotos due to their slight comparative magnification.

While a discussion of subject matter does not properly fall within the scope of this article, perhaps the amateur who is new to the telephoto may be interested in a few typical shots particularly suited to this kind of lens.

In a turret camera, the use of the telephoto facilitates the taking of long shots and closeups from the same position. This is particularly convenient in amateur photoplay producing, as it simplifies the taking of incidental closeups in scenes where it might be impractical to bring the camera closer. This is true in landscape work, as well.

The telephoto is also very helpful in taking closeups of children, as they are apt to show a disposition to become camera-shy when the camera looms over them for a near shot. A telephoto of good magnification will enable the child portraitist to set up his camera at a much greater distance and to secure the same shot.

However, the main thing is to get a telephoto lens of some kind and of four or more inches in focal length. Try it out this summer and find new pleasures in motion pictures!

Taking It Easy

BY COLIN S. COLLINS

Stressing The Wisdom Of Simple Plot Forms For First Photoplays

BACK in the beginning Thomas A. Edison was quite content to make pictures twenty and twenty-five feet in length and it was not until some time after that he worked up to the more ambitious fifty-foot lengths. Sixty-five feet formed the super-feature of those days. It was not until 1909 that we regularly adopted the two thousand-foot standard and two or three years elapsed before more than five thousand feet of film were required of a super-super-feature.

Today the amateur photoplay filmer wants to start immediately to make big productions. Very often his pride leads to a fall and he quits in disgust. He has tried to run before he learned to walk. It would be far better for him if he started as modestly as did Thomas A. Edison and worked up gradually to the more ambitious footage. Learn the pothooks of production before seeking to write the fluent longer stories. Some of D. W. Griffith's best work will still be found in the Biograph one-reel pictures, and a lot of the modern stories would be vastly better if cut in half.

Merit is a yardstick not marked off into feet. Only the other day a Broadway production had two full reels amputated after the *premiere* and was much improved. Make pictures rather than just snapshots but learn that it is possible to make a story, a real story, that runs only a minute or two. Start with the simple stories. Master the theory and technique with easy plots just as the piano pupil conquers the five-finger exercises before he passes on to *The Maiden's Prayer* on his way to the *Moonlight Sonata.*

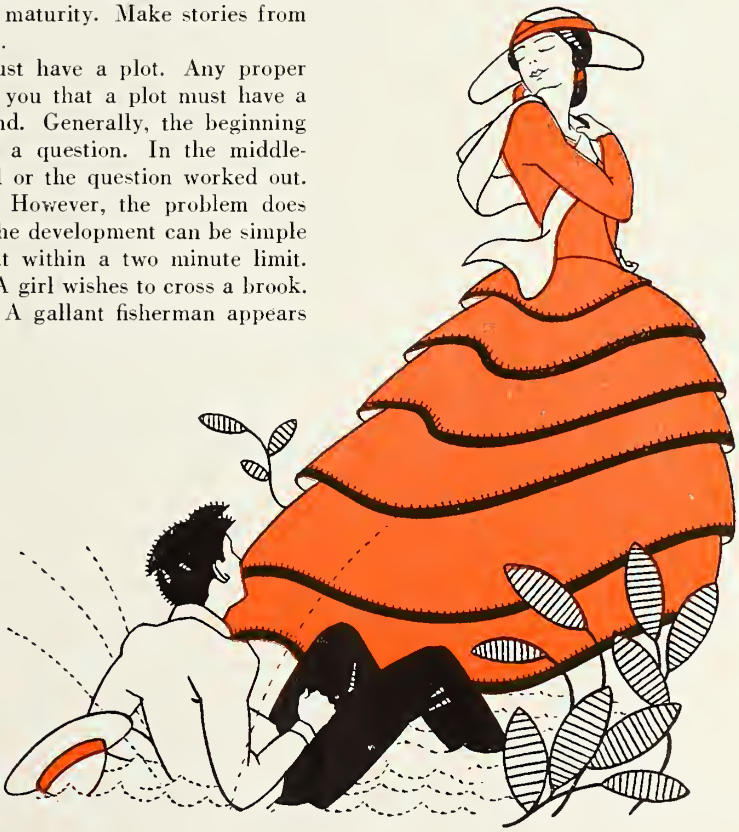
Julius Caesar is by no means the only one to have suffered for his ambition. More than one overconfident cinematographer has met his Ides of March. Be content with the elemental and arrive gradually at maturity. Make stories from the start but make them short.

To hold interest, a story must have a plot. Any proper book on story writing will tell you that a plot must have a beginning, a middle and an end. Generally, the beginning propounds a problem or asks a question. In the middle-action the problem is pondered or the question worked out. The ending gives the answer. However, the problem does not have to be very profound; the development can be simple and the end may be arrived at within a two minute limit.

Here is a plot, for instance. A girl wishes to cross a brook. There are no stepping stones. A gallant fisherman appears and ferries her across in his arms. He claims a kiss as his reward but receives, instead, a slap which sends him reeling into the water while the girl runs up the bank.

Not much to that plot, perhaps, but don't you feel that it will be more interesting than a straight shot of the brook or even a shot of a girl crossing on the rocks?

Here the beginning, or the problem, is that the girl wants to cross the brook. The ferrying is the middle-action and her arrival on the other side the climax, or solution. The comedy fall is merely put in to give a kick to the ending. The climax comes when she is safely landed. The fall is what is known as falling action. No pun is intended. Anything past the climax is known as falling action because the interest falls when the end is achieved. Most plays carry some falling action. Many are ruined by an excess of action past the climax.



HE CLAIMED A KISS AS HIS REWARD
And This Is What Happened To The Overbold Young Gallant.

It may not seem to be doing much to shoot a simple little story like that, yet simple stories give you a basic knowledge of plot structure which will lead eventually to the creation of complex plots.

If you will analyze that little story, you will find that what gives it more interest than a snapshot is the fact that there is an objective. The girl wants to cross the brook. She becomes more interesting than if she merely stood there. A girl on the bank of a stream is merely a picture. If she wants to get to the other side, then she is a plot. The mainspring of the story is the fact that someone wants to do something.

Little Willie Brown kisses Susie Smith in a secluded corner of the school yard. The teacher catches him and points the finger of scorn. Later on Willie catches Teacher being kissed by Sam Johnson. He jeers in his turn.

That is an episode rather than a plot. It just happens. It is merely two episodes more or less connected. You make it into a plot by having Willie register a thirst for revenge. After school he follows Teacher and catches her. Pretty much the same thing but now you have supplied the essential middle action to the start of Willie's kiss and the ending of Teacher being kissed. A problem has been created, Willie wants revenge. Will he get it? Almost all problems may be resolved into a question mark.

Let's build that up a little. When Teacher passes on, after the first scene, Susie says, "Aw! Sam Johnson kisses her!"

(Cont. on page 367)

ADVENTURE BOUND

And Part Of The Thrill Of A Movie Makers' Trip Abroad Lies In Getting His Outfit Through Customs, Rules Of Which Are On The Facing Page

Getting Accustomed To The Customs

BY W. STERLING SUTFIN

A Compilation Of Authoritative Data For Cine Travelers

TO Mr. W. Sterling Sutfin are due the hearty thanks of all amateurs for this very thorough study which he has made of customs regulations affecting amateur motion picture films. On behalf of the Amateur Cinema League, Inc., I want to express the thanks of our organization to Mr. Sutfin for this very helpful service he has done for us all. That it was performed by him without suggestion from the League makes it all the more an outstanding example of that amateur fellowship which will increasingly mark the development of amateur cinematography.—Roy W. Winton, Managing Director.

WITH a view to gathering authentic information regarding the regulations of the customs departments of European countries concerning the import and export of amateur 16 mm. cameras and motion picture films, letters were sent to the consulate generals of all European countries. The quotations tabulated below are from letters received from consulates, from embassies, from commercial counselors and direct from the customs departments of the nations concerned, so may be considered authoritative official rulings.

It is a fact, however, that, if the traveler gives his full cooperation while crossing a frontier and makes use of all the "personal magnetism" and tact he possesses, regardless of official rulings, he will have little difficulty in getting his camera and films through customs. It will be seen from the statements below that, should duty be collected, it is in most cases negligible—in fact, our own country charges the highest duty! Several frequently visited countries are missing from the list given below but, among the missing countries, Turkey and Greece, we are informed, present no difficulties to the amateur movie maker.

Austria: "According to the Austrian Customs Regulations, articles required for personal use or for the pursuit of the passengers' pursuit or calling while traveling are free of duty. It is most likely, however, that a stock of films does not come under this regulation and that they are not exempt from duty.

"The duty on films in any form is 120 gold kronen per 100 kilograms." (Eight cents per pound.)

Belgium: "You can import motion picture films into Belgium without paying duty, provided such article is to be reexported. In this case, it will be necessary to pay a bond at the entry into Belgium, which bond will be refunded when the films are leaving the country again."

Bulgaria: "Duty on films: (Section 163) 180 leva per 100 kilograms." (Eleven cents per pound.)

Czechoslovakia: "The import of small quantities of motion picture films by amateurs who carry a camera is free of duty in Czechoslovakia. For quantities exceeding the usual supply one pays a relatively negligible duty of 1200 Cz. crowns for 100 kilograms of these motion picture films." (Sixteen cents per pound.)

Denmark: "Regarding the import and export of 16 mm. motion picture film by amateurs who carry a camera and a stock of films as part of their personal luggage—personal luggage is usually free of duty when entering or leaving Denmark. In case the traveler should carry a large amount of negative the duty is seventy ore per kilogram." (Nine cents per pound.)

France: "The French customs tariff does not contain any specific regulations covering the import and export of motion picture films. It provides, however, for the free entry into France of ordinary still cameras — not exceeding two in number and of different size — when imported by travelers as part of their personal luggage. We are of the opinion that the customs authorities in France are very liberal as regards the admission free of duty of motion picture cameras and films imported by amateurs when the number of films is reasonable." (French Chamber of Commerce, New York.)

"Motion picture cameras and films may be admitted temporarily into France provided the tourist deposits with the Customs the amount of the duty. This amount will be refunded when the cameras and films are reexported." (Customs Authorities, France.)

Germany: "You will have no difficulty in importing and exporting amateur films when taken along as part of your luggage."

Great Britain: "Waiver of duty is allowed in respect of certain *used* portable articles (e.g. a camera) imported by the owner on his person or in his luggage. Films of less than standard width which are the bona fide personal effects of passengers arriving in this country may be admitted free of duty provided that the quantity is reasonable and that the Officers of this Department (Customs) are satisfied that the films are imported by private owners for personal use." (Duty standard on films two cents per linear foot.)

Holland: "The import duty on motion picture films in the Netherlands is eight per cent of the value." *Note:* The above information from Netherlands Consul General in New York who "assumes no responsibility for information on tariff matters."

Hungary: "Personal effects not intended for commercial use and not exceeding the supposed personal wants are admitted duty free into Hungary." (Duty on films eight cents per pound. Duty on cameras five cents per pound.)

Italy: "Tourists entering Italy are allowed to take along their cameras and accessories free of duty provided they are already used and for personal use only." *Note:* At the date of writing, all films *processed* in Italy must be censored in Rome before they can leave the country. This is a long procedure and should be avoided if possible by having films processed after leaving Italy.

Poland: "Entering Poland the Customs Authorities will in the usual way assess the duty on motion picture cameras and films, with the condition, however, that should the tourist leave the country within one month's time the duty will be refunded."

Spain: "If you do not carry a large quantity of films, your camera and films will be passed with your baggage free of charge."

Sweden: "No duty is levied on 'necessities' belonging to travelers . . . in so far as the necessities are considered not to exceed the requirements for the journey. To such necessities are also classed . . . used photographic hand cameras . . . which are brought by the traveler for his own use and not for commercial purposes."

"Furthermore no duty shall be charged on instruments, implements, tools and similar objects which a scientist,

(Continued on page 385)

The Clinic

BY RUSSELL C. HOLSLAG

Technical Comments And Timely Topics Of Amateur Interest

A Kidder Monograph

THERE has recently been good cause for readers of this department to be cognizant of League member W. E. Kidder. As all of us know who have followed the reports, the famous "Kidder Decision" was the result of a valorous effort on Mr. Kidder's part to separate the amateur 16 mm. film from the illogical "professional" shadow under which it has been hidden in the present customs laws. The final report in last month's *Clinic* told of the unfortunate reversal of this decision. The first good fight has now been fought and, while we await the next developments, we believe it is an appropriate time to publicize some of Mr. Kidder's efforts in a field more closely related to the purpose of these columns — his actual work with the amateur camera. His lifelong hobby has been photography but, with the advent of 16 mm. film, Mr. Kidder found his true avocation. A possessor of one of the earliest hand-cranked amateur cameras (which could also be driven by electric motor), this active League member has applied his talents and constructive originality to amateur cinematography ever since.

His system of titling is interesting and typically individual. Used mostly for hunting and fishing records (he is an enthusiastic sportsman), by this method no titles are ever *spliced* in. Instead, the titles are incorporated in the original film by the following procedure: when a title explaining the location or describing the action is needed, the next scene is selected specifically for a title background. It should contain large dark masses or the diaphragm may be closed down in order to make the shot a bit darker than usual. This scene is then recorded, its duration being sufficient to allow a long enough time to read through the title wanted. Careful note is made of the exact footage meter readings at the beginning and end of this scene. Several more normal scenes may then be shot until another title is desired. The same procedure is then followed. In this way, the whole 100-foot roll is exposed. It will be seen that the footage readings previously noted will now indicate clearly just where the moving title backgrounds are located. It is then simple enough to take the film into a dark closet, place it on a small rewind and transfer it to another camera spool. It is then threaded into the camera again. Appropriate titles are prepared with white letters on a dead black background. Since the location of each "title spot" is known, it is only necessary to run the film again to this point, with the lens covered, when it will be ready for reexposure to the appropriate title. Using a strong light (two 500-watt lamps) and the small opening of f:11, the letters stand out clear and sharp on the moving background. This method provides an uninterrupted flow of action, as well as "painless" title insertion. Granted that it complicates editing and would not be suitable for edited photoplays, still it has distinct merits for vacation or for hunting and fishing trip records, which usually present events in the order in which they have actually transpired.

Another typical Kidder quality is an imaginative reaction to the germ of a good photographic opportunity. Such an example occurred when Mr. Kidder noticed that a hornet's nest was built on the window frame of a disused outbuilding. The nest was attached to the frame but extended partially across a pane of glass so that, from the inside, it could be seen completely, as it were, in cross-section. There were the hornets at work, their tunnels and storerooms and all the details of the dwelling of these insect architects. Mr. Kidder took thought and decided that a picture of the nest outlined against the bright outside light would be likely to be made indistinct by flare. He therefore cut a heavy piece of brown wrapping paper to conform to the exact outline of the outside of the nest. This he pasted on the inside of the window so as to cut out all of the outside light. He then brought the light from two 500-watt incandescents to bear on the nest, as seen through the pane, placing the units carefully so that the filaments would not be reflected in the glass. Having set up his camera and focused as closely as the focusing scale would allow, he had the satisfaction of seeing the hornet colony provide plenty of movement, since they were stimulated into greater activity by the light and heat. The result was excellent.

This by no means completes the list of the cinematic accomplishments of Mr. Kidder. We simply haven't room in this issue for more. But we are positive that a further description of these accomplishments will be at least as interesting as his legal activities and we intend to draw on this wealth of material for subsequent copy, which should certainly stimulate other amateurs.

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Things I Was Ashamed To Ask

BY ROY W. WINTON

A Discussion Of The Beginner's Problems In Simplest Of Terms

THIS is the second of a series of questions that many of us, approaching amateur movie making for the first time, might very possibly ask. The answers are those that might be given to any intelligent and non-technically minded inquirer.

YOU told me, in our last talk, those things I wanted to know about the "how and why" of amateur movies. I get the general drift of it. Now, just suppose that I got a movie camera. What, exactly, would I do to set about using it?

Well, I hope that you would read the instruction book and some of our Amateur Cinema League publications for beginners. But, let's assume that you just have your camera right here in your hand and have bought a roll of film. First, get into your camera by opening its door. The door generally comes clear off. Locate your delivery and take-up spindles. Sometimes these are in two different compartments; sometimes they are in the same. Now, take the camera and your pasteboard box of film into a shady place and out of direct light. Then, break the seal on the pasteboard film box and slip out the metal film can. Slip off the top cover. It comes off best by shaking it gently up and down. Don't try to pry it off as you will only jam it. Try, early, to learn the knack of loading the film onto the delivery spindle without taking it out of the bottom part of the can. But, if you find that you have "butter fingers," you will probably get further if you take out the roll and lay both top and bottom of the can aside. If you must do this, be careful to keep a firm grasp on the roll and don't let it slip and come loose.

Look carefully at your mechanism in order to see just the path of the leader paper that you are going to thread. Remember that you must thread it so that the *black side*, or, as you look at the roll, the *inside* of your leader paper is going toward the lens, when it passes through the gate. Figure out which side must go up and which down when you drop it onto the receiving spindle and don't drop it until you do know, because, if you have to pull it off and start over again, you will find that your roll has become loosened and that you may have already let light in to the film itself. The square hole on the reel hub goes down. Before you put the reel on the receiving spindle, reel off something over a foot or more of leader paper, so that you will not have to pull too much on the reel while the camera door is open. Then put the reel on the receiving spindle.

If you can now shut up the receiving spindle in its compartment, slip the remaining half of the metal can from the reel and do so. If the spindles are in the same compartment, keep the metal half on until you have completely threaded, unless your "butter fingers" have made you discard it already. If they have, keep a weather eye out on your reel, so that the film does not slip loose.

Your next job is to get the perforations of the leader paper properly caught in the teeth of the sprocket. An easy way to do this is to take hold of the film with both hands, leaving a short loop, then engage the loop in the sprocket lane and move the film from side to side until the perforations catch the teeth. You will probably have to shove back the sprocket guide to make a lane. If so, shut it, as soon as your film is properly engaged. Then, lay the film along the loop guide lines that are indicated on the inner wall of the camera. Next, slip back your gate guide and slip the film in the gate. If you can fix the gate open and have done so, be sure to release the guide and let the gate close before you move on to the next step. If you have had to hold it open with your fingers, it will spring back into the closed position when you take your fingers away.

Now, leave another loop along the other line of loop guide and engage the film in the lower sprocket—if there are two—or the lower part of the sprocket if there is only one. If you can fix the guide open, be sure not to forget to close it when you are through. Then, slip the end of the leader into the take-up reel that comes with your camera and that has been waiting for you on the take-up spindle. Be sure that you know which way that spindle is going to revolve the take-up reel and get your film engaged in it so that it will be wound up with the *black* side of the leader paper *inside* and not *outside*.

Now, if you have got the film properly engaged in the sprockets and the gate and have it right side up on the receiving spindle, properly engaged on the take-up spindle and the *black side is toward the lens*, it should be properly loaded. Try it out by winding up the camera and letting a few inches of leader paper run through the mechanism. If it does not go through properly, you have missed some of the cautions. Go back and see what is wrong and remedy it. It is your fault and not the fault of camera or film. Then close the camera door. Don't get mad and try to force the door, if it won't close. It means that you have done something wrong. Take off the lens cover and you are ready to shoot.

There comes, with your camera, a reel of leader paper. Better use this to experiment with several times to be sure that you know how to load and unload. If you can borrow a roll of exposed film from a friend, try that in the camera too, so you will know the feel of it with film running through instead of leader paper.

But how about the film meter? Right you are! I forgot to mention it. In some cameras it is automatic and registers the actual film on the receiving spindle by a spring system. In that case, don't do anything with it except to look at it and see that it reads "100 feet" or "50 feet," depending on the size of your camera. If you have to set it, look at your

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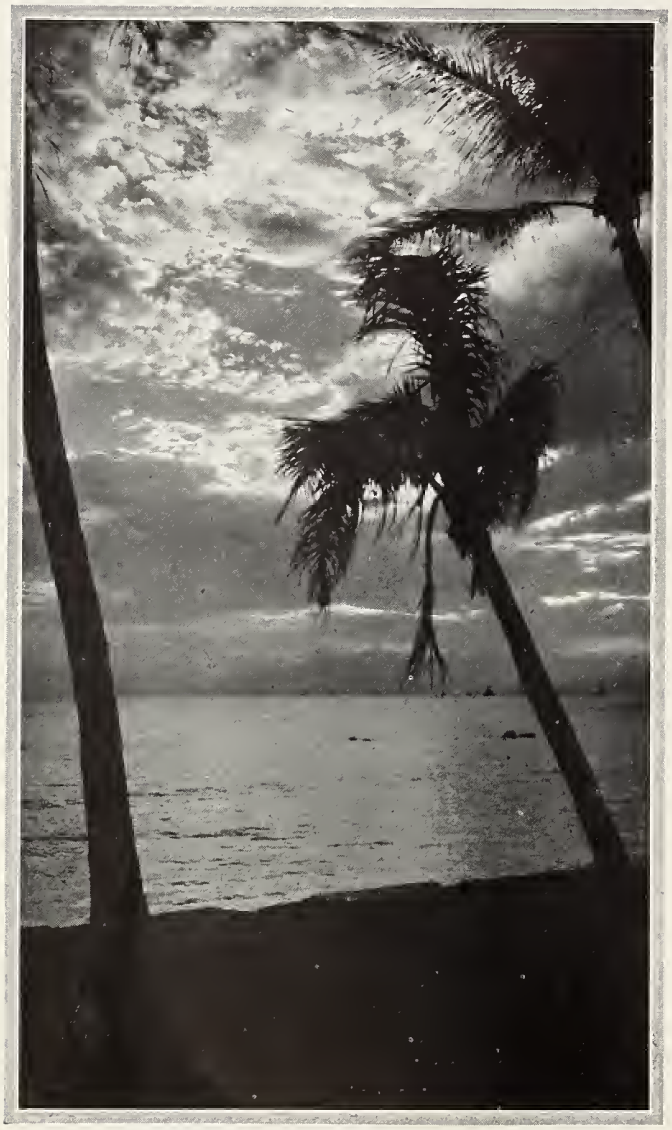
Filter Facts And Factors

BY WALTER D. KERST

How The Amateur Uses Them To Add Beauty To Films



SUNSET, SEA AND SHINING CLOUDS
Secured With A Heavy Filter And Panchromatic Film.

ONCE upon a time, before as much about filters and film emulsions was known as is today, a reproduction of a scene was satisfactory to the majority even though the green grass and tree foliage, for example, were represented as much darker grays than they actually should have been and reds, oranges and yellows, all bright colors visually, were removed only a shade from blacks or very dark grays in their monochrome reproductions. These facts are true, to a certain extent, even today, although there is no reason why they should be. It is, therefore, proposed to tell in this article, in as non-technical a manner as possible, the fundamental reasons underlying the use of color filters, those bits of stained glass which can add so much more beauty to any amateur's films. For instance, when a certain type of color filter is affixed to the front of a lens and a scene shot through it, the image on the film will be a truthful rendering of the various colors of the scene in their corresponding values in gray. Thus, if the scene happens to be a landscape, green grass is rendered in a lighter gray tone than when photographed without a filter, yellow is not shown as a dark and muddy gray, blue skies and objects of blue are of a darker tone. In other words, the whole scale of values is readjusted, giving a screen picture more truthful in its rendering of the original subject.

It might be well to point out at this juncture that the term "color filter" should not be confused with cinematography in natural color. It is true that the production of films in natural color requires the use of some sort of colored filters but such reproduction is usually referred to as a natural color method, while the term "color filter" denotes the use of a colored filter to give certain qualities to a screen picture in black, white and grays.

The successful use of color filters does not require a complex technical knowledge of light and color. If an amateur can make good films without a filter he should be able to get better films with one. A set of three filters is all that is needed for the average run of work. These three filters are of slightly different shades of yellow and are referred to as two, three and four-times filters, the lightest yellow being the two-times filter, the next in depth of color the three-times filter and the third and deepest in color a four-times filter. The peculiar titles, two, three and four-times, are known as "filter factors" and indicate the number of times the exposure must be increased when a shot is made through any of them. For example, a scene to be photographed without a filter calls for an exposure of *f*:11. If the two-times filter is used the exposure must be doubled. Therefore a stop of *f*:8 must be used with this particular filter if the exposure is to be correct. In a similar manner, if the three and then the four-times filters are used on the same shot, the exposures must be tripled and quadrupled respectively, or a stop half-way between *f*:5.6 and *f*:8 given for the three-times filter and a stop of *f*:5.6 given for the four-times filter. A test is now suggested with the three filters being discussed. Make four shots of a landscape, the first one being made without a filter. The remaining three shots are to be made with the two, three and four-times filters respectively. If the original exposure without the filter has been calculated correctly, then the other three will be identical as to quality of exposure but different in respect to the pictorial quality. If the four shots are carefully studied there will be noticed, from one to four, respectively, an increasing brightness in the grays representing the reds, yellows and greens in the original subject and an increasing darkening in the blues and the violets.

In any discussion of color filters it is necessary for a thorough understanding of the fundamentals to consider the kind of film which is used with a given color filter. The type of film definitely affects the factor of the filter. Therefore, filters should never be referred to as two, three or four-times filters without stating with what type of film they are to be used. Such a statement is absolutely meaningless. There are two types of film available to the amateur, namely, orthochromatic ("ortho") and panchromatic ("pan"). Briefly, in the orthochromatic film emulsion certain dyes have been incorporated during manufacture and these dyes render this

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Making Outdoor Films Outstanding

BY ARTHUR L. GALE

The Gentle Art Of Putting Personality Into Summer Films

Beginning movie makers have a proverbial disregard for planning films in advance or giving thought to motion picture treatment in general. Many feel vaguely guilty because they do nothing about it while others reproach the Amateur Cinema League counsellors by claiming that, although the idea of continuity is a good one, it is too troublesome to put into effect.

Without doubt, planning films does add another bothering item to the making of an amateur movie. However, the trouble entailed is much less than commonly supposed. It can be reduced to a point where consideration of it becomes almost an automatic process.

Ignoring all of the technical terminology, continuity is simply a principle which assures entertainment value in amateur movies or an effective presentation of subject should the purpose of the reel be a serious one. The idea is to build up a whole plan rather than a hodgepodge, to have a central thread or theme holding the scenes together and to make each scene more interesting by giving it some advance thought.

Why bother with continuity? The answer is a corollary to the answer of the question, "Why take movies?". Frank self-anaylsis will show that we make movies so that we can share experiences that particularly please or delight us. Of course, the element of personal satisfaction bulks large but it is the satisfaction of showing the films to others. It is doubtful if Robinson Crusoe would have made movies until Friday came along. In short, we take movies to entertain our friends and provide them with the same thrill or satisfaction that we experienced when we saw the original. We can't do it if we ignore planning the film, i.e., continuity. Continuity is a *sine qua non.* We are all exhibitors, from the proprietor of the professional movie palace to the youngest recruit of the amateur ranks. Success with our audience is our chief concern. The theater manager is repaid in coin of the realm and our reward is satisfaction and pride of achievement. This may sound commercial but remember that one person constitutes an audience. How often do we run our films for pleasure when entirely alone? Once when they come to us and perhaps once after they have been edited, but no more. We want our friends to be pleased with the experiences, as we were, and we want them to get the kick out of the subject, as we did. We cannot accomplish this if we ignore continuity and design in motion, its twin. All arts are mediums for conveying the viewpoint and reaction of some individual. All of them require themes and some form of composition. The old joke about the chap who read the dictionary and found it interesting but without much plot illustrates a fundamental point. Many amateur movies are no more entertaining than the dictionary and for the same reason.

All outdoors is available to the amateur movie maker during the summer and nature conspires with us in illustrating the ease of filming simple continuity, for it is almost difficult to avoid themes that are inherent in the subjects of summer movies. Even moving compositions and design are suggested by the patterns of trees or grass in the wind. Cinematic beauty is all about us and it is the easiest time for the beginning amateur to find continuity themes and to film them. Let us experiment, then, honestly giving the idea a chance to prove its merit and simplicity.

Here is one of the simplest continuity themes and it does not require the slightest additional work. It is unity of subject matter, in that a film is made up of shots of the same general subject that are related because of similarity. We all make outdoor pictures of various kinds during the summer but very few make the type which are termed scenics. The only difference is that, in the scenic, the importance of all the scenes is based on the theme of the beauty of nature. In a general outdoor film it may be based upon anything. In the scenic, the beauty of nature is the continuity theme. You

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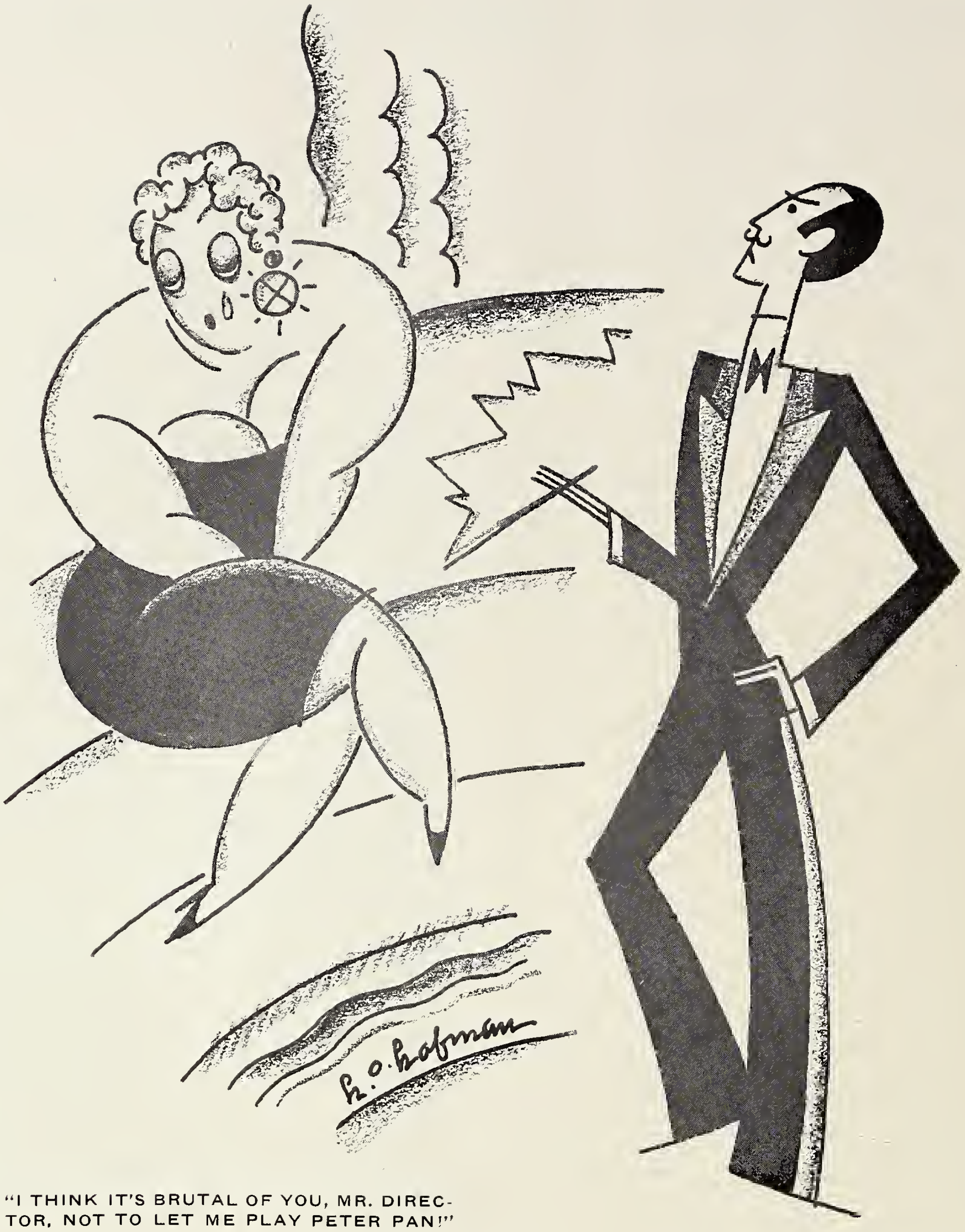
Photograph By H. Armstrong Roberts

"GROWING GRAIN, MOVING IN THE BREEZE"

An Outdoor Film Subject Whose Charm Lies In Its Very Simplicity, A Fact Already Demonstrated By The Russians.



"I THINK IT'S BRUTAL OF YOU, MR. DIRECTOR, NOT TO LET ME PLAY PETER PAN!"

Film Flam

BY LOUIS M. BAILEY

Germ Of An Idea

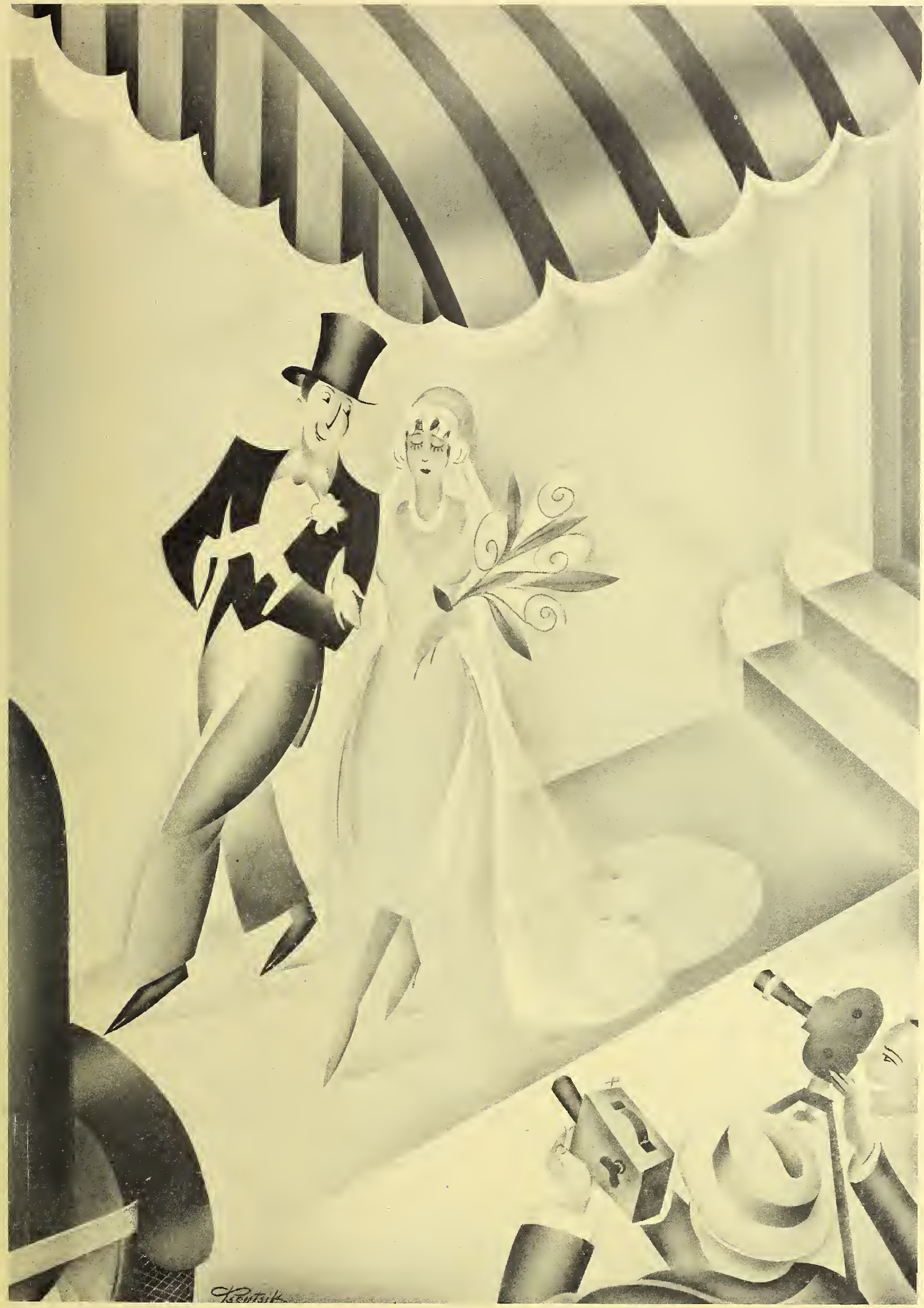
THE many recent cine game hunts in Africa and India on the part of professional cinematographers and the devious, varied and sundry means whereby sound recordings were made of trumpeting elephants, laughing hyenas and jeering jackals causes *Film Flam* to pause in consideration of adapting sound to more diminutive forms of animal life—even the microscopic. For instance, why should not T. Esophogus Squint, in his home cine-microscopic studies, record the love call of the amoeba? And what is there lacking in the moan of the molecule that it should not croon the baby to sleep during the last reel of the evening's projection? The scream of the paranoid paramecium indeed offers fascinating possibilities and, of course, there is always—but again *Film Flam* pauses, this time in thought, for some one has unkindly asked, "But is it ART?"

Sauce For The Gander

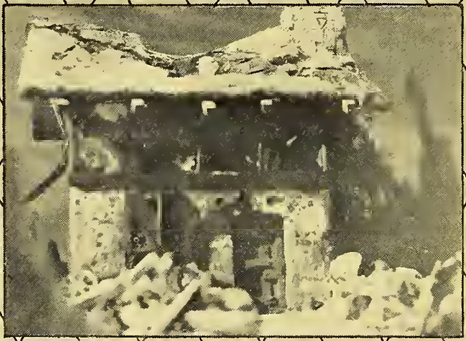
WHILE we cannot quite bring ourselves to believe that any form of logic would even so much as dent the fanaticism of the proponents of movie censorship, we would like to have seen their faces when the morning papers recently recorded that China had barred *Ben Hur* on the grounds that it was based on the ancient religious superstition prevalent among Christian people.

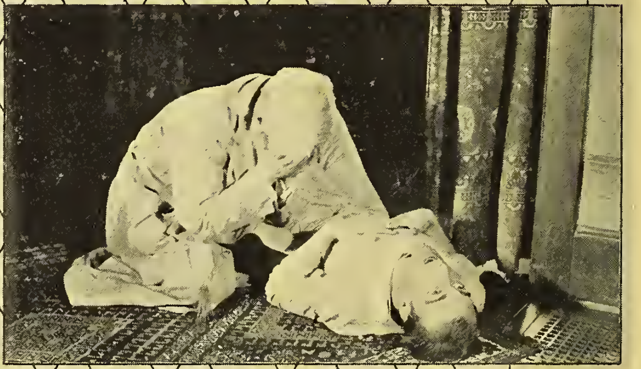
Cine Uplift?

WHEN we wonder if the world is really getting better we are much cheered by such evidence in the affirmative as observed in a recent classified ad for a Minneapolis camera store offering a liberal allowance on firearms traded in on amateur movie cameras. We trust that the local gunmen will all take advantage of this opportunity to legalize their shooting.



"Blush, Dear—They're Using Kodacolor!"





GLIMPSES OF THE FILMING FRONT

Varied Activities Of Amateur Photoplay Producers, As Illustrated Above, Include, Left, Reading Down, The Use Of An Old Chicken House For A Set Of GALLEON GOLD, San Jose Players, San Jose, California; Taking A Location Scene For ED'S CO-ED, University Of Oregon; An Editing Session Of The Orleans Cinema Club, New Orleans, Louisiana; Right, Reading Down, Dramatic Acting For THE FATAL FLOWER, Amateur Cinema Society Of Port Arthur, Canada; Skillful Model Work For WAR UNDER THE SEA, Artkino, Burbank, California; Action Which Explains The Title Of THE TERROR, Flower City Motion Picture Club, Rochester, New York.

Amateur Clubs

BY ARTHUR L. GALE

The Latest News Of Organized Group Filming Activities

Doctors Project

AT a special meeting recently held, the Portland Cine Club of Portland, Ore., entertained the Portland City And County Medical Society and Portland District Dental Society. In addition to a series of scientific and medical films, *Our Children* by Dr. M. W. Moore, *A Trip to Honolulu* by Dr. Frank Mount, *Visit to Zion National Park* by Dr. J. R. Coffee, *Baseball in Philadelphia* by Dr. H. C. Fixott and *A Bull Fight in Spain* by C. Roy Zehntbauer, were projected. The medical films screened at this meeting are chronicled in the *Educational Films* department.

The Portland club has collected a fine library of members' films for local exchange.

Active In Africa

THE last program of the Cine Society of Johannesburg, South Africa, featured a demonstration of title making by W. H. Dolan. Trick titles, title backgrounds and the wording of titles were discussed. The screening of members' films which closed the program included the work of Messrs. Bergstrom, Walker and Weber.

Just Fishing, from the Club Film Library, has been sent to this club for screening and, in return, Johannesburg members have promised several typical South African reels for circulation among the clubs in this country. This active organization has taken out League memberships for its members.

From Pioneers

IN New Haven, Conn., the Amateur Movie Club, one of the pioneer amateur production units, has just completed the filming of *Nightmare*, 360 ft., 16 mm., a story of a macabre dream which offered many opportunities for effective lighting and trick work. The picture was directed and photographed by Kenneth E. Nettleton and Mary Nettleton. Ethel and Russell Lomas played the leading roles.

Newsreel

A CAMPUS newsreel, running 300 ft., 16 mm., has been completed by the amateur movie club at Alfred University, Alfred, N. Y. Results of the scenario contest, from which the club will select the story for its first dramatic production, will be announced next month. The contest, open to the entire student body, has brought many entries. *Fly Low Jack and The Game*, from the Club Film Library, was recently projected at a meeting of the students.

In Plainfield

RECENT programs of the Cinema Club of Plainfield, N. J., include a talk on the various methods of still photo-enlarging from the 16 mm. frame; the screening of South African travel reels, running 1600 ft., 16 mm., made by Wilbur Rogers; an informative talk, *Panchromatic Film And Filters*, by C. W. Gibbs, technical director of the Gevaert Company; the projection of *Clouds And Shadows*, filmed by Russell C. Holslag, technical consultant of the League; the projection of members' films. About thirty movie making enthusiasts attended the last meeting.

Travel Clinic

TRAVEL filming was featured in the last program of the Metropolitan Motion Picture Club in New York City. *A Movie Camera Abroad*, a talk by W. Ward Smith of *Nomad Magazine*, presented a simple formula for getting lasting enjoyment from travel reels; *Through The Panama Canal* and *Buenos Aires And Over The Andes*, filmed by Herman Danz, a travel industrial, filmed by L. H. Smith, and *Thrilling Adventure*, made by Charles J. Belden, were projected and the evening concluded with a general clinic on travel filming problems and possibilities.

Film Planning

DISCUSSIONS of film planning and continuity were featured at the last meeting of the Hudson County Cine Club in Jersey City, N. J. James W. Moore of the club and photoplay department of the League talked on the value of an advance plan in filming and outlined methods whereby interest and entertainment value could be given amateur films of all types. Dr. C. W. Winchell, president of the club, announced the mutual program invitations of the Metropolitan Motion Picture Club and the Hudson County Cine Club, whereby each organization welcomes the entire membership of the other at its meetings. The projection of members' films and a general discussion of continuity closed the meeting.

Has Teams

MEMBERSHIP in the Photoplay and Cine Club of Durban, South Africa, now numbers sixty-two as the club embarks on ambitious production and program plans. The membership is divided into three teams, each a complete production unit and each working on a picture. When the films are completed they will be entered in a competition and the prize winning picture added to the club library. The membership will then be divided into two production teams and slightly more ambitious stories undertaken. It is planned ultimately to produce a film of feature length with the whole club acting as a single unit.

Movie programs have been presented for various Durban clubs and organizations and a film library has been developed. The Rev. John Richardson is chairman of this well-equipped organization; H. W. Heywood, treasurer; H. Bruce Fairbrass, secretary; Miss M. McKenzie, Miss M. Gautier, Mrs. S. Judd and W. Brierly are members of the executive committee.

Booklet

TEMPORARILY abandoning work on its current production, the Amateur Cinema Club of Toronto, Canada, is now issuing a souvenir booklet describing the various activities of the club and the special interests of its members. The booklet is being prepared with special care and the advertising secured will materially help the club in production expenses.

Sharks Thrill

THE latest production of the Illawara Film Society in Sydney, Australia, *The Love Test*, 3000 ft., 35 mm., is nearing completion. The plot

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Costume Makes The Character

BY PAUL D. HUGON

In Which It Is Shown That Stereotypes Are Photoplay Essentials

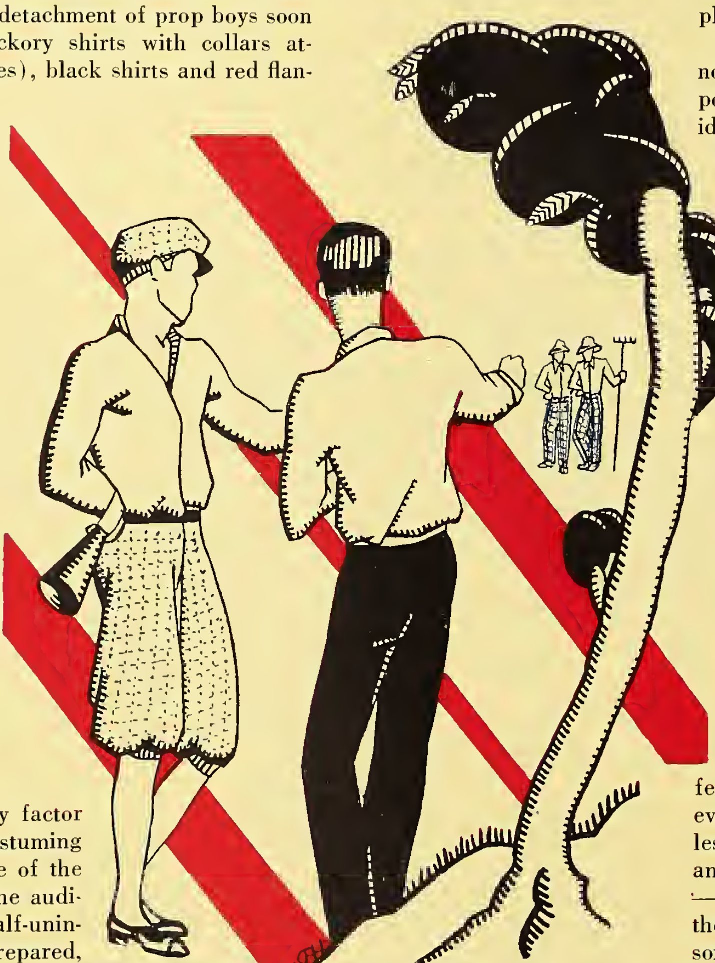
THE scene was all rehearsed. The mob was casually loafing around the entrance of the small town bank ready to demand its money from the suspected embezzler who skulked behind the door of his office. The weeping heroine was being refueled with glycerine tears as she leaned, heart-broken, on the arm of her avenging protector. Then the Big Director came on the scene.

"What are those factory unemployed doing in this country set?" he inquired of his assistant, who had taken charge of the preliminaries.

"Unemployed? Why, they are farmers!"

The director looked them over scornfully—"Farmers? With white shirts?"

So it was, and nobody had noticed it. They all wore appropriately tattered clothes of ancient vintage, their faces were unshaven, their shoes heavy, but they had come to work—that bunch of extras—with their ordinary shirts and had thought that, by removing their collars, they would create farmer characters. And they had created, in the unprejudiced mind of the director, an industrial characterization instead. So they were sent back to the dressing rooms and a detachment of prop boys soon after brought out hickory shirts with collars attached (but no neckties), black shirts and red flannel vests to be worn without shirts. These, together with a sprinkling of antique straw hats, converted the unemployed mob into a gathering of rural folk.



"FARMERS? WITH WHITE SHIRTS?"

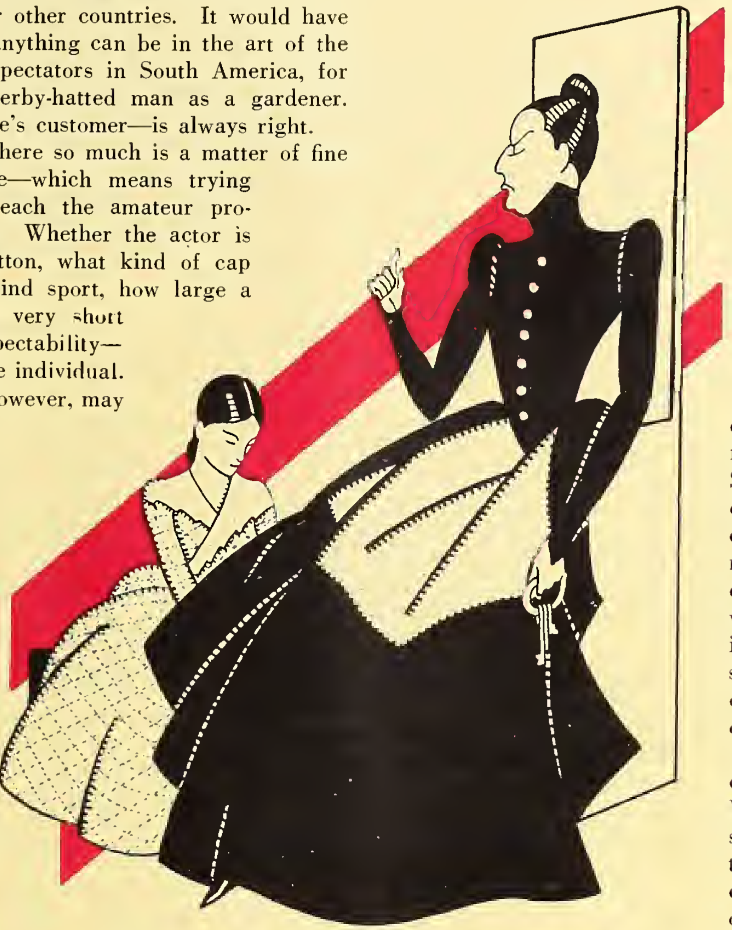
Had there been, back of the camera lines, one of those scientifically-minded persons who pride themselves on their thinking, he would not have failed to observe that there was nothing wrong with a farmer wearing a white shirt. Surely some farmers do wear white shirts. Yes, they do. But the only factor to be considered in costuming is the suggestion value of the costume. What will the audience, unthinking, half-uninterested, totally unprepared, guess as to the characterization? It is not a case of right and wrong, of possible and impossible, but of thought habits. The spectators will ascribe to a certain costume the value that their habits have created, and no other. And as most people are notably deficient in original powers of observation, the more common habit is to expect a character to represent that most highly elusive thing called a "type."

Just what constitutes a type would baffle dictionary-makers. A type is certainly not an "average" of all the real-life people who do a certain thing. The average person of firm will does not have a heavy jaw, but the "type" of the strong-willed man is an actor with a heavy-set jaw. How types originate, how they become modified, is a problem in folklore. Probably a modicum of personal observation, multiplied by hoary traditions of facial analysis, plus the daily contribution of comic strip artists, form the basis of popular types or, as they might better be called, stereotypes. A stereotype is what people *expect* a character to be like.

In costuming, as in casting, one cannot ignore stereotypes. So we must positively supply *all* farmers with dilapidated straw hats or old felts, with flannel shirts and with hobnailed boots. We must supply the doctor with a pince-nez on a broad silk band and the politician with a cigar. But we must also dress every single person in accordance with the *suggestion value* of the clothes. One might, in fact, compile a dictionary of ocular suggestions, and it would be widely different from Webster's. Instead of defining "politician" as "a man interested in public affairs and actively engaged in them," we would define him as "a heavy-set man over forty with broad jaw, vulgar jewelry, conspicuously displayed, and chewing on the end of a fat cigar." Of course there is nothing final in such a stereotype and any great actor who succeeds in creating a novel characterization affects the stereotype to that extent—even supplants it, at times. Nevertheless, one who is not yet a great actor—and this applies to the amateur always—should more or less closely adhere to the stereotype rather than try to copy some real-life character who looks different from it.

I remember that once, while producing a film in England, I had to call the gardener indoors to witness a dying man's will. The scene was laid in the winter and an English gardener would quite naturally wear a black derby in going about his moist duties. If I allowed the gardener to appear as he would in real life, the English audience would be satisfied but the scene would be meaningless to spectators in other countries. If I made an international stereotype of the gardener, dressing him in blue denims or wide apron and straw hat, he would be ridiculous for an English audience. Eventually I made the scene twice—once for England, once for other countries. It would have been wrong, as wrong as anything can be in the art of the screen, to have expected spectators in South America, for example, to recognize a derby-hatted man as a gardener. The stereotype—like a store's customer—is always right.

No line can be drawn where so much is a matter of fine discrimination. Experience—which means trying everything in turn—will teach the amateur producer how far he may go. Whether the actor is to wear all silk or all cotton, what kind of cap suggests work and what kind sport, how large a hat may be worn with a very short dress without loss of respectability—these are fine shades for the individual. A few general principles, however, may be studied to advantage. Let us consider hats first, since hats make or mar one's dignity. A man's hat should be at least as good as the rest of his wardrobe. If the hat is notably older than the suit, it registers a sudden affluence of limited extent. A dressy hat, on the other hand, goes badly with informal clothes—as a derby with golf knickers or a woman's feathered hat with a tweed sport suit. Since the hat is the emblem of a man's dignity, much comedy depends on hats. Chaplin's derby signifies his undaunted spirit as his cane signifies his appeal to the opposite sex—both doomed to receive many sad blows.



"COLLARS ARE PREGNANT WITH MEANING"

Collars are pregnant with meaning, from the neatly-sitting collar of the club-man to the over-large collar of the country bumpkin, who has just come to the city, or to the frayed and too high collar of the underpaid clerk. A woman's Peter Pan or Quaker collar suggests home, simplicity, order, genuineness. A boned collar, tight up the neck, suggests the matron, the spinster, the head of the orphan home, the policewoman—unbending sense of duty and no sense of humor. With a skin-fitting dress of silk, however, the boned collar is the vampire's own device.

Neckties indicate fastidiousness or cheapness. Who would recognize an artist without his windmill bow, a cigar store clerk without his ready-tied strip of gay colors or an evangelical minister without his white tie? Mix these up and you have a queer character.

Specacles suggest studiousness (and, therefore, sometimes, impracticality), fear of the opposite sex, respectability, accuracy in money matters, pettiness and avoidance of physical peril. Eyeglasses, dangling from the end of a silk ribbon and used for a few moments at a time, suggest the successful professional man.

Whiskers of all descriptions have ever been the favorite resort of comedy, since man's beard (so we are told by scholars) represents his chief attractiveness to the other sex—and what man has not done with his beard (as woman with her hair) is hardly worth mentioning. Be that as it may, a very heavy mustache is associated in the public mind with a deficient sense of humor and, therefore, befits the big man who would try to frighten little children. A mustache with waxed points indicates trickiness or flirtatiousness. Short bristles are the stereotype of aggressiveness or self-confidence (another Chaplin discovery). A smoothly shaven face generally indicates diplomacy or modesty—lack of personal vanity.

Cotton clothes for women, such as wash-dresses—if very neat and well-fitting—indicate simplicity and genuineness. If they are untidy, cheapness, poverty and inferiority are inevitably suggested.

Woolen clothes are indicative of outdoor life, of rugged honesty, of leisure. Silk, of course, is the fabric of luxury, softness, effeminacy in men, sex appeal in woman—and lack of intellectual depth. Furs may indicate vanity or refinement, depending upon the hat and the shoes. With excessively pointed heels, they are the keynote of "Dangerous Womanhood."

Jewelry is one of the greatest indicators of character. Worn in the morning, it is a sign of vulgarity, a mark of the newly rich. Worn to excess at any time, it registers ostentation. But a minimum of good jewelry is a sign of culture and refinement.

Even apart from all conventions and stereotypes, many strange suggestions come from physical appearance. The sports suit which will look natural and refined on a tall, thin man, may make a very stout man look like a vulgar profiteer. A spur tie that would grace an average neck will appear to choke a heavier one. Plucked eyebrows that would enhance a piquant face will falsify a more severe type. The test is always to ask, not, "Would a lawyer (or whatever type it may be) wear such and such a garment or ornament?" but, "Does this particular player, garbed and made up as he is now, suggests a lawyer (or whatever it is) and nothing else?" If not, then there is something lacking.

Dressing the characters according to the proper stereotype will help greatly to identify them for the audience. Spectators will at once know where a particular character fits in and will be able to follow him throughout. Without the aid of the stereotype it is very easy to confuse all minor characters and, at times, even the leads. Failure to identify characters is one of the commonest faults of amateur photoplays. If you picked out the best typist in an office building and presented her on the screen, she might or might not look like a stenographer. Were you to gather ten or twenty stenographers, the recognizability would be much increased. But you would do even better if you were to take girls who had never heard of Gregg or Pitman, dress them to look like the stereotype of the stenographer, and let the public judge.

For, after all, this is a business of *looks.*

Educational Films

BY LOUIS M. BAILEY

Their Uses in School, Medical, Industrial, Welfare, Art, Civic And Related Fields

Medical Color Use

PRODUCING medical films, as well as those of campus activities, League member J. Wilbur Armstrong, M. D., Berea College, Berea, Kentucky, reports an interesting plan for use of Kodacolor in filming scarlet fever cases. Skin rash, blanching tests and Dick Tests are to be included in this film which is to be completed as a follow-up to work done at the college last year in controlling a scarlet fever epidemic.

Dr. Armstrong reports extensive showing of medical films in teaching nursing and other subjects to students. Films supplied by Davis & Geck, Inc., manufacturers of sutures, discussed in this department in May under the heading, *Free Films Reviewed*, have been shown at the college with excellent results.

16 mm. Film Directory

A DIRECTORY of 16mm. film sources, issued by the Victor Animatograph Company in a pocket size edition and listing films appropriate for school, church, professional and entertainment purposes, is available free on request to the Film Directory Editor, Victor Animatograph Company, Davenport, Iowa.

This directory is said to be a complete listing of available 16mm. sources which will be kept constantly up to date, revised editions to be issued as often as necessary. Conditions of availability of films from the sources listed are also given, it being noted whether the films are free, sold or rented. Copies of the revised editions will be sent only to those requesting that their names be kept permanently on the directory mailing list.

Pupils Finance Films

AN interesting development in the classroom film field, whereby children in primary grades in several schools of Southern New Jersey are providing their own film programs, is reported by W. T. Connor of Pine Hill, New Jersey. Weekly collections are taken up to cover the minimum rental charge of educational programs selected by instructors to correlate with regular studies. "Student officers" are appointed to manage the mechanics of the collection plan, thereby relieving the teacher of detailed record work. The dues are entirely voluntary and the programs provided thereby are said to be most enthusiastically received by the students. This plan, which is designed as a temporary expedient until funds for projection equipment and films shall be included in school budgets, is reported to be highly satisfactory by its New Jersey exponents.

Dance Film Library

HAVING sailed from New York recently for a world tour, Miguel Covarrubias, famous caricaturist and an ardent movie maker, plans to film the native dances of many nations for inclusion in his dance film library. Films of the native dances of Mexico have already been recorded with great success by the artist. While in the Orient, dances of the Chinese, Indian, Thibetan, Cambodian and Javanese natives will be filmed. Dance records of various African tribes will also be taken on the return trip.

Accompanying Mr. Covarrubias on his tour are a number of well known theatrical people including Claudette Colbert, her husband Norman Foster and Rose Rolando, the dancer.

Mr. Covarrubias plans to use his films as a reference source and in conjunction with a book on the dance which is planned for publication this fall. Thought is also being given to make the films available to dance instructors, students and costume designers to whom such a film library of dances and costumes of primitive people would be of tremendous inspiration and value in reproduction of these dances for the theater.

Visual Instruction Paper

A QUARTERLY, *Visual Instruction News*, published by the Bureau of Visual Instruction, Ellsworth C. Dent secretary, University Extension Division of the University of Kansas at Lawrence, is a most interesting and instructive magazine containing news notes and other helpful data on visual education in teaching.

A large percentage of the matter included concerns 16 mm. apparatus and every educator interested in visual instruction as it is practiced in the schools of today should be in receipt of this publication. It is distributed free on application.

Medical Program

A SPECIAL program, the purpose of which was to demonstrate the value of the motion picture to the professional man at work and at play, was recently given by the Portland, Oregon, Cine Club. Members of the Portland City And County Medical Society and The Portland District Dental Association were invited to attend the program which included travel and other 16 mm. entertainment films as well as a section of medical subjects. *Experimental Tetany* by Dr. G. E. Burget and *Trying Vitamins On The Dog* and *Convulsions In The New-Born And In Epilepsy* by Dr. C. U. Moore were the medical films projected.

Ufa Educationals

DRAWING on ten years' accumulation of educational filming, a library of over fifty one-reel subjects for classroom use has been prepared by Ufa Films, Incorporated, with a still greater number of films, not yet completed, to be released later. These subjects, on 16 and 35 mm. stock, are available in both silent and synchronized form for four different uses: elementary, high school or college teaching and for auditorium projection as suitable school entertainment. Titles or accompanying disc records of lectures for the films have been prepared by leading American teachers to fit the various age groups and purposes for which the different versions are intended. The subject matter of these films is of a factual nature concerning scientific, botanical, natural history, travel and a wide range of other interesting subjects. Short synopses and a teachers' manual on these films, which are available on either a purchase or rental basis, will be sent upon request to Ufa Films, Inc., 1540 Broadway, New York City.

Photo-Engraving Processes

A MOST interesting and comprehensive film, *The Art of Photo-Engraving*, four 400 foot reels, 16 mm., which takes one through a modern engraving shop, has recently been com-

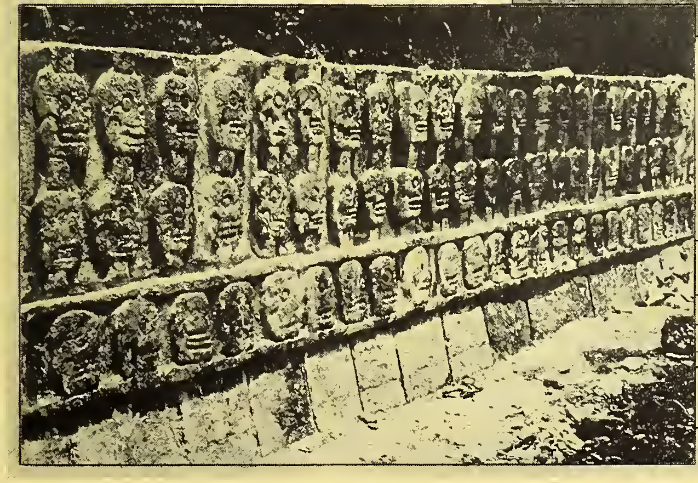
(Continued on page 389)

WILLARD—CINE EXPLORER

IN happy coincidence with the recent election to the Amateur Cinema League directorate of T. A. Willard of Beverly Hills, California, also a director of the Willard Storage Battery Company, MOVIE MAKERS has received the accompanying group of photographs illustrating Mr. Willard's favorite motion picture subject—the recording for posterity of the excavation and reconstruction of the magnificent ruins of ancient Mayan cities in Yucatan, Mexico. The importance to historians, scientists and educators of this use to which Mr. Willard is putting amateur film cannot be overestimated.

At this writing Mr. Willard is preparing to film the opening of the great tomb, illustrated below, recently discovered at Chichen-Itza, City of the Sacred Well, by Eduardo Martinez-Canton of Merida, Yucatan, who has long been a movie amateur and a MOVIE MAKERS reader. It is believed to be the long-sought resting place of kings, priests and nobles of the Mayas and is 157 feet long, thirty-six feet wide and six feet high with over 2,000 skulls cut into its grim stone sides.

Reproduction in exact replica of the House of the Nuns at Uxmal, shown above, Mr. Willard reports, is now being arranged for the 1933 World's Fair in Chicago by engineers of Tulane University Museum. The first of the three pictures, right, is of Mr. Willard in his favorite cine hunting ground. The next shows the great "Date Stone" of Uxmal, just discovered. The third pictures Mrs. Willard, also an ardent movie maker, filming the intricate carvings of the House of the Nuns.



From 9 A. M. *to* 5 P.

A Special Exhibition of

Kodacolor reproduces on your screen all the richness and beauty of the colors that you actually see through the finder of your Ciné-Kodak. Nothing is lost; nothing is changed. See for yourself. Visit the exhibition this month at Ciné-Kodak dealers'. You are certain to find it interesting.

Your Ciné-Kodak Dealer Invites You to see this Amazing Development

HOME MOVIES . . . in full color! You visualize the possibilities . . . appreciate what they might be! But have you actually seen them? Do you really *know* how wonderful they are—how easily they are made?

Amateur movie makers are particularly welcome at the special Kodacolor exhibitions Ciné-Kodak dealers are giving this month.

You who have found the delight that lies in black and white home movies are the ones best able to appreciate this addition of rich, glowing color. Color opens up immense possibilities in the making of prized films . . . possibilities that you will instantly realize as soon as you see Kodacolor.

Close-ups, for instance, at once acquire a new artistry as well as a new lifelike quality. All types of movies take on a richness and fidelity to nature that add immeasurably to the enjoyment of making and showing your films.

And as for those intimate, personal records you make . . . the family with its everyday life and its adventures . . . good times with dear friends . . . nothing can add as much as color! Glowing flesh tints . . . the exact hue of hair and eyes . . . the full color of costumes and backgrounds!

Truly you hold up the mirror to life . . . for life is motion *and color* . . and Kodacolor gives both.

Kodacolor Film Price Reduced

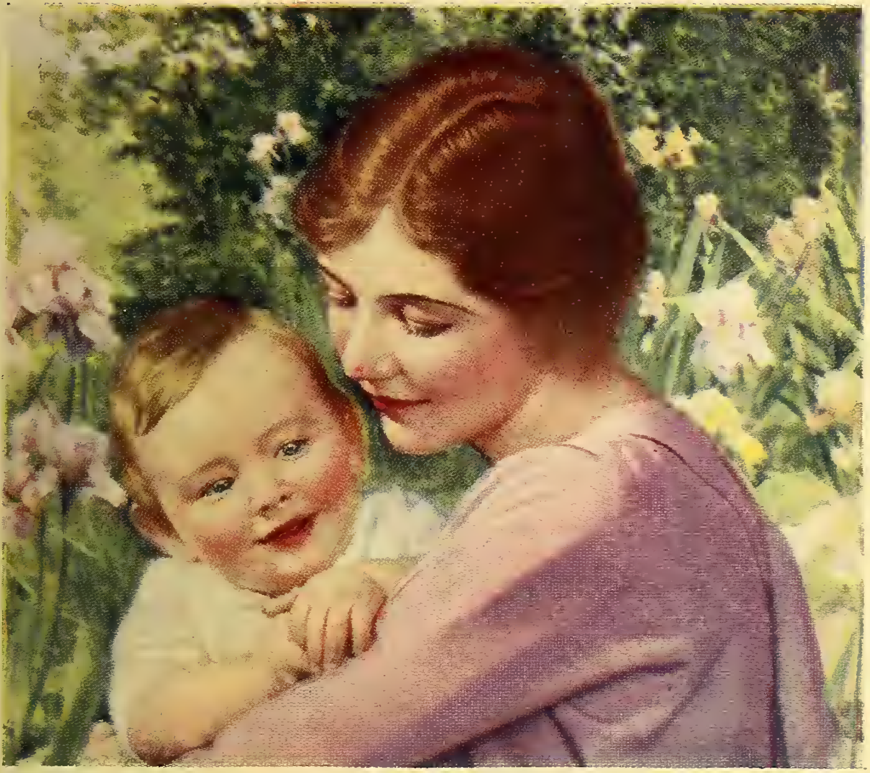
Little additional investment is r
quired to make and show Kodacolo
Because of Kodacolor's mountin
popularity it has been possible to i
crease production and thus cut costs
You can now buy the 50-foot roll
Kodacolor Film for $4.75 (formerl
$6) and the new 100-foot roll for $
Your present Ciné-Kodak, Model
or BB, *f*.1.9, plus Kodacolor Film an
a Kodacolor Filter, makes the pi
tures. Model A or B Kodascope, wit
Kodacolor Filter, shows color movie
on a special Kodacolor screen.

See Kodacolor This Month!

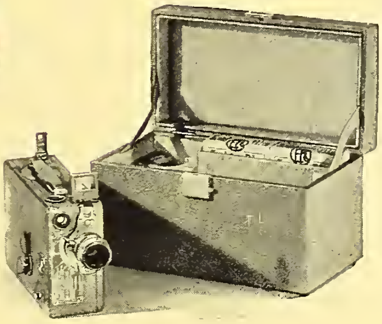
By all means, see Kodacolor thi

Daily This Month

ome Movies in Full Color



Black and white movies cannot do full justice to the colors in subjects such as this, where delicate flesh tints, the glint of gold on hair, do much to bring out the true beauty of the picture. Kodacolor is ideal for these intimate close-ups.

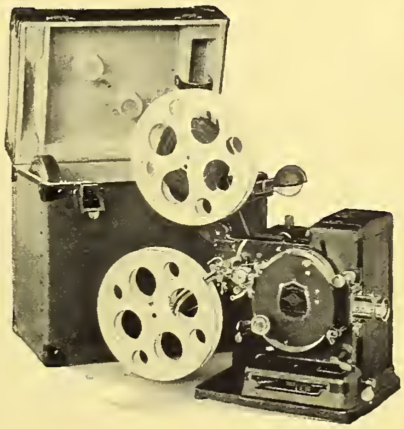


ascope, Model B.

e projector that's almost human."

odascope, Model B, is ideal for projecting black and white and Kodacolor movies. It is hed in bronze, with chromium plated, non- ishing fittings. A small light attached to the ascope gives ample illumination for changing . The Kodascope is self-threading and is ly operated. Kodacolor is projected by merely g Kodacolor Film and a Kodacolor Filter. price, exclusive of the Kodacolor Filter, is . The Kodacolor Filter is $18.

he Library Kodascope, consisting of Koda- e B, a self-contained screen, and a handsome id walnut case, is $300.



Ciné-Kodak, Model BB f.1.9

This little movie camera, loaded with 50 feet of film, weighs but 3½ pounds. Compact, convenient, it is a delightful summer companion, and a practical one, too, for it makes Kodacolor as easily as it makes black and white movies.

Model BB f.1.9 comes in black, blue, brown or gray, with case to match. The price is $140. Model BB f.3.5, which is identical with BB f.1.9 except for lens equipment, comes in black only, without case, at $75.

nth. Your regular Ciné-Kodak ler is making special plans for wing it. Visit him...any time ly between 9 a. m. and 5 p. m. He gladly demonstrate and discuss s new achievement with you, and w you how easily you can make dacolor movies yourself.

ASTMAN KODAK COMPANY
Rochester, New York

KODACOLOR

Home Movies in Full Color . . . Easy to Make

From 9 A.M. *to* 5 P.M. Daily This Month A Special Exhibition of Home Movies in Full Color

Kodacolor reproduces on your screen all the richness and beauty of the colors that you actually see through the finder of your Ciné-Kodak. Nothing is lost; nothing is changed. See for yourself. Visit the exhibition this month at Ciné-Kodak dealers'. You are certain to find it interesting.

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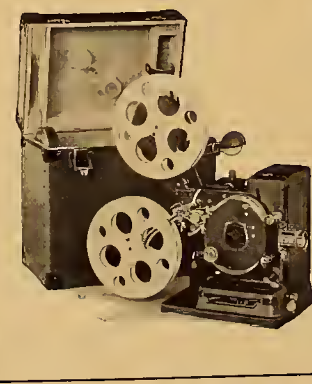
Kodacolor Film Price Reduced

Little additional investment is required to make and show Kodacolor. Because of Kodacolor's mounting popularity it has been possible to increase production and thus cut costs. You can now buy the 50-foot roll of Kodacolor Film for $4.75 (formerly $6) and the new 100-foot roll for $9. Your present Ciné-Kodak, Model B or BB, *f*.1.9, plus Kodacolor Film and a Kodacolor Filter, makes the pictures. Model A or B Kodascope, with Kodacolor Filter, shows color movies on a special Kodacolor screen.

See Kodacolor This Month!

By all means, see Kodacolor this month. Your regular Ciné-Kodak dealer is making special plans for showing it. Visit him...any time daily between 9 a.m. and 5 p.m. He will gladly demonstrate and discuss this new achievement with you, and show you how easily you can make Kodacolor movies yourself.

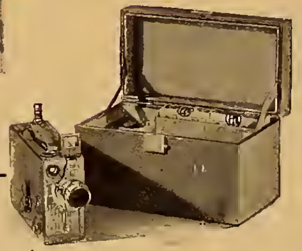
EASTMAN KODAK COMPANY
Rochester, New York



Kodascope, Model B.
"The projector that's almost human."

Kodascope, Model B, is ideal for projecting both black and white and Kodacolor movies. It is finished in bronze, with chromium plated, non-tarnishing fittings. A small light attached to the Kodascope gives ample illumination for changing reels. The Kodascope is self-threading and is easily operated. Kodacolor is projected by merely using Kodacolor Film and a Kodacolor Filter. The price, exclusive of the Kodacolor Filter, is $275. The Kodacolor Filter is $18.

The Library Kodascope, consisting of Kodascope B, a self-contained screen, and a handsome inlaid walnut case, is $300.



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KODACOLOR

Home Movies in Full Color . . . Easy to Make

Photograph By Paramount

DEATH POSES FOR A PORTRAIT

BURNING UP Makes Clever Use Of Shadow To Suggest A Racer's Peril.

Critical Focusing

BY ARTHUR L. GALE

Technical Reviews To Aid The Amateur Cinematographer

Young Man Of Manhattan

PARAMOUNT

EFFECTS: The opening sequence shows the Dempsey-Tunney battle at Philadelphia with a night rain effect. After the opening, the production treatment becomes conventional but the combination of camera angles and rain effects is new and supplies an interesting example for the amateur. *E. W. S.*

Burning Up

PARAMOUNT

INTRODUCTION: The story opens in the motordrome as a resort and, to get the spectator into the spirit of the picture, it begins with a medley of park shots, three or four scenes being on the screen at one time. The scene gradually works through the park to the entrance of the cycle course. Similar introductions are often very valuable in amateur dramatic films, starting the plot with smoothly flowing continuity.

CONTINUITY: An example of loose construction is furnished by this picture. When the hero, who has promised to throw the race, changes his mind because it will ruin his girl's father, the others in the gang do not trouble to block him. Although the familiar formula, in which the gang queers the car of the reformed member, is avoided, no explanation is offered as to why some action isn't taken, an oversight at which many spectators will wonder. Your scenario will be just as improbable if you leave similar holes in its construction.

Across The World

TALKING PICTURE EPICS

TRAVELOG: This last film by Mr. and Mrs. Martin Johnson offers interesting photography and pleasing treatment of subjects which are often filmed by amateurs. The picture is introduced as if it were being screened at a private showing in the Johnson home. The first title is a note of invitation to see the pictures. This leads into an interior scene in which Mr. Johnson is preparing a home projector. Then the picture proper starts to run, with several returns to the living room not only to preserve the suggestion of intimacy but also to give contrast to the wild animal scenes.

A Fragment Of An Empire

AMKINO

CINEMATICS: In addition to the usual quota of hysterical propaganda, this Soviet film abounds in examples of cinematography. One lengthy sequence, developing the theme that Russia is now ruled by those who do the work, offers a suggestion for many amateur continuity themes. The sequence is made up of a long series of short scenes, each a closeup of some form of manual labor. Almost any subject could be treated in the same way.

In another instance the scene of the hero fades into a vision of his former self. Instead of smoothly fading, the cameraman used a series of distinct stops, each lasting perhaps a second

(Continued on page 371)

Photoplayfare

BY ROY W. WINTON

Motion Picture Reviews For The Cintelligenzia

Model 1930

WHEN the talkie appeared, this department predicted the disappearance of what has been called cinematics, or the specific art of the motion picture, from the commercial screen and the emergence of a new kind of screen entertainment that would bear a very close relation to the stage.

The prediction has been so abundantly proved by all of the great commercial producers that there remains only to catalog the types of this new form of entertainment. We find, at the bottom of the scale, the musical show, *à la Ziegfeld;* in the middle, the mystery play or crook melodrama and, at the top, the counterpart of the kind of stage fare that fills most Broadway theatres in the one city in the country that can boast of a spoken stage of any real extent. There are a few wild aces—and sometimes wild asses—of entertainment in this new medium, such as "westerns," "costume plays," war and air thrillers and there is a great abundance of short subjects of varying excellence, the improvement in which is to be noted every day.

Photoplayfare wonders, every month, whether it will dry up and blow away and it somewhat despairingly continues its reviews of screen fare because of their entertainment and not because of their cinematic value. It searches out those particular talkies that seem pretty certain of satisfying the entertainment desires of intelligent people. Its last two finds are *Seven Days Leave* and *Sarah and Son.*

In the first, Beryl Mercer creates a character that should stand out as vividly as the things that Mrs. Fiske and Miss Anglin have done. She is ably assisted by Gary Cooper, one of the few young fellows of the screen who have the capacity to mime convincingly outside of college and "sheik" roles. Based on the Barrie playlet, *The Old Lady Shows Her Medals,* the intelligent adapter has kept all of Barrie that could possibly be preserved and has amplified it into a full-length drama that carries on in the Barrie spirit to a fine degree, except for some Hollywood horseplay about kilts and the "undies" that do or do not accompany them. This sorry Keystone Comedy intrusion is a reflection on the otherwise impeccable taste that Paramount showed in the Barrie adaptation. *Seven Days Leave* is the talkie at its present best.

Paramount also is responsible for *Sarah and Son.* There is less dramatic soaring in this excellent Zoe Akins play, so remarkably interpreted by Ruth Chatterton, but it keeps to a better level of taste by not putting in material to win the guffaws of the vulgar. Miss Chatterton sets up a new yardstick for some of the silent screen stars in straight acting ability. She is, in no

(Continued on page 370)

Photograph By Paramount

PLEADING MOTHERHOOD IN SHADOW SYMBOL

In SARAH AND SON Shadow Is Again Employed For Dramatic Expression.

Scientifically accurate exposure readings in 10 *seconds* with B & H PHOTOMETER

AND HOWELL
EXPOSURES PER SECOND
∞ LENS STOPS
FOR USE WITH FILMO

ACCURACY and speed — two requirements in exposure readings admirably and perfectly met by the B & H Photometer.

Based on well-known laboratory practice, the B & H Photometer gauges the intensity of light coming from the object by matching this light with the brilliance of an incandescent filament. With the object in full view through the eye-piece, the quick turn of a dial gives you a reading of scientific accuracy . . . all in 10 seconds!

The direct vision feature, which permits full view of the object, allows exposure for dark spots, light spots, or average light intensity. There is no photographic condition under which the Photometer will not deliver accurate readings . . . and deliver them quickly and with easy operation.

See the B & H Photometer at your dealer's, or mark coupon for literature. Price: B & H Photometer with leather case, $20, Code CADUL; B & H Photometer only, $17.50, Code CADUM; Case only $2.50, Code CADUO.

Sight with it!

Set it!

Read it!

B & H Filmo *all-metal* TRIPOD

B & H Filmo All-Metal Tripod with Filmo 70-D mounted on it.

LONG required for telephoto and panoramic scenes, the tripod enters a new era of usefulness with the advent of the B & H Filmo All-Metal Tripod. The B & H Tripod is superbly simple to use, sturdy and accurate in action. The tripod head is an integral part of the legs. It pams with ease and evenness. And best of all, it contains a self compensating tilt mechanism, which maintains the camera in neutral upright position whenever the guide-arm is unlocked. The camera cannot fall over and upset the tripod. The legs are quickly extended and locked, and are provided with sharp metal tips, with rubber caps for use indoors or on hard smooth surfaces. See the new tripod at your dealer's or mark coupon. Prices: B & H Tripod, $36, Code CAMCB; Complete with leather carrying case, $48.50, Code CAMCD; Tripod case alone, $12.50, Code CAMCE.

JUNE FILMO LIBRARY RELEASES

These June Filmo Library releases may be purchased or rented from your dealer. Mark coupon for June Release Bulletin.

FLIM FLAM FLIM. A "Felix the Cat" episode mixing up Felix's affairs as a movie magnate with his domestic life, i. e. trouble with Mrs. Felix. On one 400-ft. reel, $30; Code MUFKS.

SPEED. A Grantland Rice Sportlight showing some great auto, horse, and motorboat racing. On one 400-ft. reel. $30; Code MUFKM.

STAMINA. A Grantland Rice Sportlight showing college athletic events. On one 400-ft. reel, $30; Code MUFKO.

BELL & HOWELL

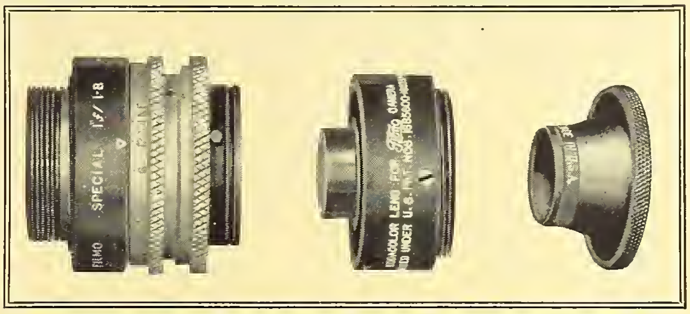
BELL & HOWELL CO., *Department R*
New York · Hollywood

Certainty in Color Movies with T-H.C. F 1.8 "special" Speed Lenses

THE requirement for a fast lens for Kodacolor is supplemented by the requirement for a "corrected" lens, if perfect color results are to be expected. In the T-H.C. F 1.8 "Special" speed lens, all the excellent qualities of Taylor-Hobson manufacture are inherent, with the added advantage of careful correction for successful use of Kodacolor filters, licensed for use on Filmo cameras and projectors.

With Kodacolor filters removed, the "Special" F 1.8 is an admirable lens for straight black and white work, giving full, sharp definition over the entire field.

Prices: T-H.C. F 1.8 "Special" lens for Filmo 70 cameras, equipped with Kodacolor filter, two neutral density filters, carrying case, 50 ft. take-up spool, and Kodacolor alignment gauge, $82.50, Code IDPKB. For Filmo 75, $82.50, Code GLIKC.



Special F 1.8 lens, Kodacolor filter, and No. 1 neutral density filter.

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A NEW *non-rotating* winding key that can be permanently attached is now standard equipment on all Filmo 70 cameras. The key has great strength and rigidity and is designed to fit comfortably in the hand for easy manipulation. An ingenious arrangement disengages a clutch in the head of the key when folded flat against the camera so that the key does not revolve with the camera mechanism while you are taking a movie. For those who wish to replace their old Filmo 70 keys with this new key, the cost is $5, Code CARDW.

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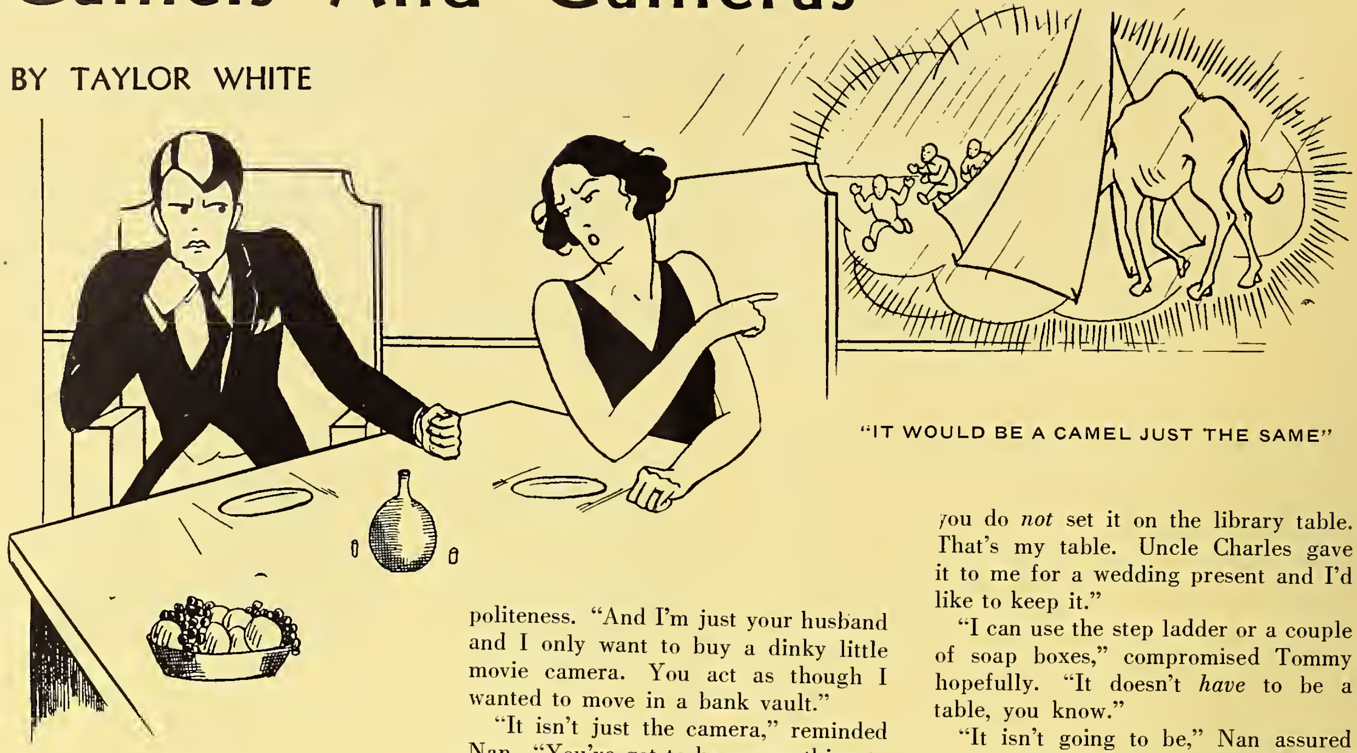
Camels And Cameras

BY TAYLOR WHITE



"IT WOULD BE A CAMEL JUST THE SAME"

TOMMY GIBSON looked puzzled. "I don't think you get me, Nan," he suggested mildly. "I said 'camera,' not 'camel.' I'm talking about a camera, a sixteen millimeter amateur camera."

"And I said 'camel' and not 'camera,' and I'm talking about a sixteen millimeter amateur camera—the same one you're talking about." Pretty Nan Gibson's cupid bow of a mouth flattened into an ominously straight line. "I said you could not bring that camel into this house."

"It's beyond me," said Tommy, apparently addressing the ceiling. "I want to buy a little camera to take pictures of Junior and she talks as though I propose starting a zoo. Look here, Nan," adopting a more direct approach, "This gadget isn't even as big as a cigar box."

"It would be a camel, just the same," persisted Nan. "I know you, Tom Gibson. It's 'just a little camera,' and it isn't any bigger than a cigar box but it's like the camel that just wanted to put its head into the tent and wound up by taking up so much room that the family had to sleep out in the rain."

"Darn it," retorted Tommy, "I can keep it in my bureau drawer and you'll not even know it's there."

"That's right, swear at me," pouted Nan. "Set an example for Junior. I'm expecting every day that he'll start to talk and begin by asking where 'that damned milk bottle is.' I don't mind for myself. I'm just your wife."

"Yes, my wife, God help me," fervently responded Tommy, tried beyond politeness. "And I'm just your husband and I only want to buy a dinky little movie camera. You act as though I wanted to move in a bank vault."

"It isn't just the camera," reminded Nan. "You've got to have something to show through, don't you?"

"You mean a projector," explained Tommy after a moment's puzzled thought. "Shucks, Nan, that isn't much bigger than the camera. It's—well, it isn't as big as a shoe box and when Junior gets a little older we can hire educational film and teach him geography and natural history and—everything," with an all-inclusive gesture.

"Didn't I tell you!" interrupted Nan, ignoring the educational advantages. "First it's a camera, no larger than a cigar box, then it's a—a—projector and that isn't any larger than a shoe box. The camel is edging into the tent. I suppose you have to have something to shoot it on or do we lie down on the floor and look at the ceiling?"

"The screen isn't much," Tommy maintained. "It comes all folded up and we can keep it in the wardrobe or under the bureau. Say, if the screen's worrying you, I'll keep it under my pillow and use it for a bolster. The screen isn't anything at all."

"But I suppose you'll need a little house for it, like they have at the Gem," pursued Nan. "I suppose you can use that for a mattress."

"Not a bit of it," cried Tommy, glad to sense an advantage. "You don't have to have a booth. This film is non-inflammable. You can put the projector anywhere, a plant stand, the library table——"

"Not *my* library table," interrupted Nan with decision. "I remember when we had the Hallowe'en costume party and you set off the flashlight on the piano. It cost thirty-five dollars to get the piano refinished. No, Tom Gibson, you do *not* set it on the library table. That's my table. Uncle Charles gave it to me for a wedding present and I'd like to keep it."

"I can use the step ladder or a couple of soap boxes," compromised Tommy hopefully. "It doesn't *have* to be a table, you know."

"It isn't going to be," Nan assured him positively. "And where will you store the soap boxes? In the spare room?"

"I told you we could use the step ladder," reminded the sorely tried head of the house. "We've got a step ladder, haven't we?"

"We have," agreed Nan grimly, "but I don't know how much longer we will have it if you are going to set it afire with your blazing film."

"Confound it," Tommy fairly shouted, "I've told you, haven't I, that this film doesn't burn."

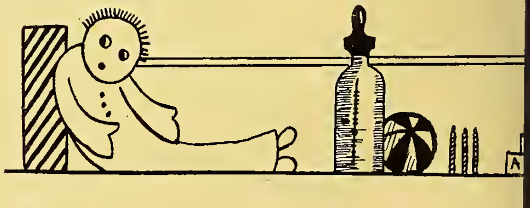
"And now you are telling the neighbors," she retorted. "If you don't care what the neighbors think, I do. I don't want them to think I let my husband storm and curse at me the way you do."

"Curse!" Tommy sank into a chair, completely taken aback.

"I said 'curse,'" assured Nan. "You say 'counfound it' in a way that sounds worse than Bill Gittings when his Ford stalls again. It's not so much what you say as the way you mean it."

"But——"

"Don't argue with me, Tom Gibson. I know just how it's going to be. I remember when the radio started. You got a little crystal set. That wasn't any bigger than a cigar box, either. Then you got a one-tube set and then a two tube set and a neutrodyne and a heterodyne and Heaven only knows what else



and when Aunt Jennie got caught by the rain one night the spare room was so filled with radio sets that she had to sleep on the sofa in the sitting room. My mother's only sister, and she had to sleep on the sofa in the sitting room!"

"And the next day you sent all the sets to the hospital," reminisced Tommy bitterly. "And you enjoyed the radio just as much as I did."

"One radio," agreed Nan, "but one wasn't enough for you. And sitting up until all hours of the morning trying to get San Francisco when it wasn't as good as a tin phonograph and they were playing the same tunes we could get from New York or Chicago."

"I've only had the one set since Junior came," reminded Tommy, "and I can only tune that in when he's awake. Pretty soon he'll love the bed time stories to death."

"Not the bed time stories I've heard," protested Nan, "and Mrs. Elverson says she was up all night with her Johnny the evening they told Little Red Riding Hood. He was seeing wolves all night and she had to sit and hold his hand."

"But cameras are different," defended Tommy. "Think how you'll love his little boy pictures by the time he's in college. We'll have him all the way along the route. Why, Nan, I bet by the time we get a couple of reels of him you wouldn't swap the camera for a Rolls-Royce."

"I don't suppose we could," agreed Nan. "And we won't be using our Chev any more because we can't buy gas and films, too. I know you, Tom. If that camel comes into the house, there won't be room for Junior or me pretty soon. You'll buy one thing after another and get the house so full we'll have to eat in the kitchen and sleep on the back porch. Nine radio sets! I remember! But go ahead. Get your camera. There'll always be room for Junior and me at his Grandmother's."

That scarcely was a gracious assent but Tommy bought the camera, confident that when the first reel was shown, Nan would be a convert. She might be a finnicky housekeeper, but she could not resist Junior's screen appeal.

Truth to tell, she couldn't. Tommy had beginner's luck with the first hundred feet and the sight of the tousle-headed Junior rolling around on his lawn blanket or gravely trying to pick a feather off fingers his father had smeared slightly with glue won her to temporary blindness to the fact that Tommy had a title writer under his bed and used the film splicer for a paper weight on the library table.

She did not even offer very strenuous objection when Tommy preempted the lower shelf of the record cabinet for his growing collection of reels and, when he upset a bottle of film cement on the kitchen table, she had nearly done talking about it in three weeks.

Tom had his moment of triumph when Nan entertained the Thursday Bridge Club and he took the afternoon off to show the best of Junior's pictures and some library films. Everyone said it had been the most pleasant afternoon of the season and Nan was so elated that Tommy was emboldened to order an editing cabinet, thoughtfully buying Nan a new sports suit the day before it was delivered. The suit was the key to the spare room and Nan even admitted that the cabinet was "nice looking but a trifle large."

He was not quite as fortunate in his introduction of a couple of lighting units for his indoors and night experiments. They required diffusers and reflectors and these did not fit into the linen closet as well as Tom had figured they would so they, too had to go into the spare room.

By this time Tommy was neck-deep in the fascinations of doing his own work and he caught two bad colds prowling around down cellar trying to figure out where he could build a dark room with the least opposition.

Nan watched the gradual encroachment with the orderly housekeeper's distaste for clutter and, for a woman to whom yesterday's newspaper or last month's magazine on the library table was a sort of domestic disgrace, the growing collection of camera accessories was anathema.

When a telephoto lens rolled off the top shelf of Tom's closet as she was getting out his evening clothes, she had to go to the Gillman-Burtis wedding with an interesting strip of adhesive plaster just above the right eye and be held up to the bride as an example of what to expect of matrimony.

That was bad enough but it was the Thursday Bridge Club that brought the final straw to her already heavy burden. A famous bridge expert was third cousin to one of the members husband's half-brother and he had been prevailed upon—almost coerced—into giving a lecture on bidding. It was not to be resisted and fourteen-year-old Lizzie Brewster was impressed as nurse girl.

Half past six that evening Tommy burst into the dark hallway to find a note pinned to the newel post.

"I have gone to Mother's" it ran. "I hope you are happy with your camel. It has driven us out at last, just as I said it would."

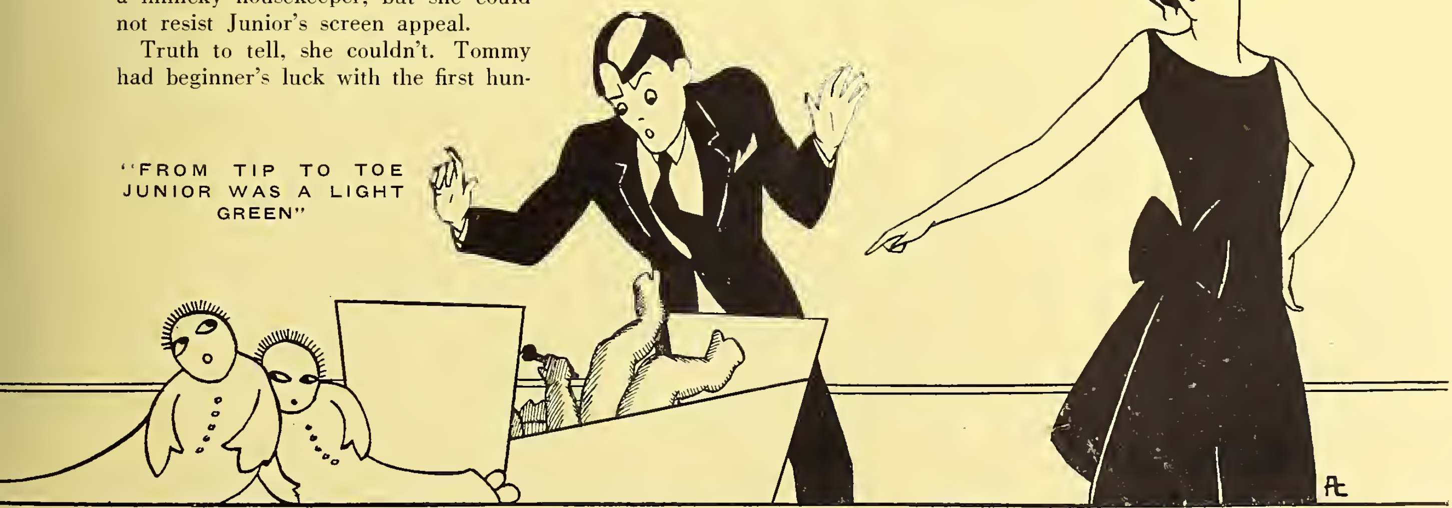
Tommy flew in a taxi to his mother-in-law's to be met at the door by an outraged wife whose eyes flashed resentful fire through tear-swollen lids. She pushed him away as he sought to take her in his arms and pointed up the stairway and into the front room. The

Fearfully he followed her up the stairway and into the front room. The tiny flame of a night light cast a flickering illumination on the cradle where Junior's small form was darkly outlined against the snowy whiteness of the sheets. Without word she pushed the light switch and pointed in dramatic silence to the cradle.

"My God! What is it?" cried Tommy. "It can't be measles; they're red."

No answer. He stared fascinatedly as Nan threw back the sheet. From tip to toe Junior was a light green and his tightly knotted curls were the color of frost bitten grass.

(Continued on page 375)



"FROM TIP TO TOE JUNIOR WAS A LIGHT GREEN"

When good fellows get together

FOR CINE GOLFERS

The Art Title Background On The Facing Page Is By C. S. Mowry, The Suggested Titling By Ralph R. Eno.

TAKING IT EASY

(Continued from page 343)

Willie is interested. He gets the details. After school he and Susie follow teacher and they share the triumph. Pretty much the same thing but you have added to the story the valuable element of conspiracy. You have given conflict to your story. It is a deliberate attempt to get square with Teacher, with the belief that this is possible. You have built up your plot.

But there is a still more valuable element. This is suspense. If Willie follows Teacher unobserved, there is little suspense. But, if she suddenly turns and spies him, then it looks as though Willie has lost out.

A wagon is passing. Willie climbs aboard the wagon and heads home. But, safely around a bend in the road, Willie slips out and starts back. Your hopes rise again. Willie may win, after all.

Just as often as you can check Willie, suspense is heightened. The conflict is heightened. Just so long as you can keep adding suspense, you can keep your story going. When suspense ends or becomes overstrained, the story either ends or loses interest. Stop just this side of that point.

Every good story presents an outline of suspense which might be diagrammed in graphic form as a series of saw teeth, each point a little higher than the last. You make them hope Willie will win. You make them fear he will not. Each peak of suspense is a crisis. Each crisis should be a trifle more acute than the last. When you have reached the highest point, pass quickly to the climax and then close with as little falling action as possible. If it is possible to end on the climax, so much the better, but usually some falling action is essential. The heroine points her finger at the villain and cries, "You killed my father!" That is the climax but convention requires a falling action to let us see the villain properly arrested. It does not require that the falling action follow through his trial and execution. Give what falling action

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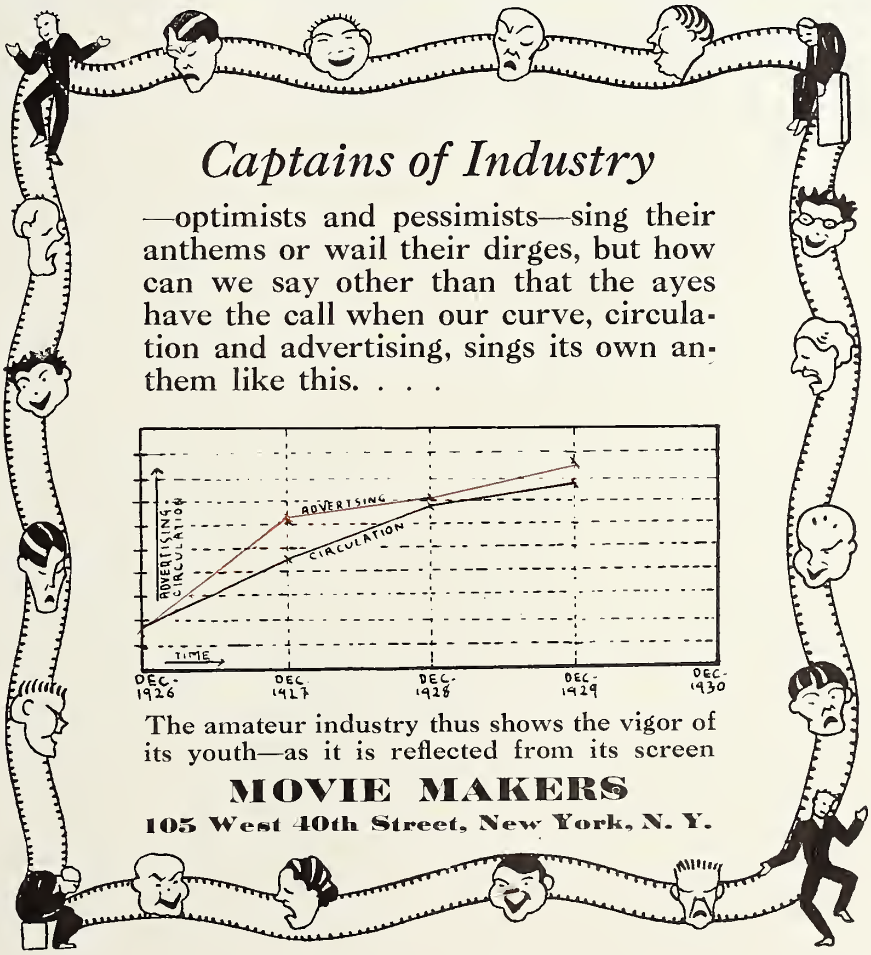
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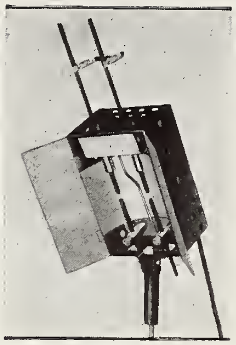

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may be required. After a frantic courtship the hero says, "Jane, will you marry me?" She says, "Yes." He kisses her. That's where you stop. No falling action is needed here because you know what follows.

To get the value of the suspense, you must interest your spectator in the problem. You make him hope for the success of the hero. You make him fear the hero's failure. If he finally wins, then the story has a happy ending. If he loses, the story is unhappy.

But the happy ending depends very largely on who the hero is. If it is Willie Jones, then the ending is happy if Willie catches Teacher. If you make Teacher the heroine, then the ending is happy only if Willie is discomfited. It all depends upon the manner in which you state your proposition, on whether you seek to gain interest for Willie or the teacher. When you form your plot, make up your mind who the hero is and hold the action to that hero. You will find it simpler if you discard the words "hero," "heroine" and "villain" and use the proper terms.

The three essentials are the "proponent," the "opponent" and the "objective." The hero or heroine is the proponent. The villain is the opponent or adverse influence and the objective is the desired end. One or even two of this trio may be inanimate. For instance, the objective in the story of Willie is the discomfiture of Teacher. In a love story the objective is generally either the man or the woman desired by the proponent. If this sounds too technical, put it this way. Make your spectator interested in someone or something. Make success doubtful. Bring the proposition either to a happy or unhappy ending. Whether your picture-yarn runs sixty seconds or sixty minutes, you must have your proponent, your opponent and your objective. You require struggle which brings suspense, though that struggle and suspense may be no more than that the man's foot slips in the brook, threatening his equilibrium. Begin with the start of your story, work it out in middle action and end it as soon as possible after the climax.

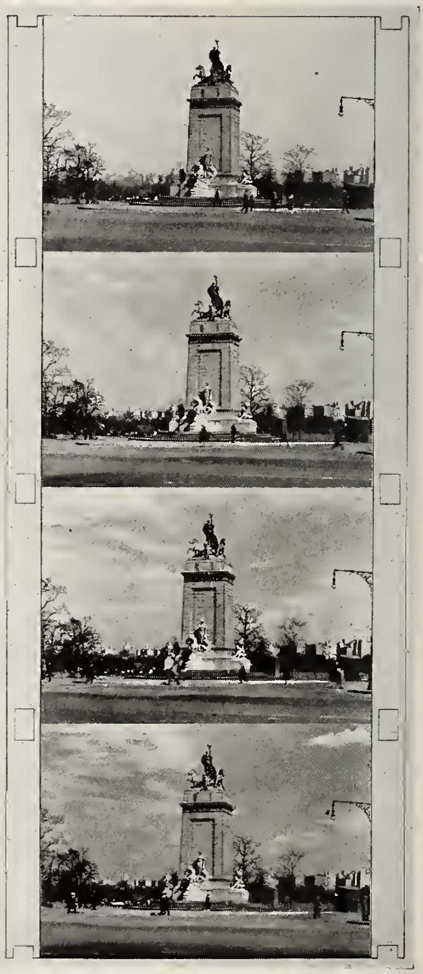
And, above all other things, remember that you can have but one proponent. You cannot split your interest between two or more persons and get a proper effect.

Get in your groundwork on these one minute skits and some day you can hold them for an hour and make them cry for more.

FILTER FACTS AND FACTORS

(Continued from page 348)

type of film more sensitive to certain colors of the spectrum. Most amateur cinematographers know how extremely sensitive all film emulsions are to the blue, violet and invisible ultra-violet rays of light. Prior to the time when these dyes were incorporated in the film emulsion, the colors of the original subject were very much falsified in black and white, due to the excessive light action of the above-mentioned rays. The first step to remedy this condition was the manufacture of orthochromatic film which is, generally speaking, sensitized so that the greens as well as the yellows will register their proper values in gray. Most orthochromatic film does not render accurately the oranges and reds. To render these last two colors more correctly in their gray values panchromatic film must be used.



Photographs By Lawrence H. Smith

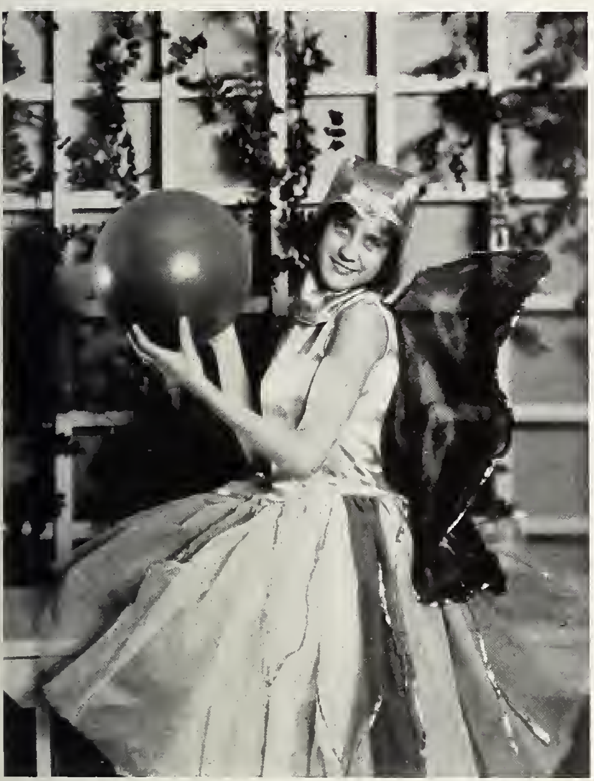
CAPTURING THE CLOUDS
The Same Scene Taken Successively Without Filter, With 2x, 4x, And 6x (Red) Filters.

Panchromatic film has dyes incorporated in it that make possible to render more correctly all the colors of the spectrum from violet to red. It is being used on an ever-increasing scale

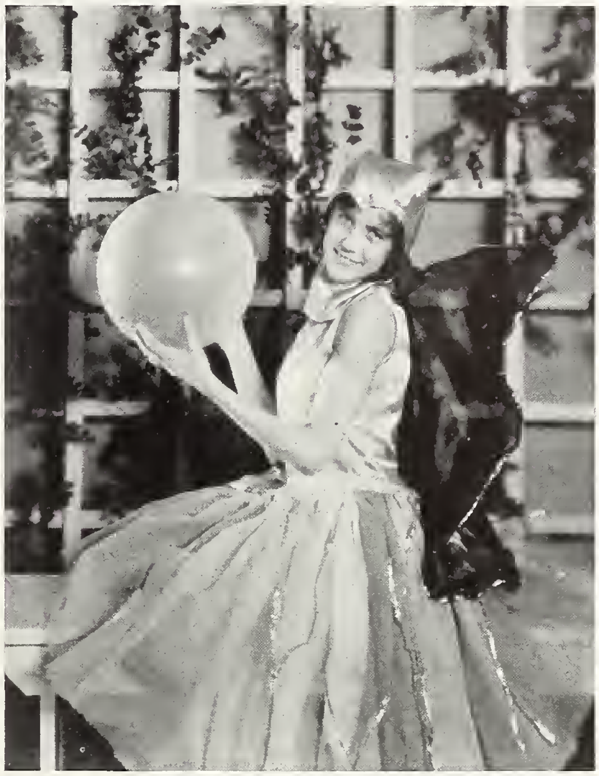
COLOR VALUES

for your home movies

as the trained eye sees them



This picture was made with ordinary 16mm. film. The orange balloon is reproduced nearly as dark as the black wings. The yellow stripe in the dress is also shown much darker than it really is.



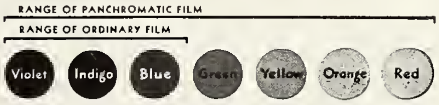
This is a Ciné-Kodak Panchromatic Film picture. The orange balloon, the yellow stripe in the skirt, and all other colors are reproduced in shades of gray corresponding to their actual relative brightness.

Highly Sensitive to *All* Colors, Ciné-Kodak Panchromatic Safety Film interprets them accurately in varying shades of gray

WHEN projecting movies made with ordinary 16mm. film—particularly pictures of women or children in bright costumes—you have probably noticed that the tones of gray in which the colors are reproduced do not correctly show the relative brightness of the colors as the eye actually sees them.

The picture at the left, made with regular Ciné-Kodak Film, illustrates this point. The contrast between the colors is far greater on the screen than it is to the eye actually viewing them. They are not reproduced in tones of gray corresponding to their actual relative brightness.

Now, look at the picture at the right. There is no unnatural contrast of colors that in reality are similar in tone. All are reproduced in varying tones of gray that correctly show their actual color relation, just as they appeared when seen through the finder of the Ciné-Kodak.



This illustrates the advantage of "Pan" over ordinary 16mm. film. Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically insensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only colors that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impression and, therefore, show as black on the screen.

On the other hand, with "Pan" you get correct color values in varying shades of gray, for "Pan" is sensitive not only to violet and blue, but to red, green, orange, yellow and all other colors.

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Subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures... all are yours with "Pan." After you have used "Pan" once, you will never be satisfied with ordinary film.

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with "Pan."

"Pan" is $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for Ciné-Kodak, Model B or BB, *f*.1.9, is $2.50; for the Model B or BB, *f*.3.5, or Model B, *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5, as do not have a projecting ring in front of the lens is $1.00.

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by amateur and professional alike and the reason for its deserved popularity should be obvious. With it, scenes are no longer shown with distorted values in gray for their corresponding colors. There is a richness and depth of startling beauty to a "pan" shot.

But what has all this talk of emulsions to do with filters? If the film has been sensitized to record all colors faithfully in their gray tones, why use filters? The trouble lies in the fact that, even after the film has been sensitized with these dyes, the violet, blue and ultra-violet rays of light are still far too powerful and must be absorbed by the use of a filter. Returning for a moment to our two, three and four-times filters, the deeper the yellow, the more the absorption of these excessively powerful rays. It naturally follows that the more the active light rays are absorbed, the more the exposure must be increased when using these filters.

Mention was made before of the factor of the filter being affected by the use of either "ortho" or "pan" film. For example, a filter that is said to be a two-times filter with a panchromatic film might become a four-times filter with an orthochromatic film. These figures are not exact, being merely by way of illustration. Filters that are rated as two, three and four-times with panchromatic film *always* have larger factors and hence require longer exposures when used with orthochromatic film. The reason for this is, of course, that the panchromatic film is more sensitive than the orthochromatic to the yellow-orange and red rays of the spectrum.

There are many other filters that the amateur could use but they are mainly for special effects and justice could not be done them in this allotted space. But, once the amateur understands the fundamentals and begins to achieve real screen results, he will always work with filters. Incidentally, if he uses a filter for every shot, his exposure problem will be simplified inasmuch as he can compute all his exposures to include his filter factors. At any rate, the writer unqualifiedly guarantees that, once the amateur sees what he can secure through the use of color filters, he will begin to wonder why he was ever satisfied without them.

PHOTOPLAYFARE

(Continued from page 361)

way, the Chatterton of *The Doctor's Secret* or of *Madame X*. "Dutch," as she is known in *Sarah and Son*, is a new Chatterton and one who can confidently lay claim to a place in the ranks of the mimetically great of the present day.

Photoplayfare cannot cease to be a Niobe mourning for her lost children of cinematography but it rejoices at the excellent level of taste to which talkies, such as these of Paramount, have reached. It would seem that it will be a rare exception, presently, for an intelligent person to go to a Paramount or Pathé talkie, anyway, and to come away bored, irritated or "let down." It is interesting to note, in passing, that Mr. Hays's much argued-about "morals" are bearing on their backs a very welcome byproduct in intelligent and artistic talkie fare.

THINGS I WAS ASHAMED TO ASK

(Continued from page 347)

instruction book to discover just what setting it should have to allow for the leader paper, as that varies with different machines. Then set it by the setting mechanism for the particular camera you own. If it is a 9.5 mm. camera, the full reel will give you a reading of 10 meters.

Well, here it is loaded. Now, oughtn't I to check up to see if everything is right before I use it? Well, that's commendable caution. You know, already, that the film is properly engaged in sprocket and gate because you tested it before you closed the camera. Be sure that the door is locked and not just closed and that it won't drop off. Be sure that the camera is wound up. Do the winding as you would wind a good watch. Get it all wound up but don't be too brusque about it at the last turn or two of the key. If the key is loose, be sure to put it in the place appointed or in a pocket that it will always go into. Decide that early and stay by it. Be sure that the lens cover is off before you shoot. In some cameras, it cannot be left on, without a thread running past the finder, as a tell-tale guide. Have a special pocket for the lens cover, if it is loose, and a different one if you use one for the winding key.

Here is another caution. Get in the habit of keeping the exposure at *f*:8 if you always keep the lens cover on—as you should do—between shots. Keep the focus at twenty-five feet, if you have a focusing mount. Then, you are ready for a rough and ready average setting for a very quick shot. If you will always return the exposure and focus to these readings, you will always have the camera ready for one of those snapshots that are so easy to lose.

This is just an *average "rest time"* setting for your camera, as a general precaution. *Don't neglect to alter your exposure and focus for each shot if it is to be a real one and not an accidental snap.*

And, now, a final caution. Remember that your camera is loaded with film that is, naturally, very sensitive to light. The camera has been built to be absolutely light-proof. Without any hard usage or accidental knocks or drops, it will continue to be absolutely light-proof. But you may give it some unexpected damage without there being any outward evidence of it. Therefore, always keep the camera in its case when not in use and keep it in a shady place in the house. Then you will be guarded against your film being partially "light-struck."

Also, do not keep the film in the camera for more than two or three months at the utmost. While the manufacturer guarantees it to be satisfactory up to certain date limits, stamped on each pasteboard film box, yet he gives that guarantee with the expectation that it will be kept packed and not kept in a camera. Meet his guarantee with fair treatment on your part. The fellow who keeps a camera on the shelf with forty feet of unexposed film in it for two or three months is asking the manufacturer and the processing laboratory to take up a lot of slack for him in insuring him an ultimate good picture.

The next of these discussions will go into exposure and, maybe, farther.

CRITICAL FOCUSING

(Continued from page 360)

and each a shade darker, until it was possible to substitute the other character and to bring him in by reversing the process.

In an earlier sequence, an interesting effect simulating a search light was apparently produced by inserting in front of the lens a sheet of glass slightly misted save for a space left clear to indicate the path of the light rays. The idea is readily adaptable by the amateur.

This film, like all Russian pictures, is valuable as an example of the imaginative use of motion pictures but it is also a bad example in its lack of restraint in the use of devices and effects which are in themselves worthwhile but which are insincere when overdone. In this picture, the cameraman is fascinated by what might appear to be Russia's only skyscraper, an indifferent building of some fourteen stories. The camera is angled about this structure with an enthusiasm which is tiresome and almost childish in its naiveté.

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Kinamo

is the smallest
16 mm. movie
camera

If you want a 16 mm. movie camera which is in action instantly . . . is so light and compact that it fits into your pocket easily . . . and operates economically . . . then examine the Zeiss Ikon Kinamo S. 10. Anyone can take movies with the Kinamo. See your dealer . . . he will be pleased to show you the Kinamo reasonably priced at $85.

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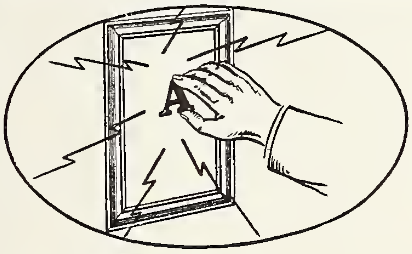

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You can make titles in a few minutes with professional results. Here is the Title Board and Projection Screen Extraordinary. It has a perfectly smooth background—no guide lines to show in finished titles.

On one side, you make your own titles with Wondersigns Magnetic Steel Letters. All sorts of tricky and animated formations are possible. The letters hold even through paper to the background. On the reverse side, you have a Kodacolor screen that ranks with the best. Both for one price ....$30.

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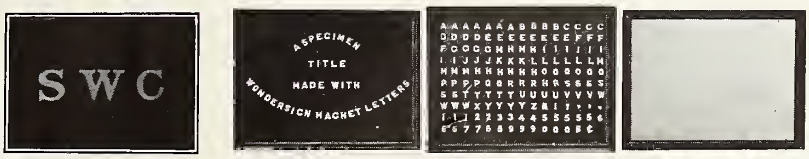

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THE CLINIC

(Continued from page 346)

R.P.S. Cine Facilities

AT THE chambers of the Royal Photographic Society, 35 Russell Square, London, W. C. 1, there is now established a room available expressly for work in 16 mm. film, according to a recent letter from H. H. Blacklock, Esq., secretary of the Society. Through the cooperation of the manufacturers and the Kinematograph Group of the Society this room has been thoroughly equipped with projection facilities, title makers, rewinds, editers and developing tanks for short lengths of film.

LONDON CINE FACILITIES
Offered A. C. L. Members By The Royal Photographic Society. (Further Data On Page 374).

Asked And Answered

Question: How can I make dissolves easily with my spring-driven camera?

Answer: It is not easy to make dissolves when the film cannot be rewound in the camera on the spot. It is obvious that the film must be rewound when it is known that, for a dissolve, a certain portion of the film must be exposed twice. That is, two scenes must be photographed successively on the same length of film, one scene darkening, the other lightening. This means that you will have to produce a fade-out, stop at the end of the fade-out, rewind your film in the darkroom to the point where the fade-out began and fade-in on the new scene. A rather tedious process this, but several League members have accomplished it successfully. If you work with negative film, it is possible to make "printing dissolves" in the laboratory, but this is an expensive process. It is also possible to approximate the dissolve effect in other ways but not without special apparatus.

Question: Are the "neutral density filters" used in Kodacolor adapted for any other purpose than compensating for an exceptionally bright light?

Answer: Since, in this process, the diaphragm opening cannot be altered without destroying the proper color adjustment, the neutral density filter primarily provides an equal all-over dimming effect when the light is unusually brilliant, as in tropical skies, beach scenes and the like. However, in addition, the neutral density filter may be used in normally brilliant light when it is expected that there will be a longer than usual lapse of time between exposure and processing. If the light on the scene is exceptionally brilliant, the No. 2 neutral density filter may be used for this purpose. In general, however, it is better to keep the film in the camera no longer than is absolutely necessary and to send it for processing as soon as convenient after exposure.

"Dusenbery Method"

A SIMPLE and surprisingly effective method for the approximation of correct exposure is submitted to amateurs by H. Syril Dusenbery, a well known League member and contributor to MOVIE MAKERS. The system has the merit of being easy to memorize so that the amateur who makes use of it will be able to carry a sort of succinct exposure table in his head where it will be instantly available when the necessity arises. While it is recognized that the many factors entering into a determination of correct exposure make it almost impossible to devise an accurate method to fit all cases, this system will give a close working approximation. It is not intended to take the place of an exposure meter but is suggested as a simple aid to those desiring a quick estimation when the meter is not available. In this system, the light conditions and subjects are each divided into four general groups. Memorize these four groups and you will have the whole at your finger tips.

LIGHT GROUPS

1. VERY DULL. Overcast sky with heavy black clouds.
2. DULL. Generally cloudy—no direct sunlight.
3. BRIGHT. Sun shining through thin clouds or haze.
4. BRILLIANT. Bright sun in clear sky —no haze.

SUBJECT GROUPS

1. HEAVY SHADE. Subjects under trees, on porches, etc.
2. STREETS, buildings, etc., partly in shade.
3. OPEN LANDSCAPES, white buildings, sports, open places—little shade.
4. SEA, sky, snow, beach and large subjects reflecting white light.

To Estimate Exposure: MULTIPLY THE SUBJECT NUMBER BY THE LIGHT NUMBER. The result is the lens setting in the *f* system! Set to the nearest number on the diaphragm ring. *Examples:* Street scene with brilliant light: 2x4=*f*:8. Open scene with dull light: 3x2=*f*:6 (use *f*:5.6). Street scene in dull light: 2x2=*f*:4 (use *f*:4.5).

NEWS AND NOTES

New Directors

AT THE annual meeting of the Amateur Cinema League in New York City, May 14, the resignations from the Board of Directors of Earle C. Anthony, Roy D. Chapin and W. E. Cotter were regretfully accepted. These pioneer directors have given generous service to the organization and asked for relief after more than three years of duty. The meeting passed resolutions of regret and appreciation.

To replace the directors who resigned were elected Mrs. L. S. Galvin of Lima, Ohio; W. E. Kidder of Kalamazoo, Michigan, and T. A. Willard of Beverly Hills, Calif. Mrs. Galvin is an amateur experimenter of note whose articles have appeared in MOVIE MAKERS. Mr. Kidder has earned the gratitude of all movie amateurs for his efforts in behalf of tariff relief on amateur films. Mr. Willard, director of the Willard Storage Battery Company, has made important film records of his expeditions to the ruins of Yucatan.

In the absence in Europe of the President, Hiram Percy Maxim, the League's managing director, Roy W. Winton, presided at the meeting, presenting the President's annual report. Reports of other officers were read by them in person. Cooperative efforts between the League and the Royal Photographic Society of Great Britain were formally approved. With the exception of Messrs. Anthony, Chapin and Cotter, the former directors were all reelected.

Reports read revealed the fact that the membership of the League is increasing steadily and that it is widely international. MOVIE MAKERS was reported to have maintained a fine record both for advertising revenue and magazine sales, to subscribers and dealers. The League's service departments make something like 15,000 contacts yearly. The finances of the League are in excellent condition and a generous surplus exists which has been created from profits which have been made steadily since the first appearance of MOVIE MAKERS. The general standing of the organization and its magazine were reported as exceptionally fine. In addition to publishing MOVIE MAKERS, the League also publishes periodical bulletins available to members only.

Film Exchange Methods

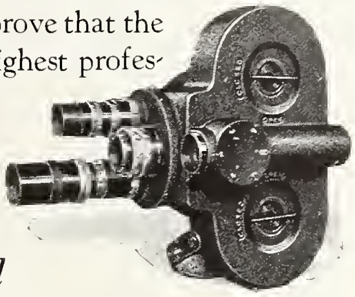
SINCE two methods of film exchange, the Membership Film Exchange and the Club Film Library, are both being developed by the League, there is some danger of confusion between them. While each system fills a separate need and both are capable of great expansion, attention

They Come—

They See—

They ARE Conquered

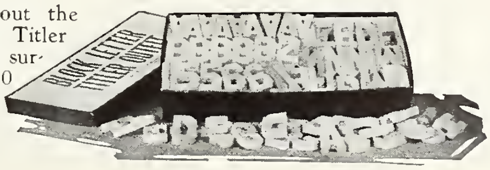
by the Filmo 70-D! They (speaking of movie makers) are quick to appreciate the faultless performance of this Bell & Howell master-instrument. A short tryout is sufficient to prove that the 70-D measures up to the highest professional standards. Let us demonstrate it for you, or write to us for details.



Unique Light and Shade Effects are Possible with this New Title Outfit

It's easy now to make titles with "that professional look." This outfit simplifies titling — permits many new and delightful effects.

Inquire at once about the B & H Block Letter Titler Outfit. The price will surprise you—only $7.50 complete.



Don't Forget! Summer has come and a fascinating world of color and beauty awaits the movie maker who has equipped his camera for Kodacolor. Ask us about this addition to your Bell & Howell.

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THE W. B. & E.
"PILOTLIGHT"
A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure. No extra wires needed. Just pull the switch and the Light is there —*When and Where you need it.*
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

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From your Dealer or Direct
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A PRICE LIST AND ILLUSTRATED CIRCULAR WILL BE SENT ON REQUEST.

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has been centered on the Club Film Library in the past by the nature of circumstances.

The League is very eager to increase the effectiveness of the Membership Film Exchange for the benefit of its members. The operation of this exchange is very simple and it does not tie up members' films in a permanent library. All members are urged to list with the League all the films that they are willing to lend other members. Periodically, lists of these films are made up by the technical consultant and are distributed only among the members who have signified their willingness to exchange one or more reels. Addresses of amateurs offering films for exchange and brief descriptions of films, where helpful, are included in these listings so that members can get in direct touch with each other and borrow and exchange films as they desire. Separate listings are provided for medical and dental films, which are available only to doctor and dentist members. The exchange is confined to amateur work; library films are not listed because the purpose of the arrangement is to make amateur work available to other enthusiasts.

Members are urged to make use of this service and to tell the League of subjects they are willing to lend. Interesting films from all parts of the world are already listed and the privilege of borrowing these reels is well worth the return offer. The limitation of the exchange to members of the League is an assurance of good treatment of the reels. Although the League, itself, cannot guarantee the safety of the films exchanged among members, the fact that, so far as known, no film has ever been lost or damaged in any such exchange indicates the care given reels.

The Club Film Library is the other method of effecting amateur exchanges. This Library is made up of films produced by amateur motion picture clubs and individuals. The films in this library are circulated free of charge among clubs and among individuals who have given it films. This is largely a mutual cooperative exchange among clubs but the outstanding work of individuals is also invited. Films are accepted as permanent gifts or as temporary loans. The system does not serve the general movie maker as well as does the Membership Film Exchange because it requires either the gift or loan of a print. However, the organization of an amateur movie club entitles anyone to the use of the Club Film Library.

In addition to these two film sources, the League also has arranged for the free film reviews, which are listed each month in MOVIE MAKERS. Through these three sources, the amateur can get free films covering a very wide range of interests. All members are urged to make use of these services. Write the technical consultant about films that you are willing to exchange so that you may receive the lists. Submit a specimen of your finest work to the Club Film Library for a permanent gift to this growing collection of topnotch amateur work.

International Cooperation

AS the result of a plan of mutual cooperation between the Royal Photographic Society of Great Britain and the Amateur Cinema League, the Kinematograph Group of the Society has placed its projection and editing rooms at the disposal of League members visiting London. The League has invited all members of the Society who happen to be in New York to make the League offices their headquarters and an open invitation to attend any of the meetings of the Metropolitan Motion Picture Club has been extended.

A quarterly report of technical advances, new apparatus and amateur achievement will be prepared by the members of the Kinematograph Group of the Society in England and by the consultants of the League in this country. These two reports will be exchanged and published in part or in full in the *Journal* of the Society and in MOVIE MAKERS.

At a later date, film exchanges will be undertaken so that British or American amateur work which represents a definite advance in any phase will be seen by the cinematographers of both countries. Films coming from the Royal Photographic Society will probably be placed in the Club Film Library and circulated among amateur movie clubs.

This cooperation between the oldest photographic organization and the Amateur Cinema League marks a milestone in the rapid international development of amateur movies. The free international exchange of amateur films will greatly contribute to the friendship between nations.

For the benefit of League members visiting London this summer, the address of the Royal Photographic Society is 35, Russell Sq., W. C. 1, London.

Pathé Contest Popular

SEVERAL hundred amateurs have already responded to the Pathé 9.5 mm. Amateur Movie Contest and every day brings to Pathé many letters from movie makers signifying their intention of entering the contest. The thirty prizes offered are proving a great attraction.

Pathé expects to receive many excellent 9.5 mm. films and to discover many accomplished amateurs. The five judges are Elizabeth Perkins, Herbert C. McKay, Terry Ramsaye, Hal Morey and Russell T. Ervin, Jr.

CAMELS AND CAMERAS

(Continued from page 365)

"Is it fatal?" gasped Tommy. "What does the doctor say? Have you called a specialist? It's not infantile paralysis, is it?"

"Lizzie went down cellar to look after the furnace and she dropped Junior in that pail of stuff you were coloring your films with," explained Nan in an icy, level voice.

"My tinting solution," gasped Tom, cheering up. "But that's harmless, Nan. It will wear off in a week or two."

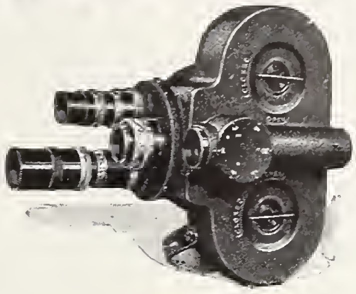
"So the doctor says," she agreed listlessly, "but Mother and I have decided that Junior is better off here. If you try to kidnap him, we'll complain to the Children's Society. Now go, please. It has been a trying day and I am too weak to argue with you."

Too dazed to say anything, Tom took a last look at the emerald form of his first-born and went down the steps, oblivious even of Nan's mother, who waited in the lower hall, should her daughter need reinforcement. So this was the end of his romance. Life had lost all that he held dear. And yet, even in that moment of horror, Tommy subconsciously wondered if anything had happened to the film, his first experiment in tinting.

Tommy did not go straight home. Instead he turned toward the apartment of Uncle Charles Hedrix, Nan's uncle, who reveled in his bachelor freedom and the role of father confessor, counselor and guide to a score or two of young married men, nephews by birth, marriage or adoption. Charles Hedrix knew more about women than any husband because he had remained sufficiently remote to retain his perspective and, more than once, he had cheated the divorce court of its prey.

He listened to Tommy with grave sympathy, though he could not refrain from chuckling when he heard of the tinting bath. The story done, he lighted a fresh cigar and regarded the fire contemplatively while Tommy stared in the same direction and wondered dumbly whether water, gas or the poison bottle offered the most painless solution to his problem.

Presently Uncle Charles spoke. "Tom, my boy," he said, "the best advice I can give you is to go home and let nature take its time. This will wear off, the same as the green paint, but it will be slow. I'll try to hustle it along for you but I'm going to use homeopathy and that takes a little more time. However it means a more permanent cure, so you go home and sit tight. Don't go hanging around her. Don't write or telephone. Don't beg. Don't make promises. Don't let her get your goat. Go ahead and build your dark room in the cellar. Have all the fun



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Here . . . brother movie makers . . . is a camera with precision unequalled . . . seven speeds including s-l-o-w motion for analysis of moving objects . . . three lenses for correct perspective.

Bell & Howell . . . master camera builders . . . insure micrometer accuracy by working within limits as fine as 1/8000th of an inch. Yet the Filmo 70D with 1" Cooke *f*: 3.5 lens and Mayfair Case sells for but $245.

Don't put it off any longer. Write me for complete catalog and price list . . . If you have an old motion or still camera, I will appraise it promptly at its present cash value for allowance on a 70D. Write or wire for quick action.

Bass Camera Company

179 W. Madison St., Chicago, U. S. A.

Cables: "De Franne"

SOME MARRY

In June, as their contribution to that month's perfection. If you have done so, if you have tried and can't make the grade or if you have no intention of doing so, there is

STILL A WAY TO MAKE JUNE BETTER

By resolving from June onward to make none but your very best amateur movies and to be balked neither by exposure nor focus.

THE AMATEUR CINEMA LEAGUE

Specializes in movie-making help and has both a broadcasting system, through MOVIE MAKERS pages, and an individual service, through consultation and correspondence.

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ONLY FIVE DOLLARS A YEAR

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Various Types

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If your dealer hasn't stocked our models, send us his name and address.

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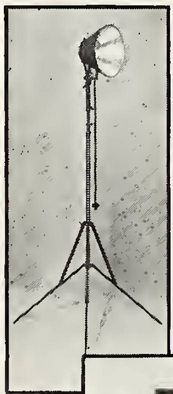

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PRICES: SR. No. 3 Set (3 Solites, Jr. and Sr. Tripod, 2-20 ft. rubber cord and case)—complete, without bulbs, $70.00. SR. No. 1 Set (1 Solite, Jr. Tripod, 20 ft. rubber cord)—complete, without bulbs, $22.50. If your dealer cannot supply you, order direct.

SR. No. 3 Set in Special Case

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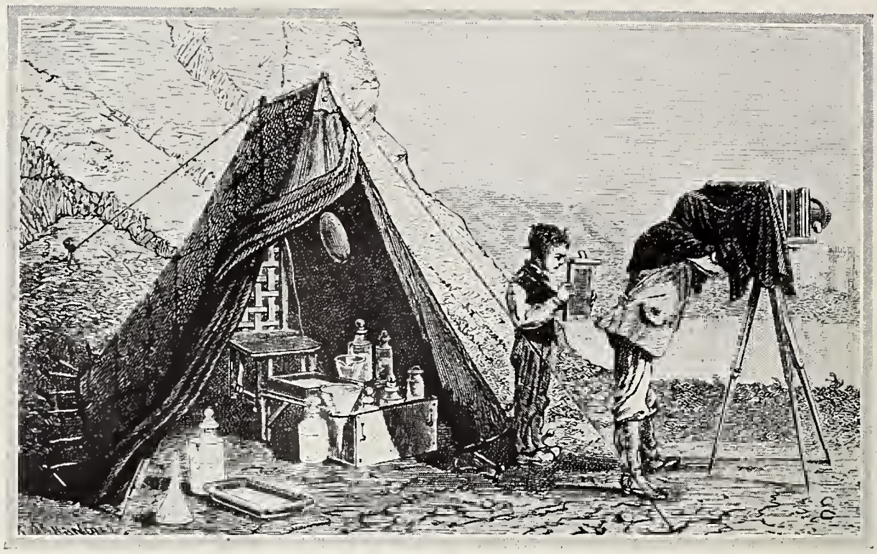
The All-Purpose Lamp



SOMETHING FOR AMATEUR MOVIE MAKERS TO THINK ABOUT

Fifty Years Ago, When George Eastman Obtained His First Patent For Simplification Of Photography, The Load Of Apparatus Pictured Was Required To Take One Still Picture. Today The Amateur Takes Sixteen Pictures A Second Without Effort. We Salute The Pioneer On This Anniversary.

with your camera you want and—just wait."

"You don't suppose I'm going to go on living in that empty house, do you?" demanded Tommy savagely. "Why everything will only serve to remind me of Nan and Junior. I can't stand it."

"You can, and will." Uncle Charles was gently insistent. "If it gets too hard, come and talk it over with me but don't go near Nan."

Miserably Tommy took his laggard way to what had been home only a few short hours before. He fished his film out of the tinting bath and carefully hung it to dry on the reel but he kicked the tub all over the cellar as a mild expression of his feelings.

Then he went upstairs to bed and he was not ashamed of the tears that wet his pillow. Junior's birthday was only a week away—his first birthday—and the many scenes he had planned to make! They would miss them now!

The anniversary was a nightmare. Uncle Charles came to take him to dinner at the club and to assure him that things were working fine, though he declined to go into details. He seemed so confident that Tommy was almost happy until he came home again to the drear desolation of the empty house.

As the weeks sped, Uncle Charles had an increasingly difficult task in holding Tommy to his promise. By the end of a month, Tom was willing to junk all but the camera; before the end of another he was willing to throw that, too, upon the sacrificial heap. Not even Uncle Charles's assurances that things were working out fine could bring more than a fleeting hope.

Then, coming home one day, he was startled to observe the last of the spare room furniture being loaded onto a ramshackle truck by a smiling junkman. He had had his suspicions of that maid all along. Madly he dashed down the street, calling upon the driver to stand and deliver but, as he sped past his home, the vision of Nan in the open doorway brought him to an abrupt stop. He dashed up the steps to fold her in his arms.

"It's all right," she assured him breathlessly when at last speech was possible, what with crying and laughing and kissing. "I sold the second-hand man that stuff. We don't really need a spare room. If company comes, they can sleep on the sofa in the sitting room. I'm going to have linoleum put down in the spare room and you can have half the room for your camera things—and I'll have the other half for mine."

"For yours!" Tommy doubted his ears.

"For mine," she reiterated with a happy laugh. "Uncle Charles gave me a camera on Junior's birthday. I thought it perfectly hateful of him but he said we really ought to keep the photographic record of Junior complete. After Junior bleached and his hair grew out again, I got the loveliest pictures, Tom.

"Mother was perfectly sweet, of course, but she's just a wee bit fussy, Tommy dear, and she didn't like it when I dropped a hot carbon on the parlor rug, though I got a lovely picture of Junior trying to play the piano. And last night, when I knocked the projector over on the sitting room table—well, here I am if you want me."

"If I want you!" repeated Tommy. "Why, sweetheart, we'll need two cameras to get enough pictures of Junior."

"Not cameras, camels," corrected Nan from Tommy's shoulder. "We'll have a regular zoo, precious."

CLOSEUPS

What Amateurs Are Doing

AMATEUR movie makers who are patrons of the little cinema theaters will soon have an opportunity of seeing an American-made amateur picture analagous to *Berlin, A Symphony Of A City* now that *A City Symphony* by Herman Weinberg is nearing completion. Mr. Weinberg, manager of the Little Theater in Baltimore, Md., has carefully built up a study of New York's many moods which will be shown in little movie houses.

¶Amateur-made films are also invading the little cinema theatres of England as the one reel film, *Smoke*, of George H. Sewell, goes into the Shaftesbury Avenue Pavilion, the *avant garde* cinema of London. Mr. Sewell will be remembered as an associate editor of *Amateur Films*, British amateur cine journal.

¶Cruising along the broad shores of Kootenay Lake in a motor launch, George Kinney, League member from Proctor, British Columbia, carries with him a complete home movie outfit with which he makes and puts on entertainments for thousands. At fifteen lake settlements and some forty camps of men along the new construction line of the Canadian Pacific Railroad beside the lake, Mr. Kinney, serving between two and three thousand, screens his ever-growing newsreels of the vicinity and a few library standbys that bring Broadway to the backwoods. Surely, here is a modern successor to the glamorous Mississippi showboat.

¶Capt. Barnett Harris, famous big game hunter and expert American amateur cameraman, has recently been visiting on his travels with the Durban Photoplay and Cine Club of South Africa. As a friend of the League and MOVIE MAKERS staff since the days of our foundation, Capt. Harris serves us all as a splendid ambassador-without-portfolio in the ever widening domain of amateur movie making.

¶It looks like another victory for 16 mm. in that all of the recent pictures of the ice-bound Nanuk, the loss and discovery of Carl Ben Eielson and his mechanic Earl Borland, even up to the burial of the flier in North Dakota, were recorded solely with amateur equipment. In fact, Miss Marian Swenson, an amateur movie maker herself, had her own camera with her all the time spent on her father's ship while it was fast in the ice.

¶Neil P. Horne, whose unique reels of *Film Autographs* were noted in April *Closeups*, seems to be getting under way as summer comes for a bigger and better season in his chosen hobby. Arrangements are pending to shoot Tony Sarg at his studio theater in Greenwich Village and those who have already gone down to film and fame through Mr. Horne's indefatigable zeal since the last writing include Fred Stone, Richard Bennett, Vincent Lopez, Judge Kenesaw Mountain Landis, Samuel Untermeyer, Rev. Dr. S. Parkes Cadman and Dr. Raymond L. Ditmars, well known as curator of mammals and reptiles of the New York Zoological Park and as president of the Metropolitan Motion Picture Club of New York City.

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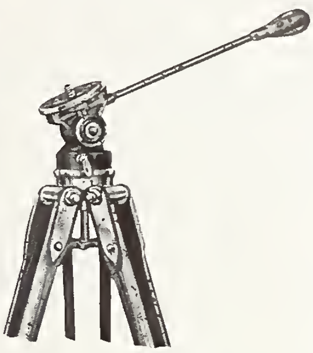

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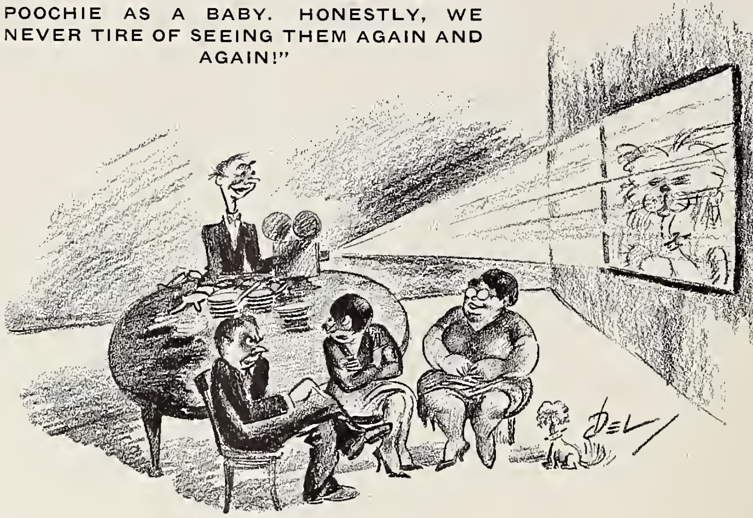


MAKING OUTDOOR FILMS OUTSTANDING

(Continued from page 349)

may well say that you can splice all of your nature shots together and get a scenic without planning it in advance. This is entirely true. However, you will not get such good shots if you do not give the idea thought in advance. This is surely no trouble. You would take the scenes anyway but, having the purpose or the theme of the reel in mind, you will take *better* scenes and, further, you will get good shots that you would have otherwise missed. Then editing will be more a matter of splicing and less a matter of troublesome adjusting. In spite of the availability of the material and the simplicity of the idea, very few scenics are made. Most films that might be interestingly developed by this theme are reels of snapshots. Here is a most fertile field for the very tyro movie maker.

Little additional bother is given by thinking out the camera position before each shot so that you can give the resulting scene some design. This design, or composition as it is called in still photography and painting, is your means of adding something of your own personality to your films. The typical postcard type of movie might be taken by anybody and it has no value other than as a photographic record. It would be much cheaper to buy a post card than to make a movie and, doubtless, industrious movie makers located at scenic places here and abroad would gladly make up to sell thousands of feet of any given scene. Dupes or prints could be made, every movie amateur could purchase exactly the same stock shot and the resulting economy would be great. But no one wants to do this. Why? Simply because every movie maker wants to put something of his viewpoint, a bit of his personal experience, into his reels. Realizing this, the importance of design and continuity becomes even clearer.

Design could be used as a theme. You can plan your scenic reels so that one bit of pleasant design or movement leads to another. A few stimulative titles will complete a beautiful and entertaining reel. Personal friends need not be excluded. By including a friend or a couple in each of a series of scenic shots, you can add to the continuity value and even the moving design, presenting the film as a story of a day's wanderings. Occasionally you could give scenes as if taken from the point of view of these characters, adding variety to the treatment. A baby or a youngster, as the character, offers particularly nice opportunities, combining a favorite film subject with beautiful backgrounds and simple continuity.

The next step would be to add interest by slightly strengthening the connecting thread. Instead of simply following the subject during his wanderings, give his variety of settings a new meaning by providing him with a purpose. Let us say that the youngster is fishing. This is a stronger thread, for the wanderings now have a definite purpose. A hike, a hunt or search for wild flowers, all would give this additional meaning and, hence, strengthen the continuity. The one drawback is that the movie maker, absorbed with this purpose, may ignore the beauty and the value of the backgrounds and the composition interest. In other words, he may become too intent on making a record. Watch out for this by keeping the main purpose of the film in mind, that of making a reel of scenic beauty.

Another development in adding interest to the film is to introduce an objective. If the youngster must catch a fish, we will have an objective. Suspense can be given in the first part of the film by his nearly landing a fish and then losing him. Success would come at the end of the picture and the happy boy would take his fish home. Here we connect with the article, *Taking It Easy*, by Colin S. Collins in this issue which carries this idea forward to the film story or short photoplay.

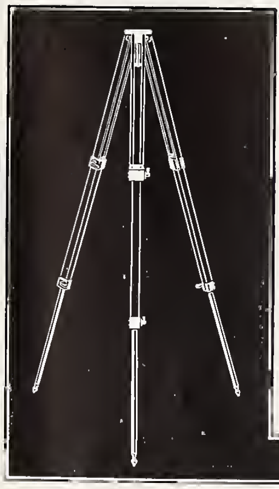
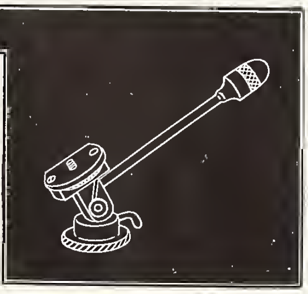
Following a different line of thought, the outdoors in the summer offers many special subjects, each with entertaining and beautiful possibilities. Trees or growing grain, moving in the breeze, rocks and hills and mountains, each could provide the theme of an outdoor film. One movie maker has made an exquisite film of rushes, another of clouds and a third of the sea. No difficulties were encountered in any of the reels, filming being easier than usual because of the unified subject matter.

Rivers and streams offer natural continuity possibilities. A reel, following the development of a spring into a mighty river, could easily be made. Shots of a spring, a rivulet, a brook and then larger and larger streams, following in succession, might be connected. Perhaps all of the scenes would be taken of different waters, but the idea would still be there, furnishing a continuity for a body of beautiful shots that might be actually thrilling.

The beach and lake shore are other neglected fields. Here interesting sequences can be prepared. Action is plentiful and contrasts between the lazy sun-bathers and the enthusiastic swimmers offer many opportunities. A theme built about beach activities of all sorts, brought out in titles, will prove more interesting than no plan at all. Yachts and boats, like trains, make very good subjects for movies. A scenic representing a long trip in a launch would be interesting and a picture featuring boats of all types at anchor and in motion against the summer sky has such possibilities that almost every professional producer has one such film among his shorts. Try a continuity built about a boat, be it a canoe or a steam yacht.

When nothing else is possible you can always add interest even to pot shots by building up sequences. These are nothing more than several shots about the same subject. Almost any subject interesting enough to film deserves more than one shot. A long shot, a medium shot and then a closeup is a dependable series, for it roughly approximates the effect on the brain when the eye perceives a new object or when we enter a strange place.

Here is one rule always worth remembering. *Every scene that is worth a long shot is worth twice the footage in a near shot or semicloseup.* There are many niceties in planning sequences, of course, but this rule is almost as important in making films interesting as exposure is in good photography. Every movie maker planning his first film should mark it down and observe it.

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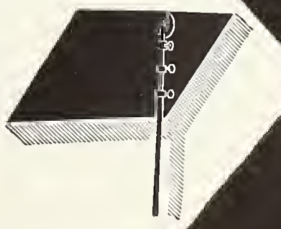
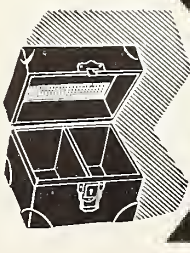

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Glendale: Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
House of Better Radio, 1740 N. Highland Ave.
Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
Ries Bros., 1152 N. Western Ave.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine St.
Los Angeles: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
*John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
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Pasadena: Flag Studio, 59 E. Colorado St.
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Harold E. Lutes, 958 Fifth St.
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Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Keck's, 454 Post St.
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Santa Barbara: J. W. Collinge, 8 E. Carrillo
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Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.
Yosemite National Park: Best's Studio.

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Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
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*Central Camera Co., 230 S. Wabash Ave.
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Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
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Lynn's Photo Finishing, Inc., 419 Pierce St.
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Seehawk Camera Shop-Studio, 189 W. 4th St.

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*Detroit: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.

(*Continued on page 382*)

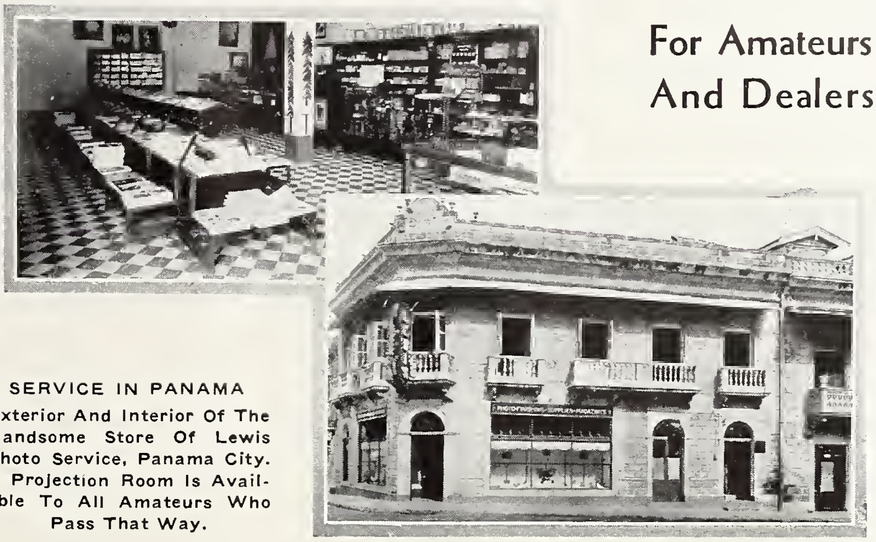
News Of The Industry

BY RUSSELL C. HOLSLAG

For Amateurs And Dealers

Agfa Presents Projector

A RECENT letter from the Binghamton, N. Y., headquarters of the Agfa Ansco Corporation describes an interesting new piece of apparatus in the form of a 16mm. projector. This machine is the materialization of Agfa's plans to produce a companion to the excellent Cine-Ansco Camera, introduced some time ago, so that the amateur's movie making outfit may now be completely Agfa if he wishes. While this department has not yet had the privilege of inspecting the machine, it is described as possessing a number of salient features which will be of great interest to the prospective purchaser. It is said that engineers of the Agfa Ansco Corporation have been busy with the planning of the new projector for some time and have sought to incorporate in the final model the most desirable features of projector design. These include compactness, lightness in weight, steadiness of image, ease of threading and a motor drive of special design. A novel feature is found in the design of the shutter, known as the "anti-flicker," which is so constructed that the screen is never entirely dark during the film-moving intervals. The motor is provided with an electrical control giving film speeds from twelve to twenty-four frames per second and it is claimed that flicker is minimized even on the slowest speed. The light furnished by a standard 200-watt projector bulb and an especially efficient optical system is said to produce a brilliant screen image. An indirect lighting system results in compactness. A safety shutter automatically protects the film when stopped on a single frame. A special ventilating fan obviates the possibility of buckling the film, it is said. Forward and reverse film motion is provided and there is independent electrical control of both light and motor. It is claimed that the substantial, compact design of the machine will attract many who desire convenience and long service in projector operation.



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Exterior And Interior Of The Handsome Store Of Lewis Photo Service, Panama City. A Projection Room Is Available To All Amateurs Who Pass That Way.

Photometer Tested

THE new Bell and Howell Photometer, which we have just had an opportunity to inspect, has been found a most effective and convenient instrument. It is optically and mechanically well made and, although it differs in principle from most exposure meters with which the amateur is familiar, its operation is simple, quickly grasped and easily performed. Full compensating adjustment is provided so that the internal operation of the meter will always be accurate. An unusual trial of its accuracy was recently made by the Company in the form of a number of readings taken on the same interior subject, each by a different individual. After fifteen readings had been taken and the results compared, it is reported that, "all readings were so close to each other—the variations being less than one point—that, if actual movie shots had been made, every one who took the test would have secured a good picture."

Color Demonstration

AT all Eastman Kodak Stores and at Cine-Kodak dealers during the month of June, there will be offered to interested cine amateurs demonstration films specially prepared to illustrate the effectiveness of the Kodacolor process in producing home movies in full color. The process will be explained and incidental apparatus demonstrated. It is urged that every amateur who has not as yet investigated the possibilities of this system attend one of these demonstrations and enjoy the privilege of viewing the results that may be achieved.

Wondersigns Expands

THOSE remarkable title boards, Wondersigns, which have long interested the amateur title maker because of the flexibility and neatness possible in the arrangement of the magnetic letters which adhere to their metallic surfaces, are now represented by a New York office in charge of R. S. Lowndes. This office will function as a general service and distribution center for motion picture titling purposes and for other types of movable letter signs to which Wondersigns are so well adapted. The new Wondersigns office is located at 225 Fifth Avenue, New York City.

Sliding Screen

A NEW type of screen, recently announced by the Stumpp and Walter Company of 32 Barclay Street, New York City, is of novel and ingenious construction. The screen surface proper is not folded but slides vertically in and out of its narrow housing. The housing is held upright by two collapsible feet when the screen is in use, the screen itself being raised to a convenient projection level and supported by the housing. In this way, the surface of the screen, when not in use, is well protected by the combined support and housing.

Dist

THIS is the name of a new and effective distance meter for focusing purposes which has recently been imported and will shortly be distributed through all the leading photographic stores. In appearance it resembles somewhat the familiar Cinophot exposure meter, especially when in its sole-leather case, and proves upon examination to be a precision instrument, made with the thoroughness

(*Continued from page 380*)

Eastman Kodak Stores, Inc., 1235 Washington Blvd.
156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Sly Fox Films, 49 S. 9th St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1119 Boardwalk.
2133 Boardwalk
Clifton: Home Film Co., 38 Arthur St.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Jersey City: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.
319 Jackson Ave.
18 Journal Square.
Kearny: Kearny Prescription Pharmacy, 233 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: H. E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photograhpic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, 615 Landis Ave.
West New York: Photomaton Studio, "All Things Photographic," 657 Bergenline Ave.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Babylon: Music Shoppe, 23 E. Main St.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
David A. Parks, 1191 Fulton St.
Photomaton Studio, "All Things Photographic," 278 Broadway.
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Glen Falls: M. Lapham's Sons, 2 Rogers Bldg.
Goshen: T. H. Finan
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Clinton Book Store, 62 W. 8th St.
Abe Cohen's Exchange, 120 Fulton St.
* Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
* Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
* Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughbys, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Brookside Dr., Brighton.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Waterloo: E. O. Conant, 17 E. Main St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Burck-Bauer, Inc., 11 W. Seventh
FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton Studio, "All Things Photographic," 1507 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Madison McGeein Camera Shop, 610 Close Bldg.
Photomaton Studio, "All Things Photographic," 334 Superior St.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Chickasha: W. P. Fowler Music Co., 427 Chickasha Ave.
Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Store, Inc., Philcade Lobby, 5th Ave. and Boston.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Easton: J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Germantown: G. P. Darrow Co., Inc., 5623 Germantown Ave.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, 320 Walnut St.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
New Cumberland: J. D. Brightbill, New Market
Philadelphia: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Gilbert Co., 4827 N. Broad St.
Home Movie Studio, 20th and Chestnut Sts.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.
John G. Nuebling, 849 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

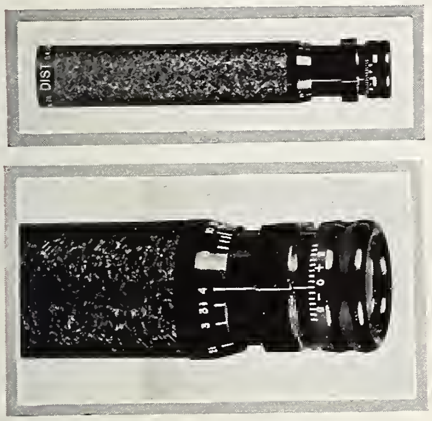
Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Beaumont: Thames Magnolia Store, 2579 Magnolia St
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.

(*Continued on page 384*)

which characterizes many foreign optical products. The meter differs in principle from the double-image or "triangulation" type of distance calculator, only a single brilliant image being viewed in its field. A three-element anastigmat of wide aperture provides this image; in use, the instrument is simply pointed at the object whose distance from the camera is to be measured and the outer barrel turned until the image is sharp. This is but the work of a moment, since the focus is observed through a magnifying eyepiece, which itself is adjustable in the same way as is the ocular of any fine field glass. The meter is calibrated down to fifteen inches and thus is especially effective for closeup work with Kodacolor or with fast lenses.



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INCEPTION of a new source of library films comes this month with the offering by John R. Gordon's, specialists in amateur motion pictures, 1129 Mariposa Avenue, Los Angeles, California, of their first two subjects, *Hollywood* and, a companion reel, *Los Angeles*. In welcoming this new producer to the amateur field MOVIE MAKERS looks forward to many interesting library contributions from this Pacific Coast organization.

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THAT the method of film treatment familiar to amateurs as the "Teitel Scratch-Proof Method" is capable of doing much toward perfecting the reproduction of professional talkies is the claim of Albert W. Teitel, its inventor. It is stated that the processing of the original negative will give it 300% increased resistance to wear, enabling it to pass through all the operations of printing, duping, etc., with the least possible number of scratches or imperfections which would result in flaws in the photographic or sound reproduction. Such being the case, it is claimed that amateurs should realize that in

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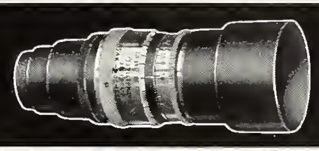

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Wild animals that cannot be approached in their native haunts, distant points that are not accessible, birds on their perches in the trees are all photographed easily when a Wollensak Telephoto Lens is used.

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(*Continued from page 382*)

Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, 711 Procter St.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 Main St.
Shiplers, 144 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service. 903 Lloyd Bldg., 6th Ave. at Stewart St.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: McVicar Photo Service, 723 University Ave.
Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
Waukesha: Warren S. O'Brien Commerial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Pravince

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

Auckland: Frank Wiseman, Ltd., 170-172 Queen St.
Hamilton: Watson's Camera House, Victor St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Jamaica

Kingston: A. Duperly & Son, 85 King St.

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave. W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept V-6, 190 Yonge St.
Film & Slide Co. of Can., Ltd., 156 King St. W.
* Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1009 Keefer Bldg., 1440 St. Catherine St.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd.

CENTRAL AMERICA

Canal Zane

Ancon: Lewis Photo Service, Drawer B.

CHINA

Hong kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shaghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

Prague: Emil Wachtl.
Specialists in Cynecameras.
Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade 1.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif and Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Harrogate: A. R. Baines, 39 James St.
Kent: Direct Service Co., 112 Ravensbourne Ave., Shortlands.
Liverpool: J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside
London, S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
London, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
London: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Jose Corti, 6 Rue de Clichy, IX.

GERMANY

Berlin: S. 42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, 76 Lindsay St.

Burma

Rangoon: Y. Ebata and Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E C, Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome
Honjo and Co., Motomachi, 3-Chome
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Repuhlic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
Puebla: Casa "Hertes." Av. Reforma 109.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

Buenos Aires: Connio, Gattamorta & Cia, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

Chile

Santiago: Casa Heffer, Estado 150.
Valparaiso: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

SPAIN

Barcelona: James Casals, 82 Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

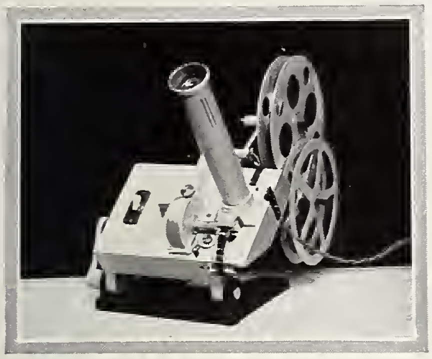
SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb Hoster, Marktgasse 57.
Zurich: M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz

**Indicates Dealers Who Are Advertising In* this process they have exactly the same effective means at their disposal for the permanent preservation of their negative or reversible 16 mm. films.

German Film Viewer

AN ingenious editing and film-viewing device has been announced by the well known firm of Lytax Kino-Werke to be known as the Lytax Kinoscope. The particular feature of this outfit is the fact that film can be viewed either frame by frame or in continuous motion, as in a projector. As yet this device has not been imported to America.



NOT A BIG BERTHA!
It's A Picture Of The New Lytax Kinoscope Editor And Viewer.

QRS-DeVry Cinetone

A RECENT announcement has featured a new and effective sound-on-disc and projector unit for the reproduction of 16 mm. talking films which are now coming to the fore, both for commercial and entertainment purposes. This is the Cinetone, a completely self-contained unit comprising a 16 mm. projector, sixteen inch turntable, amplifier and pickup. The turntable revolves at the standard professional speed of thirty-three and one-third revolutions per minute and is synchronized by direct connection to a projector speed of 24 frames per second. A synchronous motor of ample capacity controls both projector and turntable; a special governing device insures a fixed operating speed. The self-contained amplifier is of efficient design and operates on A-C; if D-C only is available, a special converter may be used. An effective volume control is also incorporated so that "sound fades" are easily accomplished and the volume may be suited to the surroundings. A projector with specially designed optical system is also incorporated, using a twenty-volt, 250-watt prefocus-base lamp operating through a transformer. In addition, the system includes the Graf large aperture two-inch projection lens. At a recent demonstration, a larger than ordinary picture was projected with clear field and with no loss of brilliance.

GETTING ACCUSTOMED TO THE CUSTOMS

(Continued from page 345)

artist, or craftsman brings with him when entering Sweden and which are required for his professional work." *Note:* The above regulations would indicate that amateur cameras and films are duty-free in Sweden. (Duty on commercial films, ten cents per pound.)

Switzerland: "It is probable that the Swiss Customs Officers will accept small amounts of films carried by amateurs and which are not intended for sale free. However, there is no definite ruling to this effect. The rate of duty on motion picture films imported into Switzerland is Sw. fcs. 60 per 100 kilogram gross weight." (Five cents per lb.)

United States: The Bureau of Customs, Treasury Department, reports:

"The Department has held that amateur motion picture films brought back by returning residents exposed are not entitled to free entry under paragraph 1695 as personal effects even though taken out of the United States and of American manufacture, but that they are subject to duty under paragraph 1453 of the Tariff Act of 1922. Under this provision of law motion picture films exposed and undeveloped are subject to duty at the rate of two cents per linear foot: exposed and developed negative films are dutiable at three cents per linear foot; and developed positive films are dutiable at one cent per linear foot.

"Paragraph 1613 of the tariff bill now before Congress, which is similar to paragraph 1514 of the present act, contains a provision restricting the provision excluding motion picture films from free entry as American goods returned to such films as are to be used for commercial purposes. It would, therefore, appear that amateur motion picture films of American manufacture taken abroad and brought back by a tourist, whether developed or not, would be entitled to free entry thereunder should the tariff bill become a law with this provision.

"All motion picture films acquired abroad or taken out of the United States and exposed must be declared at the price paid. The value of the films may be included in the $100 exemption allowed returning residents."

Yugoslavia: "No duty on amateur films in reasonable quantities."

The only serious difficulty the amateur can encounter abroad is when he deliberately or thoughtlessly attempts to photograph military fortifications, etc. This usually means instant confiscation of camera and films and possible arrest. Photographing from an aeroplane is also looked upon with disfavor and sometimes is prohibited.

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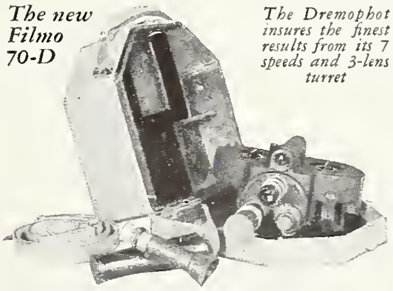
Moments that never return . . . lose not a precious detail of them in a film too gray or too dark.

The marvelous photographing ability of your Filmo deserves the opportunity to give you the utmost in results—results assured by the Dremophot. Just put it to your eye. Point it at the scene to be photographed. Turn the collar until the letter "N" is recognizable within. The index mark on the knurled ring will point to the correct exposure for your Filmo, measuring the precise light reflected from the subject itself as well as the general lighting.

Your saving in film will pay its slight cost. Your added satisfaction in securing brilliantly clear film, *every* time, is priceless.



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Designing & Repairing of Motion Picture Apparatus.
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Pioneer in the Cinematic Industry
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Have you any good usable movie films such as Comedy, Drama, Cartoon or Educational, for exchange? Send them to me and receive equally good or better of the same length in exchange at the following prices:

100 ft. of film exchanged for......$1.00
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For a feature containing 5 to 7 reels
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Without any obligation on your part we shall be glad to help solve your cinema problems.

Expert Film Lab., Inc.
130 WEST 46th STREET
"In the Heart of New York City"

AMATEUR CLUBS

(Continued from page 353)

concerns the misadventures of a spoiled youth who is saved from the effects of bad companions by a streak of heroism. A rescue from sharks furnishes the excitement but the illumination of the ball room scene has offered the greatest technical difficulty. The picture is being directed by George K. Aldersley and photographed by Jack Bade while Madeline Pollard and Leslie Snell are playing the leads.

Jackson Starts

TWENTY amateur cameramen attended the organization meeting of the Amateur Movie Club of Jackson, Mich. The program featured the screening of *Quail Hunting* and the *Eastman Instruction Reel* from the Club Film Library and a discussion of the activities and services of an amateur movie club. Charles L. Williams was selected president and committees were appointed to work on programs and a constitution. It was decided at the organization meeting that all members of the club should also become League members.

Advanced Work

AN experimental group in New York City headed by J. V. D. Bucher, the producer of *Opportunity Knocks* and cameraman of *Incident*, has begun production of *The Oval Portrait*, adapted from a story by Edgar Allan Poe. The film, to run about 800 feet, 16 mm., will feature the development of the atmosphere of the plot and setting, using various cinematic devices. Restraint and smoothness are the aims of these producers who feel the inclusion of cinematic sequences in a film is a comparatively easy matter and that true artistry lies in consistent and restrained use of such effects. Poe's story with its illusive and nebulous atmosphere is particularly adaptable to this purpose.

Satu Sen, technical director of the American Laboratory Theatre, will give technical assistance while Harry Coltoff will play the role of the artist in the story and Prissie Seigel that of the artist's bride, the subject of the portrait.

Quickie Trials

IN Stockton, Calif., Foto-Cine Productions has temporarily postponed filming *Little Boy Flew* and has begun work on a comedy to be called, *The Boy Scout's Revenge*, depicting the trials of a struggling quickie studio. The effort of the director to complete a picture on schedule is the basis of the plot. The director is played by Ernest Lonsdale, the leading lady by Imogene Winn, the leading man by Frank Reynolds, the heavy by Wallace W. Ward,

A FILM is a permanent record of the past, isn't it? A record of enticing scenes in picturesque lands beyond the seas—of friends—of loved ones. This is the common opinion, but a film is

subject to deterioration. It can become scratched, brittle, cracked and useless.

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produce Moonlight and Night Effects in Daytime—Fog Scenes—Diffused Focus and many other effects, just like they make 'em in Hollywood.
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the cameraman by Donald Geiger and the property man by Ralph Grigler.

The club's recent amateur movie contest was won by Stiles A. Martin with a film showing the construction of the Pardee Dam, near Stockton. At a recent program meeting, Mr. Fisher of the Eastman Kodak Company screened a picture illustrating the manufacture of motion picture film.

Columbus Plans

UNDER the leadership of J. D. McAllister an amateur movie club is being organized in Columbus, Ohio. At a preliminary meeting, Prof. H. K. Haskett of Ohio State University screened several reels of Kodacolor, a lighting demonstration was given and the films of prospective members projected and discussed. It is safe to predict than an enthusiastic and well organized Columbus amateur movie club will soon be announced.

Holland News

THE Film League of Holland has been systematically experimenting with the artistic possibilities of silent motion pictures under the leadership of Joris Ivens, well-known cinematographer. Among the productions of members recently announced are *Microscopic Fragments*, *Football*, *Impressions On Stone*, *Zuider Zee* and *We Build*.

Rushes

FROM Charlotte, N. C., through League member George N. Adams, comes the report of the organization of the Vizualizit Club, an association comprising still and movie camera enthusiasts. As both interests develop, it is expected to divide the club into two sections, one representing the still cameramen and the other the movie makers.

¶At a late meeting of the movie committee of the California Camera Club in San Francisco, *Narrow Paths* from the Club Film Library was presented.

¶Production of two short film stories is reported by Vernon Gaston, director of the Movie Club in the Senior High School of Springfield, Mo. Programs have been given before the high school assembly and the club has now secured a 35 mm. camera for use in conjunction with the school's standard projection facilities.

¶The Sierra Cinema League in Fresno, Calif., is planning a film of the California Raisin Festival, to be produced with the co-operation of the Fresno County Chamber of Commerce. A print is to be donated the Club Film Library for circulation among the clubs of the world. It is expected that production on the club's first photoplay will begin this month. A comedy-drama dealing with the adventures of two small business men in the big city has been tentatively selected.

¶The Flower City Amateur Movie Club in Rochester, N. Y., is eager to meet with any other amateur producing unit in the state in a competition based on dramatic films.

Recent Accessions

TWO subjects have been added to the Club Film Library this month. *Campus Love*, 800 ft., 16 mm., produced by the Orleans Cinema Club of New Orleans, La., is a well constructed and entertaining story of twin sisters, students at a co-educational college, who fall in love with the same man. The picture is unusually good in the use of the motion picture camera to tell a story; camera distances are intelligently employed and scenes are divided upon the basis of the best technique. Some of the action has exceptionally fine quality, the leads carrying their burden with finished poise. Of the light romantic dramas, this film is, so far, the best in directorial and scenario treatment. It is a temporary accession.

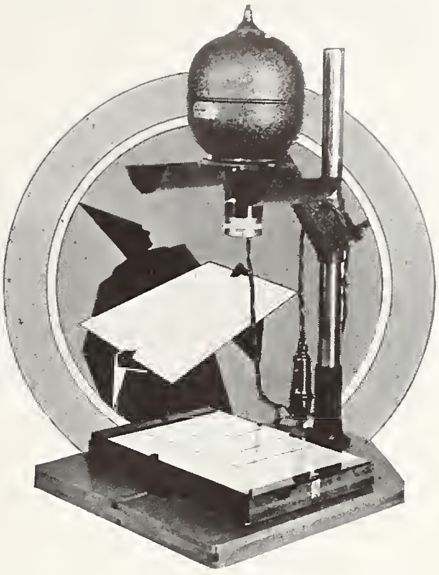
Glimpses Of The Remington Typewriter Factories is an industrial running 400 ft., 16 mm., illustrating the manufacture of the Remington products. This film, presenting excellent factory shots, is the gift of League member W. Sterling Sutfin, foreign publicity manager of the Remington Typewriter Company and a MOVIE MAKERS author.

BRITISH AMATEURS

New Studio

LATE programs of the Amateur Cinematographers' Association in London have included the projection of *Undercurrents*, produced by F. N. Andrews; *Big Dog*, filmed at Oxford by T. L. Greenidge; *The Ghetto*, discussed later in this department. Other program items presented were *The Significance Of The Amateur Film Movement*, a talk by Herbert Thompson, editor of *The Film Weekly*; a demonstration of talking motion picture equipment by the Western Electric Company; *The Silent Director*, an informal address on the plight of the present-day director; an open discussion of the practicability of talking movies for the amateur, led by R. A. Fairthorne.

The association has been meeting in a new studio especially equipped for amateur use and now being rented to the various production units in London. This studio, the property of several movie enthusiasts who are operating it as a private project, has already proved



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The Leitz Universal Enlarger projects the negative image with extreme sharpness, but will not magnify nor accentuate mechanical defects in the film. It carries sheets of paper up to 7x10 inches and larger sizes may be used by projecting to the floor, or to an easel placed at a convenient distance below the table. Specially designed for any standard 35 mm. cinema film, single frame size or Leica double-frame size. Also 16 mm. film. Permits the use of film strips of any length. No cutting necessary—no spoiling of film. Simple in construction—easy to operate.

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its usefulness, as many societies, hitherto unable to use interior scenes, are renting it by the evening.

New At Newport

THE recently organized Film Society of Newport, England, is now holding screen tests of all the members preparatory to the first production. At an earlier meeting *Fly Low Jack And The Game*, produced by the Rochester Community Players, and *The Fall Of The House Of Usher*, filmed by J. S. Watson and Melville Webber, were screened and the contrast of the very different techniques employed was discussed.

Membership in this production unit numbers thirty-five and meetings are held fortnightly. The Honorable Evan Morgan is a patron of the club with Katherine V. Berry as chairman. Other officers are H. D. Phillips, treasurer; Douglas Bull, secretary; F. Miles, director.

Ghetto

AN ambitious photoplay, *The Ghetto*, running 1000 ft., 16 mm., has just been completed by the Jewish Amateur Film Society in London. The story, written by J. L. Klonder, was selected in a scenario competition held by the society and was directed by Ray Siddons. Others on the production staff were Victor Wiseman, assistant director; G. H. Sewell, Leon Isaacs and L. Banes, cameramen; Ben Carleton, electrician.

The story deals with the tendency of modern Jewry to break away from the ancient doctrines and presents the mental conflict of Abraham Leon, an elderly Jew of immutable principles, whose son, in rebellion against the religious restrictions of his home, falls in with a gang of crooks only to become involved in a jewel robbery. In the emotional struggle which follows, Leon's love for his son conquers and he arranges for his defense. Although successful in this, the elderly Jew cannot compromise with his principles, so, leaving his son to happiness with his sweetheart, he walks alone into the Ghetto, thus ending the picture.

This is one of the most interesting of the longer films presenting dramatic possibilities of serious value attempted by an amateur unit.

In the cast were H. Lewis, A. Simmons, Mrs. Vidowski, H. Singer, Irene Wiseman, Cecil S. Kline and J. S. Klonder.

Three Thanets

A PRODUCTION schedule calling for three pictures this year has been announced by the Thanet Branch of the A. C. A. *A White Monk*, a drama to run approximately 4000 ft., 16 mm.; *The Unfortunate Angler*, 1000 ft., 16 mm.; and a natural color scenic of Thanet which will follow the seasons, are planned. Scenarios have been written for all three and the two photoplays have been cast.

The membership of this society is limited to fifty, with new members admitted only as vacancies occur.

Civil Service

MEMBERSHIP in the Civil Service Cine Society, recently formed in London, is confined to those serving in H. M. Government and Civil Service. The organization gives instruction in movie making, fosters the encouragement of cinematography in the civil services and the production of amateur photoplays. The inaugural meeting met with tremendous enthusiasm and a scenario has already been selected for the first production. The plot deals with the Derby and many scenes will be taken at this famous race course.

Sheffield News

RECENT meetings of the Amateur Film Club of Sheffield have presented well-balanced programs of films produced by the other clubs and informative talks and discussions. Among the films presented were *The Emperor's Sapphire*, produced by the Stockport Amateur Cine Players; *See Britain First*, filmed by Alan Seward; *October And May*, a scenic; *The Secret Of The Tunnel*, a thriller from the Thanet A. C. A.; *Adventures*, production of the Sheffield group. The last meeting featured *Filtered Sunshine*, a discussion of lenses and filters by A. D. Hobson.

Loss to Britain

IT is with deep regret that we have learned of the death of E. W. Mellor, J.P., F.R.P.S., F.R.G.S., F.Z.S., M.R.I., a distinguished member of the Manchester Film Society and treasurer of the Royal Photographic Society. Mr. Mellor began amateur movie making in 1909 and was probably one of the first to adopt personal movies as a hobby.

Street Scenes

APEX MOTION PICTURES, amateur producing unit in London, has placed a comedy, *Slowboat*, in production. The story, requiring a number of trick properties which are being constructed by the members, deals with the adventures of an American sailor, on leave, and a mad inventor. Calling, as it does, for a number of street scenes with the most startling of the properties used in an open chase, Apex anticipates considerable excitement with the crowds.

Since there are nearly two dozen amateur producing units in this city, making thrillers and comedies from Limehouse to the Strand, Londoners will soon be as blasé as Hollywoodites.

EDUCATIONAL FILMS

(Continued from page 356)

pleted by League member Edward J. Schon of The Peterson-Schon Engraving Company, Portland, Oregon. This film, intended to familiarize the general public with the process of engraving, shows the developing of a negative, faked, of course, since such work would actually have to be done in a darkroom, the operation of a process camera, stripping the films, printing, copper and zinc etching and other interesting facets of the photo-engraver's art.

The film has so far been projected to audiences totaling over 500 people. The first showing was held at the Portland Club of Printing House Craftsmen, all master printers, to whom the film was dedicated. Over ninety superintendents and foremen attended. The film was enthusiastically received as was a more personal record by Mr. Schon concerning vacation motor trips through the state of Oregon.

High schools, clubs, advertising agencies and various other groups have projected the film, its clarity and educational content being of high merit. Local newspaper publicity and the many showings the film has received have forcibly demonstrated its value to its producer as an advertising medium for his business.

Pictorial Gardeners

FIRST of a series of film demonstrations to teach practical gardening was recently given at The Little Picture House in New York City. By this effort it is hoped to bring before garden lovers helpful suggestions by means of pictorial instruction on the screen. This idea of morning educational programs in a commercial theater is one which has met with great success in Europe and it is hoped that its initial appearance in this country will meet with an encouraging measure of popularity. *Four Seasons In A Garden* by Bradford Williams, films of the New York State Agricultural Department, demonstrating scientific fruit growing, and *Blossom Time* comprised The Little Picture House showing. The Pictorial Gardeners, a subscription group drawn from the Little Picture House membership, is sponsoring the series.

Rally 'Round the Movies!

NATIONAL Sea Scouts Director Thomas J. Keane of New York City visited Chicago on his recent national tour of inspection. An enthusiastic amateur movie maker, he continues to employ his 16mm. camera in Sea Scout organization work and is seen in the accompanying photograph filming a group of Chicago Sea Scouts on board a replica of the Columbus ship, Santa Maria, in a Jackson Park lagoon on the south side of Chicago.

Director Keane has been making similar movies of Scout activities in each of the twelve Sea Scouts regional centers which he visited on his trip. The result will be a unique motion picture report of Sea Scouts and their work the country over.

Thousands of American boys will see these pictures at local Scout meetings and they will be of tremendous value in the Sea Scout organization program.

STUDENTS OF SEA LORE

National Director Keane Of The Sea Scouts "Breaks Out" His Filmo On A Replica Of The Santa Maria

AROUND THE WORLD WITH PATHÉ CLASSROOM FILMS ON 16 MM.

Nature Study

"Baby Songbirds at Mealtime"

No. 6056 *One Reel*----------$35.00

This film is not so much a technical study in ornithology as it is a delightful little nature study which deals almost entirely with little songbirds and their eating habits. It shows many fascinating pictures of parent birds feeding their nestlings. Some of the birds treated in this film are: Sparrows, Linnits, Canaries, Bullfinch, Chaffinch, Brown Linnit, Titmice or Chickadees, the Long-tailed Tomtit, European Warbler and the Marsh Wren.

"Honeymakers"

No. 6057 *One Reel*----------$35.00

An intimate study of the life and habits of a creature that has interested scholars and philosophers throughout recorded history. The whole cycle of the bee's existence, the formation and departure of the swarm, the birth, combat and nuptial flight of young queens, the masacre of the males, the gathering and storage of honey and the development of the insect from pupa to adult are brought before the class in a brief period of fifteen minutes.

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The best educational film on swimming ever released.

Four hundred feet of the most remarkable under-water pictures ever filmed! Shots of an expert turtle-catcher at work, stunt swimming under-water, and exhibitions of Johnny Weismuller, Martha Norelius, Helen Meany and Pete Desjardines doing their stuff. A great reel to watch!

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Featuring Lenore Ulric in a dramatization of her great stage success

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More Medicals Available

PRODUCED by Dr. Lewis Gregory Cole, New York City, in conjunction with the Carpenter-Goldman Laboratories, three medical films of a factual nature are offered on a rental basis to members of the medical profession. These films, described by Dr. J. N. Dodson of the American Medical Association, Chicago, as "the best I have seen," concern the following subjects: *Gastric Motor Phenomenon*, 2 reels, *Tuberculosis* (pathology, X-ray findings, progression, etc.), 4 reels, and *Gas-tube Technique*, 1 reel.

Requests for these films should be addressed to F. D. Gould at Dr. Cole's office, 36 East 61st Street, New York City. While at present these subjects are available on 35 mm. stock only, sufficient interest would warrant reduction to 16 mm.

Free Films Reviewed

SUBJECTS discussed under this heading are available on loan for showing free except for postage. Films are on 16 mm. stock unless 35 mm. prints are also specified. Requests for these films should be addressed to the Amateur Cinema League, Inc., 105 West 40th Street, New York City. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Blanket requests cannot be handled nor can films be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is arranged as a general League service.

¶*A Scout's Diary*, one reel, produced by W. J. Ganz, is an interesting film of Scouts embarking from New York City for their summer outing and routine at the camp, as recorded in a Scout's diary. Swimming, exercises, and an Indian camp meeting are included in the film in an entertaining manner. Boys, particularly, will like this reel and it throws an interesting light on Scout activities for those parents who have wondered just what a Scout summer camp is all about.

¶*To The Isles Of Sunshine*, one reel, produced by the Cunard Lines, is a travel film of Cuba and nearby islands that is most informative and interesting. Exquisite shots of the arcades and courtyards of buildings in Havana and of a rural Cuban windmill, of which shots from different positions are dissolved one into the other, make this film well worth while from a photographic point of view alone. The film, as a whole, gives a concept of these islands at work and at play.

¶*Cunard Ocean News*, one reel, produced by the Cunard Lines, provides a complete picture of life aboard a huge Atlantic liner.

¶*The Romance Of Rayon*, four reels, produced for the Viscose Company by The Pathescope Company Of America, Inc., portrays most comprehensively the processes of the production of rayon. This film is a revelation of the various changes, both chemical and physical, that cotton or green forest trees undergo in the manufacture of this silk-like fabric. Animated charts and diagrams, excellent photography and discrimination in selection of subject matter characterize this film. As general education on an exceptionally interesting subject, as a classroom adjunct to commercial geographic studies and as a demonstration of the value of chemistry applied to industry, this film is of outstanding merit. It is available on both 16 and 35 mm.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MOVIE MAKERS, published monthly at New York, for April 1, 1930.
State of New York,
County of New York ss.

. Before me, a notary public in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of the MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Haxim, Capitol Building, Hartford, Conn.; Vice-President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, 1711 Park Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York. N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more or total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. B. CARRIGAN, Editor.

Sworn to and subscribed before me this 1st day of April, 1930.

WARREN B. SHELDON, Notary Public.
(My commission expires March 30, 1932.)

Printed by W. N. U., New York

PROJECTOR . . . FILM LIBRARY . . . AND HANDSOME FURNITURE ALL IN ONE

Library Kodascope and cabinet make a convenient, decorative ensemble for home entertainment.

"WHAT shall we do with the projector? Where shall we keep the films? How shall we make projection easiest, simplest, most enjoyable?"

Perhaps you've asked yourself those questions more than once.

Eastman provides an answer . . . the Library Kodascope and cabinet, combining in one compact, attractive ensemble Kodascope, film library and storage space for Ciné-Kodak and accessories.

Simply yet charmingly designed, and executed in choice walnut finish, the Kodascope harmonizes perfectly with living room and library furnishings. It occupies no more room than a radio cabinet or talking machine . . . it is as ready to instantly take up its task of providing home entertainment.

Beauty Harmonious with Any Period

Exquisitely beautiful is the Library Kodascope and its accompanying case, in the lustrous finish of its fine-grained, hand-rubbed walnut, in its rich marquetry and polished ebony trimming. No less lovely is the cabinet to match. Conservatively modern, the design is harmonious with any period. Distinctive, yet unobtrusive, the Library Kodascope and cabinet add charm to any home.

New Projection Convenience

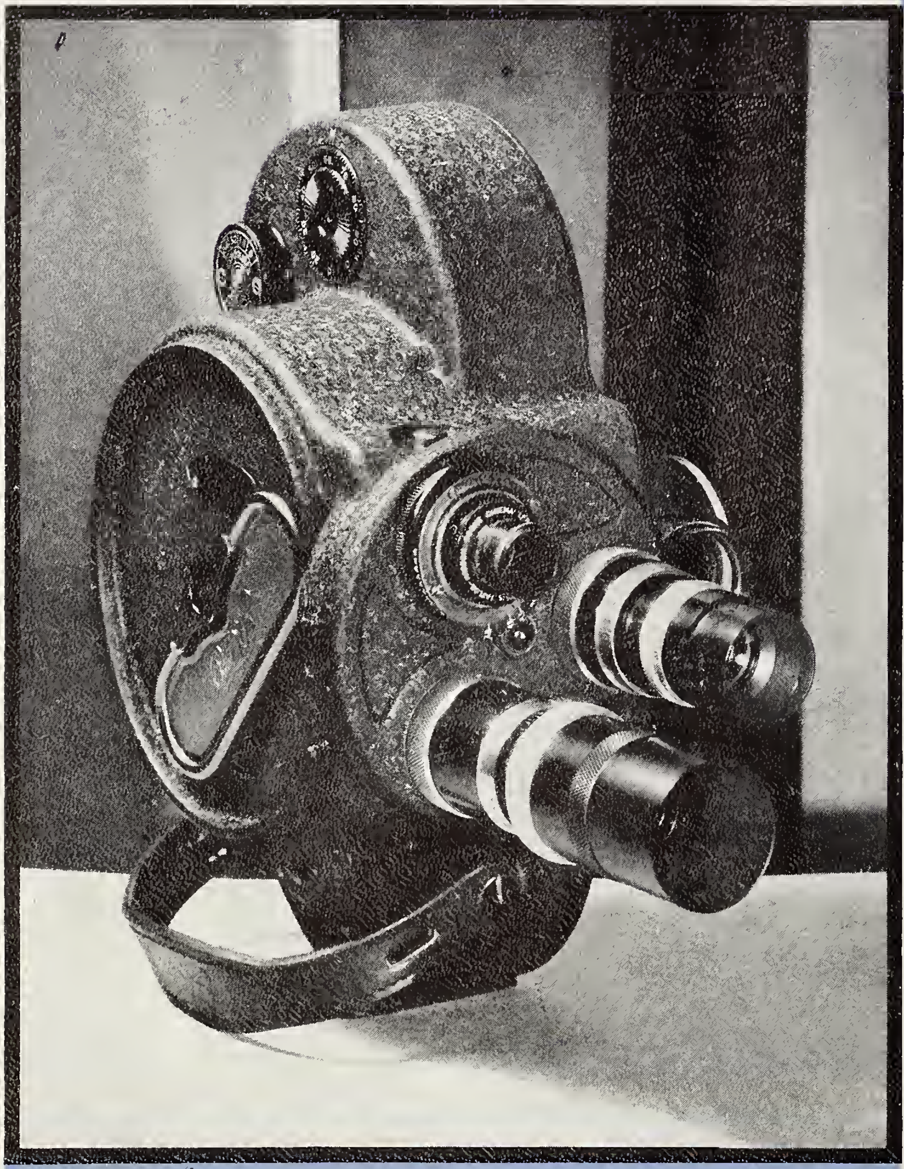
The Library Kodascope is instantly available for showing home movies. Consisting of the Model B Kodascope, a handsome case, a self-contained screen and one-inch and two-inch projection lenses, together with a 400-foot aluminum reel, spare lamp, connecting cord, splicing outfit and oiling outfit, it provides everything but the film.

The cabinet has ample storage space. There are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf, which, when swung into a horizontal position, gives generous room for reel containers when films are in use, and for editing and splicing. Secured to the door under this shelf is a detachable, walnut-mounted Kodacolor Screen. The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or a larger screen to be used without moving the cabinet.

The Library Kodascope is $300; the cabinet is $150. They may be purchased separately or as a unit. Ask a Ciné-Kodak dealer for a demonstration.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

A MISS IS AS BAD AS 600 MILES



Filmo 70-D, in Sesamee-locked Mayfair case, $245 and up. Other Filmo cameras from $120 up. Filmo Projectors from $198 up.

WERE a trans-Atlantic flyer to miscalculate his original direction by one degree, he might miss his objective by 600 miles. The error grows in direct ratio to the distance traveled.

In motion picture cameras and equipment, infinitesimal inaccuracies are bound to affect seriously the quality of the movies taken and projected, because of the very nature of refraction and the mechanics of recording images on sensitized film. Bell & Howell engineers have recognized this principle for more than 23 years in the manufacture of professional studio equipment for the world's foremost producers. And this principle is recognized with the same scrupulous regard in the designing and making of Filmo 16 mm. movie cameras and projectors.

Filmo 70-D is a clean-cut example of Bell & Howell workmanship. To inspect its operation and its parts is to school oneself in the way 16 mm. equipment must be made if the best photographic results are to be obtained. Better dealers everywhere will be glad to demonstrate Filmo. Or write for literature.

FACTS ABOUT FILMO

Filmo's Professional Design Film Movement

One of the major engineering accomplishments in professional cine machinery design gave to the Filmo 70-D camera its precise film movement mechanism. In building a super-speed 35 mm. camera for professional movie making, Mr. A. S. Howell designed a film movement mechanism capable of working at the extraordinary speed of 200 35 mm. frames per second. This mechanism is reproduced in miniature in Filmo 70-D. So that behind Filmo 70-D's speed of 8 to 64 frames a second lies all the science and engineering evident in the Bell & Howell professional movie cameras used by the major film producers of the world for almost a quarter of a century.

BELL & HOWELL COMPANY, Dept. R, 1843 Larchmont Avenue, Chicago
New York · Hollywood · London (B. & H. Co., Ltd.) *Established 1907*

BELL & HOWELL

Filmo

Vol 5 #7

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1930

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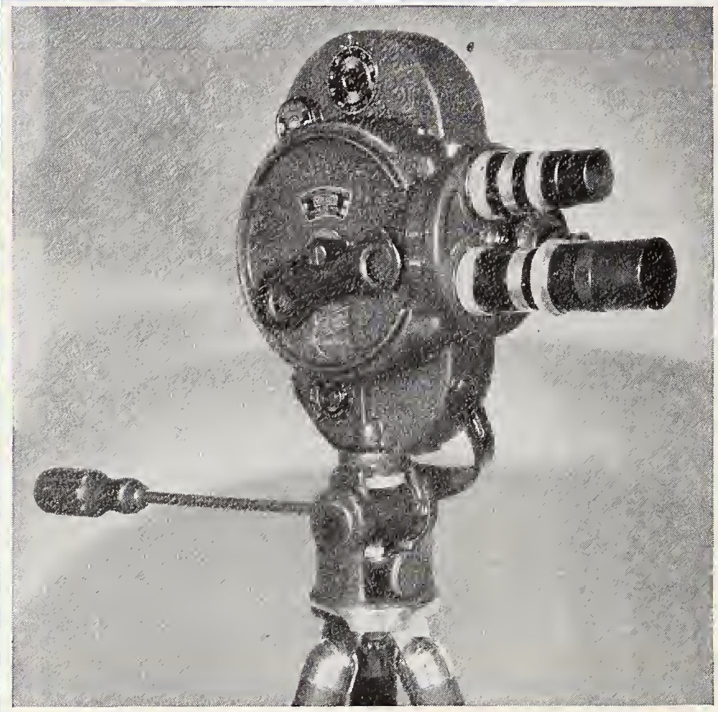
FILMO PRECISION MAKES SIMPLICITY PRACTICAL



Filmo 70-D. Seven film speeds, three-lens turret, variable viewfinder. $245 and up in Sesamee-locked Mayfair case. Other Filmos from $120 up. Filmo Projectors $198 and up.

Facts About Filmo—*Exposure Time Increased*

Remember the old radio with a dozen dials? Precision accomplished their reduction to a single control when condensers were re-designed and operated in unison.

In Filmo personal movie cameras and projectors, precision likewise made simplicity practical. For every mechanical nicety in Filmo design and construction, there is extra freedom from "gadgets" . . . and, what is more important, freedom from breakage or wear or inaccurate operation. Every extra part eliminated removes just one less chance for mechanical trouble.

With Filmo reduced as it is to a minimum of moving parts through extraordinary precision, it presents to the personal movie maker a superlative dependability, long life, and accurate operation.

Filmo 70-D's shutter rotation is so perfectly synchronized with the action of the film-feeding fingers and the shape and dimensions of the controlling cams and shuttle have been so closely calculated and so precisely held to set tolerences that it has been possible to extend the angle of the open sector of the shutter to 216°. This permits an exposure of 1/27th of a second per frame of film, when run at normal speed —20% greater exposure than is found in less precise cameras, giving Filmo the equivalent of a lens opening of F 3.2 against openings of 3.5 in cameras of shorter exposure time. This is merely one of numerous instances throughout all Filmo products where B. & H. precision gives advantages which are actually measurable. Ask your dealer for a demonstration, or write today for literature.

Look for this sign —the mark of Authorized Filmo Dealers Everywhere

BELL & HOWELL
FILMO
AUTHORIZED DEALER

BELL & HOWELL FILMO

PROFESSIONAL RESULTS WITH AMATEUR EASE

BELL & HOWELL COMPANY, Dept. S, 1843 LARCHMONT AVE., CHICAGO, ILL.
New York · Hollywood · London (B. & H. Co., Ltd.) · *Established 1907*

One of the Telemegor Series

A TELEPHOTO LENS IS TO YOUR MOVIES AS A FIELD GLASS TO YOUR EYES!

How a scene appears photographed from the same position with lenses of different focal lengths.

The distance between the camera and the object to be photographed is decreased by the number of times indicated by the size of the lens.

With 1" Lens

With 2" Lens

With 3" Lens

With 4" Lens

With 6" Lens

CAPTURE the elusive distance with Hugo Meyer Tele-megor and Trioplan Lenses. These will bring to you, in infinite and sharp detail, vague distances imperceptible to the naked eye. The quality of Hugo Meyer Lenses needs no amplification. They are preferred for accurate and precision work by those who discriminate in favor of the best.

HUGO MEYER
TELE-MEGOR *f*:4
TRIOPLAN *f*:3
LENSES
Focal lengths up to 9 inches

Mounted for practically all Motion Picture Cameras

HUGO MEYER & Co.

245 West 55th Street New York
WORKS: GÖRLITZ, GERMANY

STEADY AS GIBRALTAR

In addition to Theatre Brilliance, Ampro provides Permanent Steadiness

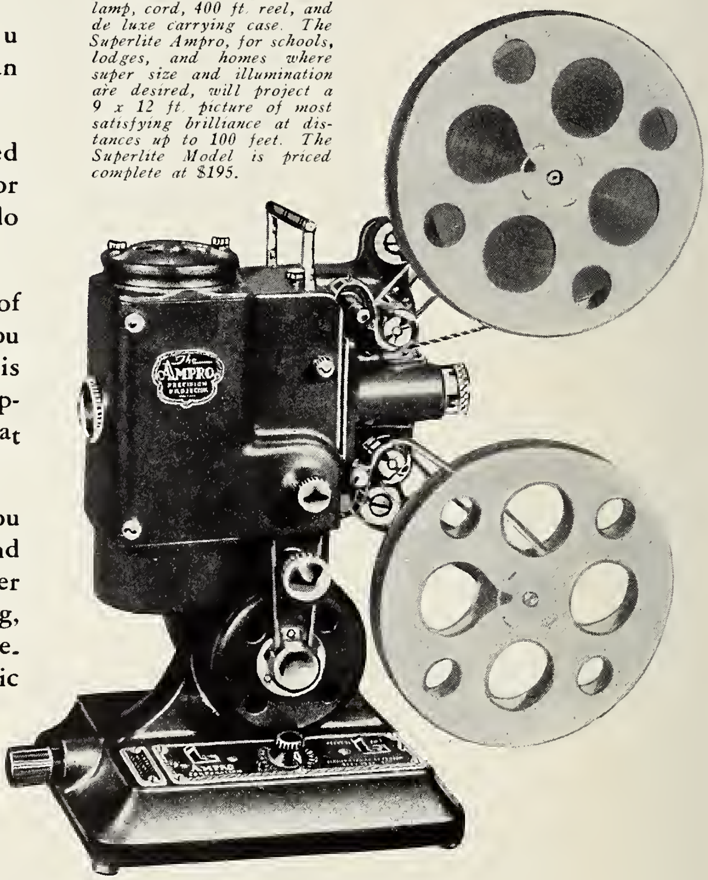
THERE are many reasons why you should become the proud owner of an Ampro Precision Projector.

First among these is the super illumination provided by the newly developed Ampro *rotary* shutter; for nothing less than Ampro's theatre brilliance will do full justice to your films.

Second, but of no less importance, is the *steadiness* of Ampro-projected pictures, and the assurance you have that Ampro's steadiness is *permanent.* This promise is guaranteed by another Ampro development; a new kind of cam movement so designed that years of service cannot produce appreciable wear.

To further aid you to a decision, we suggest that you ask your dealer for an Ampro demonstration, and that you pay particular attention to Ampro's other distinctive features, namely: the easy, quick threading, quiet operation, centralized control, forward and reverse action, brilliant "stills," ultra fast automatic rewind . . . and Ampro's precision construction!

The MODEL A Ampro is priced at $165 complete with lamp, cord, 400 ft. reel, and de luxe carrying case. The Superlite Ampro, for schools, lodges, and homes where super size and illumination are desired, will project a 9 x 12 ft. picture of most satisfying brilliance at distances up to 100 feet. The Superlite Model is priced complete at $195.



If your dealer is not yet supplied with The Ampro Precision Projector, send us his name and yours so that we may forward literature to you.
The Ampro Corporation, 2839 N. Western Ave., Chicago, Illinois.

The

AMPRO

PRECISION PROJECTOR

MOVIE MAKERS

THE MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME V JULY, 1930 NUMBER 7

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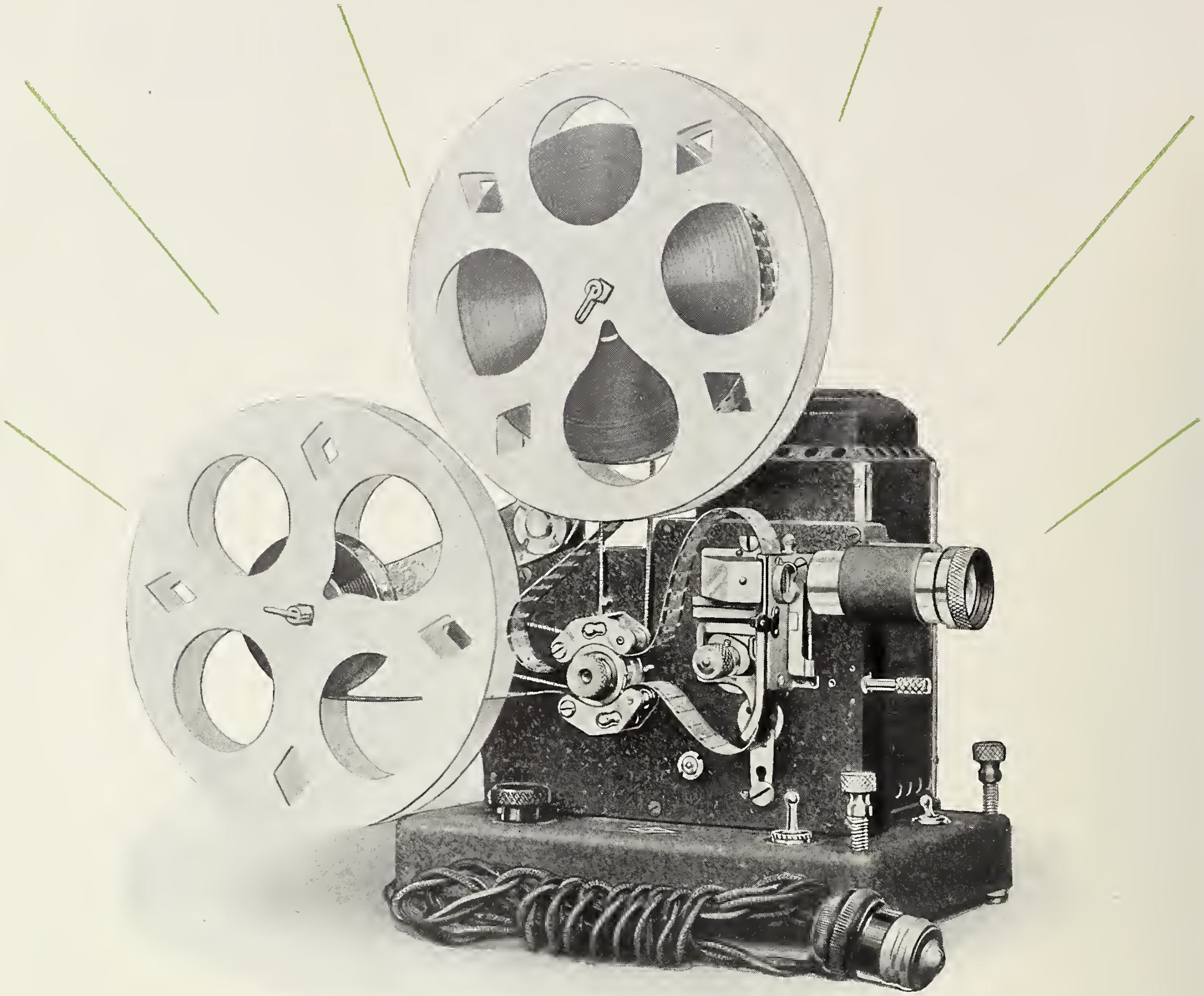

Flickerless Projection

When you buy a projector, you buy it as much for your friends as for yourself—and nothing will bring your friends back for another show like flickerless projection. With the new Agfa Ansco projector, flicker is eliminated even at the low speed of 12 frames per second (the adjustable speed range of this projector being from 12 to 24).

This elimination of flicker is not a mere selling feature, but the result of designing the shutter on new and exclusive principles—improvement with simplification. The same mechanical ingenuity provides instant shift from forward to reverse, still projection with motor off, motor rewind with light off, velvety *electrical* speed control, exceptionally easy threading, and many other conveniences, all perfectly coordinated in a smooth liquid interplay of mechanical action.

Flickerless, brilliant in illumination, safe, trouble-proof, and immensely practical, the new Agfa Ansco 16 Mm. Projector is the ideal machine for home movies.

Price $125 — including de luxe case.

AGFA ANSCO

16 m/m Cine Projector

AGFA ANSCO OF BINGHAMTON, N. Y.

Now—

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Panchromatic

16 m/m Reversible Film

When Panchromatic Reversible is what you want, ask for Agfa—now made available in response to a nation-wide demand. You'll find it as outstanding among panchromatic as the regular Agfa reversible is among films not of the panchromatic type.

Panchromatic film which loses nothing in brilliance, crispness, and clarity of image—film of incredible latitude and marvelous rendering of reds and yellows—that is the story of this screen-tested panchromatic film.

You'll recognize it by the green carton. Price $7.50 per 100-foot roll.

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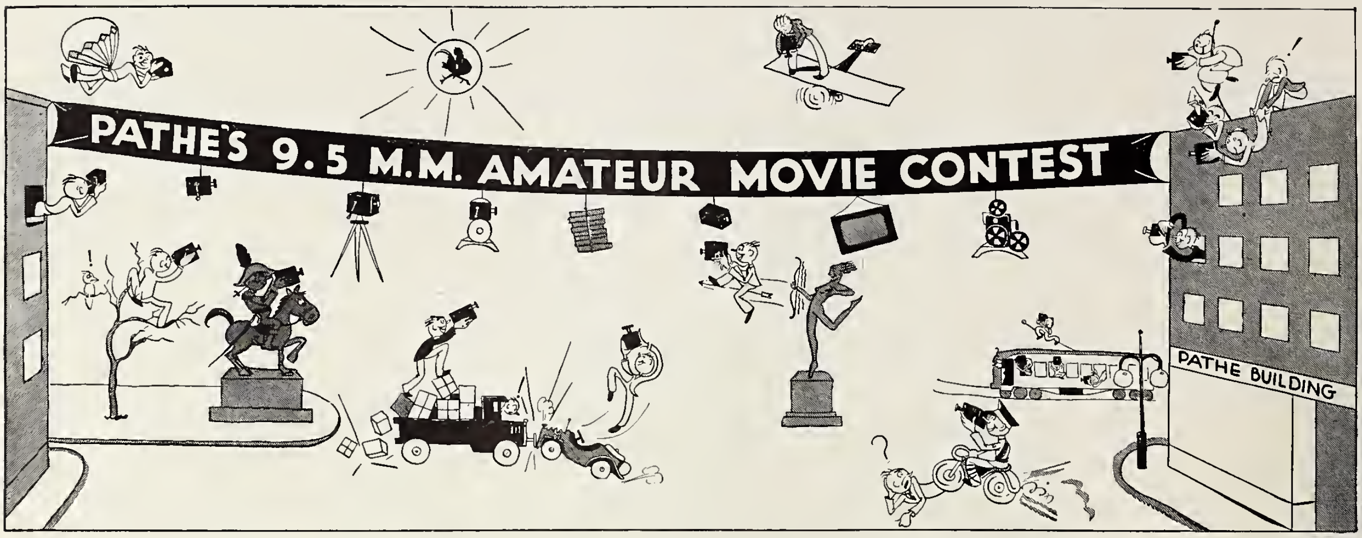
100 ft.
30.5 m.
16mm.
REVERSIBLE
PANCHROMATIC
SAFETY FILM
For use in 16mm. Cine Cameras
AGFA ANSCO CORPORATION.
BINGHAMTON, NEW YORK, U. S. A.
PRINTED IN U.S.A.
NONFLAM SAFETY FILM
PELICULA DE SEGURIDAD NO INFLAMABLE

AGFA ANSCO OF BINGHAMTON, N. Y.


PATHE'S 9.5 M.M. AMATEUR MOVIE CONTEST
PATHE BUILDING

Everybody's Shooting at Pathé's 30 Prizes

With Pathé 9.5 m. m. Motocamera

"it's as easy as snapshots and BETTER"

You can own this new Pathé Motocamera for $45.00. Easy to carry. Easy to operate—just load and shoot. The least expensive, simplest loading automatic movie camera in the world.

Twenty-five years ago the still camera was all the rage. Today they demand the Motocamera to capture scenes full of life and action—scenes that are missed in "still pictures".

Perhaps it's a scene at the beach—a shot from the air while on a Sunday ride at the airport—a thriller of the surf-board stunt—a trip to the mountains or the Grand Canyon or a shot of that wonderful waterfall—Pathé Motocamera gets them all without fuss or bother. Then if you want a "still picture" from any part of your movie, just cut out two or three frames and have them enlarged at small cost. You get the benefit of both movie and still pictures with the same camera.

There is still time for you to enter Pathé's 9.5 m.m. Amateur Movie Contest which started April 1st and ends September 15th. 30 Wonderful Prizes. The first prize is valued over $500 and consists of Motocamera, Motor Driven Projector, Brite-Lite screen and 34 Super-Reels of Pathe's finest pictures.

CONTEST DEPARTMENT
Pathex, Inc. 35 West 45th St. New York City

Please enter my name as contestant

My name is____________________

Address____________________

The name of my dealer is as follows:

Name____________________

Address____________________

Please send me each month all information regarding this contest.

PATHEX, INC.
35 West 45th Street
New York City

WILLOUGHBYS

HEADQUARTERS FOR
AMATEUR·MOVIE·MAKERS' SPECIALTIES

DIST

THE NEW DIRECT DISTANCE METER

which measures "ON SIGHT." *Simple to operate and positively accurate.*

No more guessing of distance—no more out-of-focus pictures. You can always be sure of sharp, clear pictures even with the fastest working lenses. Scale is calibrated down to 15 inches.

To use—just point the Dist in the direction of the object which will be visible on a ground glass—turn outer tube until image is sharp—read the accurate distance on the distance scale; just as easy as looking at the object with your eyes.

COMPLETE WITH CASE $12.00

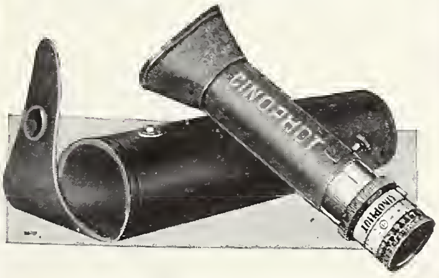
5 + 0 − 5
10 8 5 4 3 3

RADIANT SCREENS
FOR
PERFECT
PROJECTION

A fine satin screen finished with white beaded surface. Ideal for reflecting of black and white or Kodacolor films. One motion opens the screen or closes it. Fitted on heavy spring roller in portable case of black leatherette finish.

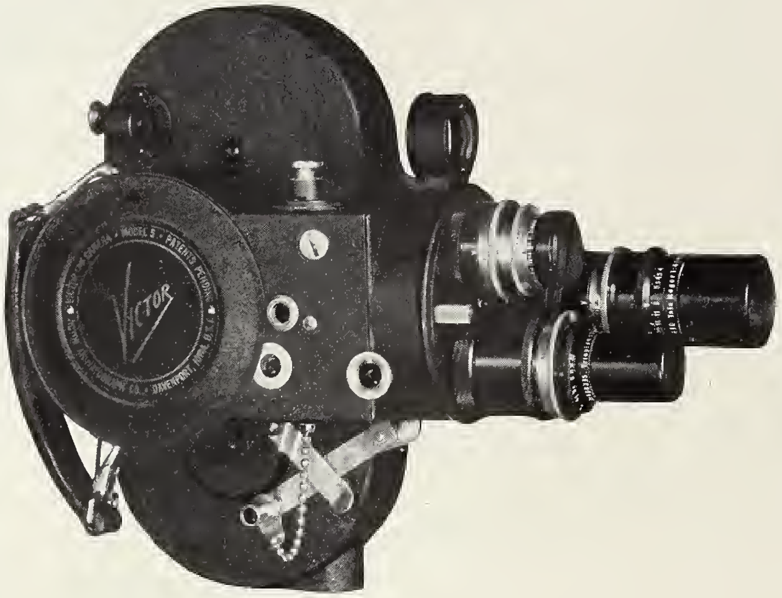
No. 20	size	22x30	17.50
21	"	30x40	25.00
22	"	36x48	30.00
24	"	45x60	45.00

STOP GUESSING
YOUR EXPOSURES
Use a
DREM METER



The Cinophot for Cine Kodaks
The Dremophot for Filmo
Price $12.50 with case

110 WEST 32nd STREET, NEW YORK



Hugo Meyer lenses are standard equipment on the New Victor Model No. 5

Featured Releases

For Home And School

Bell & Howell Co., Chicago, Ill. Four 400 ft., 16 mm. Felix The Cat sound pictures, *False Vases, One Good Turn, Oceantics* and *Tee Time,* are announced as the initial synchronized offerings of this library. Felix is described as more entertaining than ever now that he is "in voice." The sound feature of each subject consists of music and dialog recorded on a sixteen inch disc which operates on equipment gauged at thirty-three and a third revolutions per minute.

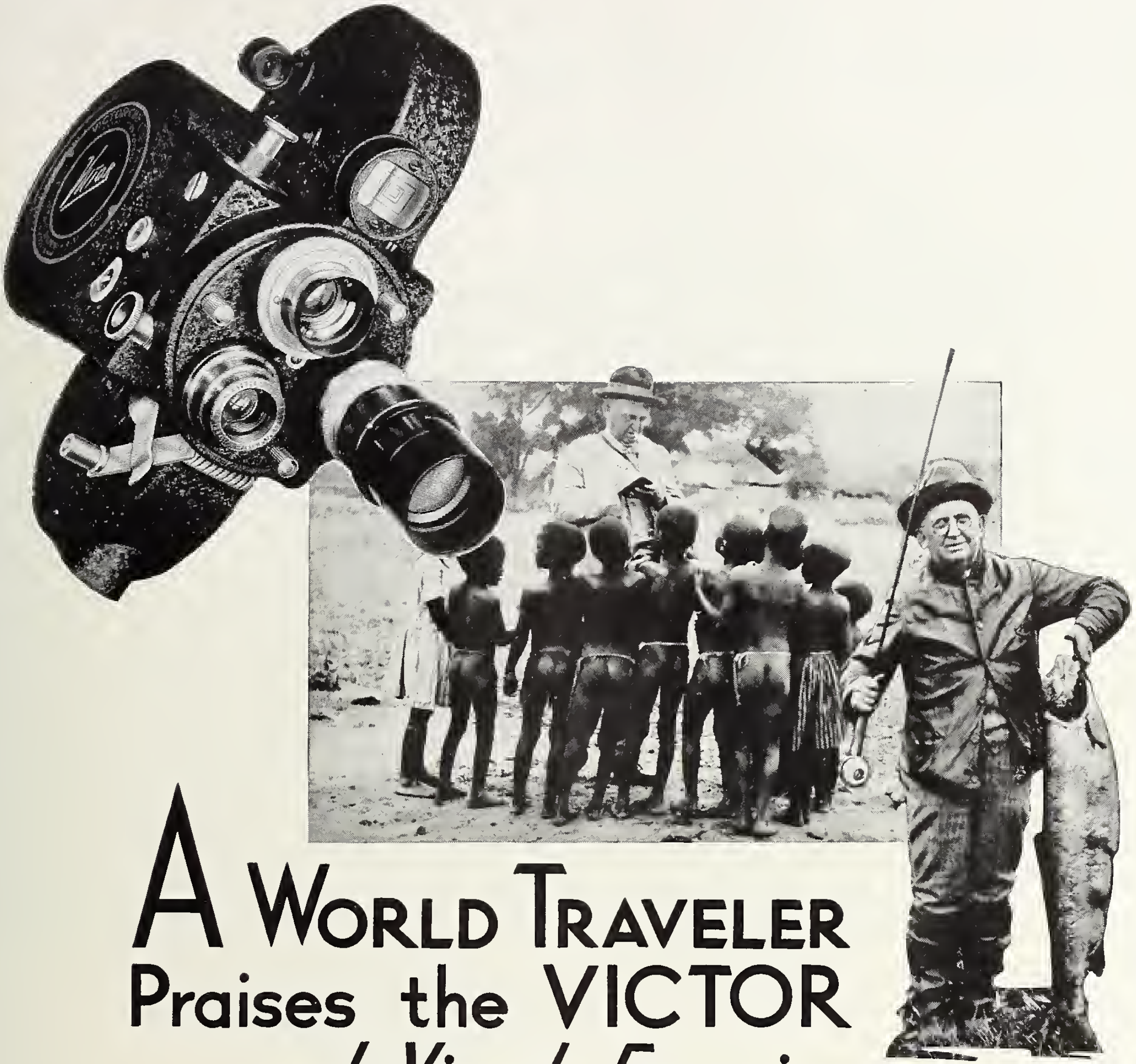
Eastman Kodak Co., Rochester, N. Y. Travel films are especially stressed with the offering of five one hundred foot subjects by this library. *Gibraltar* is a remarkable film taken from the long-forbidden galleries in this famous rock *Marrakesh* concerns vivid native scenes of life in this Moroccan city. *Rabat And Fez* shows aspects of these towns from which come the marvelous leathers and silks and in the latter of which lives the Sultan of Morocco. *Tunis And Carthage* contrasts the old with the new in these age old cities. *Beirut And Baalbeck* shows the Roman bridge at the Dog River, the ruins of Baalbeck and many other interesting facets of these places.

Kodascope Libraries, Inc., New York City. *Conductor 1492,* a comedy drama featuring Johnny Hines as a street car conductor, an amateur fireman, an automobile stunt driver and as one end of an acrobatic camel on roller skates, is a most amusing thriller. Over 500 other subjects are available from Kodascope Libraries located in principal cities throughout the United States and Canada.

Pathe Exchange, Inc., Pathegrams Department, New York City. The fall releases announced by this library cover a wide range of prominent stars in some of their most important and latest picures. A long list of subjects, a catalog of which will be sent if desired, is now available.

Reynolds, Ernest, M., Cleveland, Ohio. An extensive library of travel and other reels for the home projectionist is offered by this company. The *Gold Seal Catalog,* listing all Reynolds subjects, may be had upon request.

Ufa Films, Inc., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one-reel subjects, is offered in both silent and synchronized versions for school use. Versions of these subjects are also available for entertainment in the home and classroom.



A WORLD TRAVELER Praises the VICTOR ... *and Visual Focusing*

*"Visual focusing with its easy and practical turret lens action, as embodied in the New Model 5, is the biggest advance in amateur cameras in many a long day ... Fifty years' experience has shown me that varying light, color, altitude and topographical conditions can defeat the most experienced guesser of distances in the world ... The Model 5 Victor eliminates guessing.

"Five speeds are absolutely essential ... 8, 16, 24, 32 and 64, or better still, 72, as on the Victor 5 ... 8 for accelerating action; 24 and 32 for filming extremely fast action without blur, and for panoramas free from camera movements caused by body motion; 72 for *slower* S-L-O-W motion ... the Victor 5 has them all."

You will want to see the Model 5 Victor ... a really beautiful camera both in appearance and performance, with Visual Focusing as a built-in feature ... built especially for amateur cinematographers desiring a Super Cine Camera.

*An unsolicited testimonial by W. E. Kidder, sportsman, cinematographer and a director of the Amateur Cinema League, Inc., whose worldwide travels of more than fifty years have reached from the Arctic to the Antarctic—equal in miles to thrice around the world, covering all but one of the continents. Extensive use of 16mm equipments since their first appearance qualifies him to speak as an expert.

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA

Branch Sales Office: 242 W. Fifty-Fifth Street, New York City

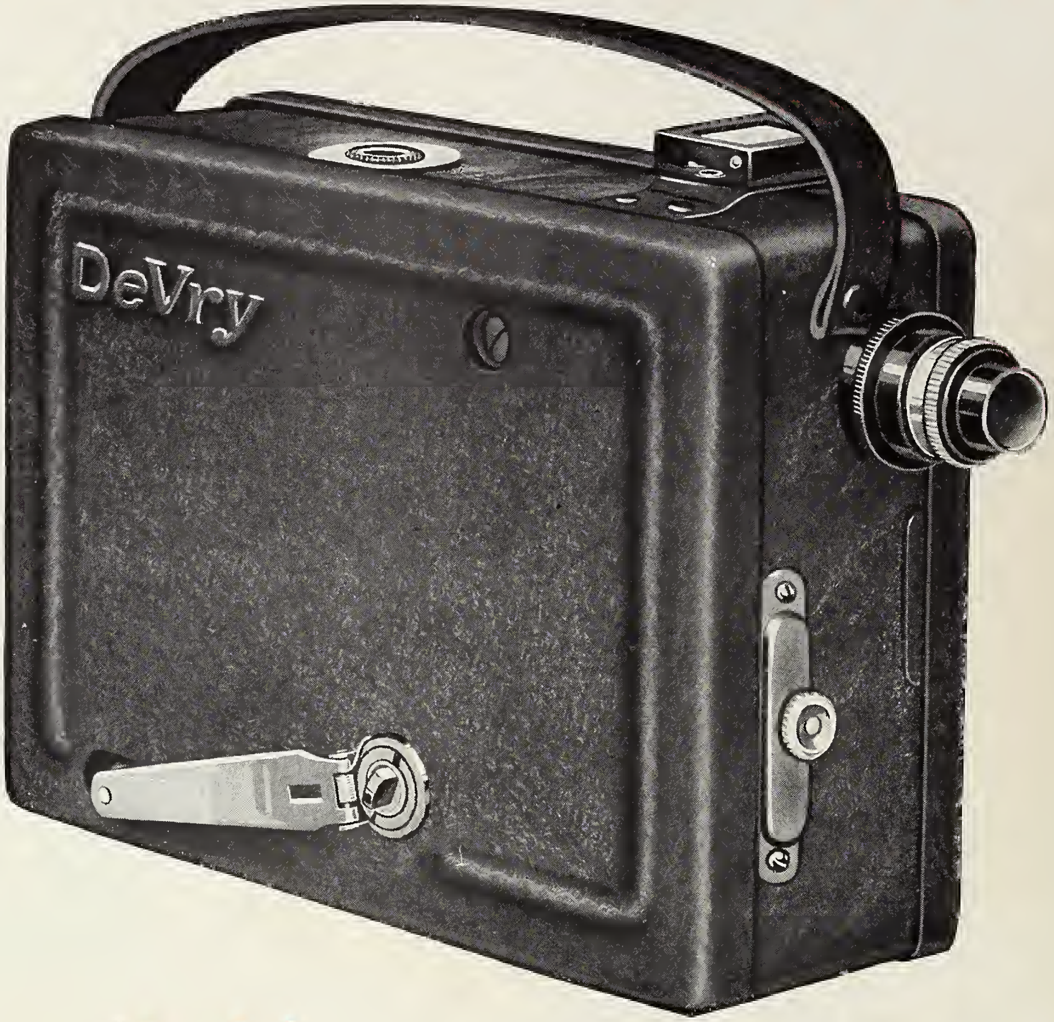
West Coast Distributor: Leavitt Cine Picture Company
1137 South Hope Street, Los Angeles

Canadian Distributor: Film & Slide Company of Canada
156 King Street West, Toronto

VICTOR

MODEL FIVE with VISUAL FOCUSING

Two New DeVry



The DeVry 16mm. Model 47 Movie Camera . . . $\$47^{.50}$

You have been waiting a long time for a *low priced high grade* 100 ft. Movie Camera. Here it is. Powerful spring motor giving 27 feet at one winding—with Graf *f:* 5.6 anastigmat lens, universal focus. Handy rectangular shape, permits solid setting on any flat surface, which makes it possible by means of hand cranking, to vary the speed for slow and fast motion pictures.

Dimensions: 5½x2⅝x7¾ inches. Weight, 5 lbs. 1 oz.

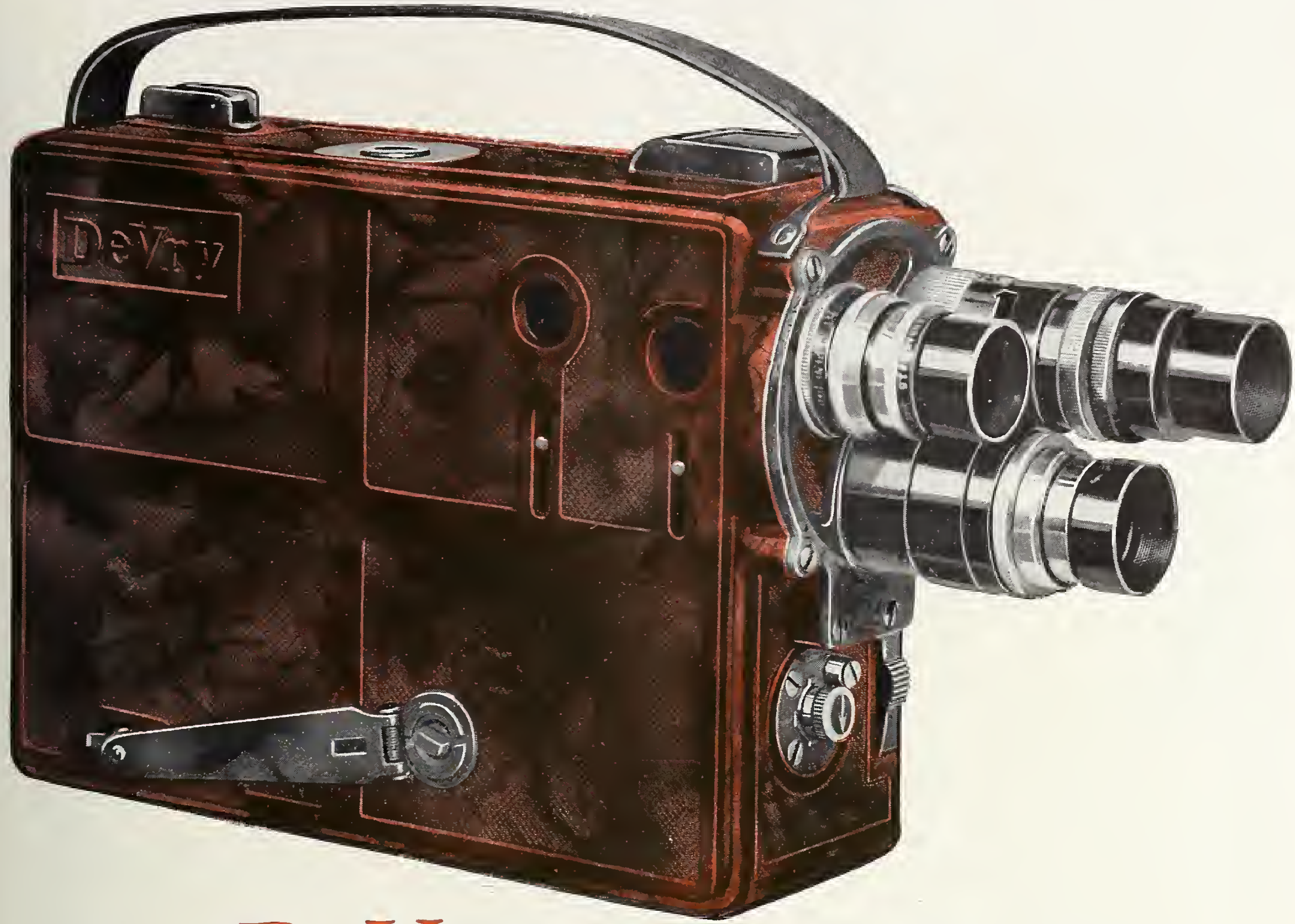
Universal lens mount allows quick interchange of lenses of various speeds and focal lengths. Other related models of Model 47, with faster lenses and focusing mounts, are equipped as follows:—

Model 57 with *f:* 3.5 universal focus lens—Models 67, 87 and 97, which have lenses, *f:* 3.5, *f:* 2.5 and *f:* 1.8 respectively—all in focusing mounts. The *f:* 1.8 lens in the 97 Model is fast enough for color pictures.

Good merchandise at a low price always means volume sales and volume means profit. This *is* a *good* camera at a *low price.*

SEND FOR CIRCULAR OF THE NEW DE VRY LINE OF

16mm. Movie Cameras



The DeVry 16mm. De Luxe Movie Camera . . . $250.00

An Aristocrat of the 16mm. Field — a superlative quality in Amateur Movie Cameras

Four standard speeds, including single stop exposure for trick work and interval photography. Hand crank permits all gradation of speeds between. Three lens turret mount. Comes equipped with Graf *f:* 3.5 anastigmat lens.

The super-power double counterbalanced spring motor.

Adjustable masks on viewfinder to cover field areas of various focal length lenses.

Special focusing aperture with 4 times magnifier, permits quick and accurate focus on film—same rectangular handy shape as the De Vry 35 mm. News Reel Camera for solid rest on any flat surface.

Weighing only 4¾ lbs. and with dimensions of 7⅝x5½x2½″—with case of lustrous indestructible bakelite—it is as dainty as a vanity case, the lightest turreted camera made and one of the smallest, incorporating the latest achievements in cinema engineering.

Handsome carrying case included.

Q R S-De VRY CORPORATION
Dept. A
333 North Michigan Ave.,
CHICAGO, ILLINOIS

New York *Established 1900* San Francisco

CHILDREN'S LOW PRICED 16mm. MOVIE PROJECTORS

CULLEN
"RADIANT" SCREEN

Licensed under Lazarus Beaded Screen Patent No. 1,399,566

A constant, steady success from the day we first introduced it to our customers—and still first choice of every new movie-maker whom it is our pleasure to equip. Because it has a perfect satin-finish beaded surface, giving maximum brilliance, depth and definition; it is conveniently portable, strong, durable, light in weight yet rigidly constructed, it opens easily in one motion by an upward pull.

Made in varying sizes from 22" x 30" for $17.50
to 45" x 60" for $45.00

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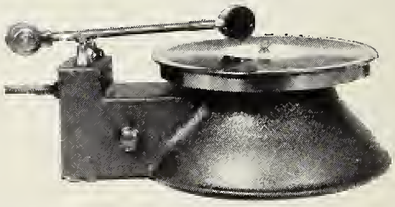

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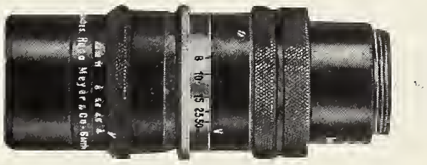

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Editorial

JULY and August are the chief vacation months for a large part of the people of the world. Vacations have become more and more a normal part of the life of all of us who have definite and specific tasks. Also vacations have increasingly been devoted to planned pleasures rather than abandoned to undirected idleness.

Those movie amateurs who rate cinematography as their chief avocation will naturally build their vacations around movie making. Others will include it as one of the things to be arranged in vacation plans. The result will be a large number of personal movie cameras in action.

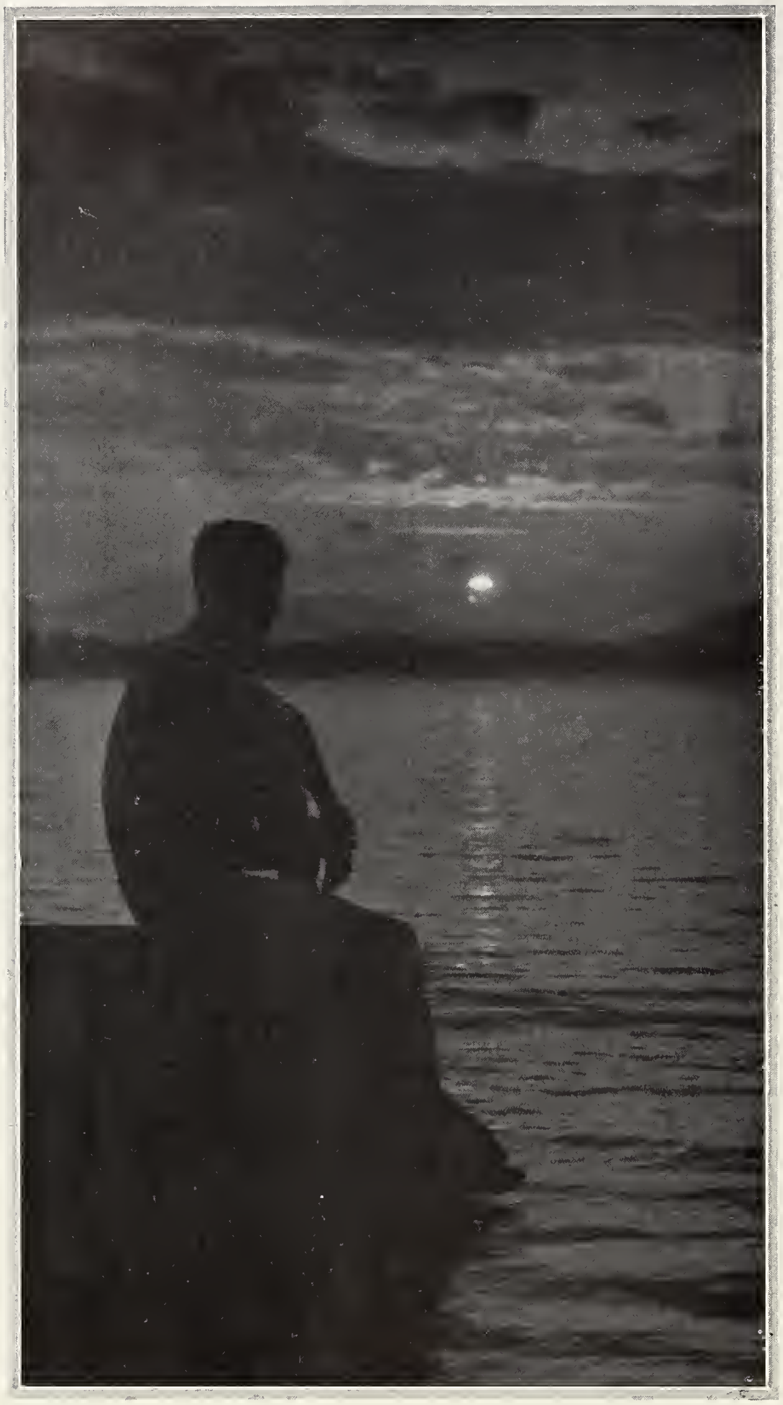
If those cameras are to provide good films for later projection, their owners must realize the essential difference between the excellent sport of still snapshooting and the rich satisfaction of home movie making. The first requires a good camera, a well-developed pictorial sense and a sound judgment as to camera setting. The second calls for enough equipment to provide full flexibility, a definite advance plan, that will be altered in detail but never abandoned, and an acquaintance with the equipment carried so that the tools shall serve fully and not sketchily.

Vacationists who play golf do not engage in this fine sport on the highway or between courses at dinner. They have regular times and places for it, carry special equipment for it and even wear special clothes when they engage in it. They would rate a traveling companion as *non compos mentis* who stopped the motor car to try a bit of putting for a gopher hole by the roadside. Yet they will blithely unlimber friend camera and undertake a movie in the midst of almost anything that they and their friends happen to be doing.

Movie making is, like golf, a sound recreation and not something to fill in the time between appointments. Because it came into being from the wholesale and retail industry that fathered still snapshooting, many of its devotees believe that it can be prosecuted successfully by the same methods. They ignore the important fact that it involves not taking one picture but a series of pictures to be projected in rapid succession. It has a "follow through" that snapshooting does not require.

Vacation plans can include movie making just as they can include golf. But they should give movie making the same fair break that they give golf or tennis or polo. A vacation built around a movie camera is a vacation rich in potential results—not for the moment but for the years. It is a vacation with plenty of open air, if one chooses, with plenty of mental stimulation and with plenty of artistic satisfaction. No sport can give more than does cinematography.

There are real rewards in a cinematic vacation but only if there is an intelligent cinematic investment in planning, in equipment and in time set apart and carefully reserved for movie making. These plans need not interfere with other things if they are kept separate from other things. Two hours a day in intelligent movie making will mean a fine bag of films during the picture hunting season. How about it, movie vacationists? Will you give your films a fair break?



J. V. D. Bucher

Trail Of Dreams

And who could not dream with moonbeams weaving a silvery path across a shimmering sea?

Cine Cameras And Summer Camps

BY MARION NORRIS GLEASON

How To Bring Them Together And Get Films That Gratify

MOTION picture cameras form a part of the equipment of almost every summer camp for boys and girls these days and many are the camps which open with the camp leader planning a motion picture production as one of the camp activities for the season. The young people are enthusiastic, the leader is keen about a "sort of an idea" he wants to work into a scenario and the camp budget includes enough to cover film for the project. But in the fall, if you ask how the picture came out, you will probably get rather an evasive answer. However, you will be cordially invited to see some shots of the youngsters diving ("This one isn't so good because they didn't know we were taking the picture and they went off the wrong side of the diving tower. But just look at this one!"), a lot of footage on the start of an overnight hike, some rather lovely views of the country surrounding the camp, an underexposed shot of the dining hall, etc. The ardor of the camp leader isn't dampened and he proudly asks: "Pretty good for the first time, isn't it? Next year we're going to make a real photoplay."

In anticipation of the promised photoplay, let me offer a few suggestions. Unless you are sure you will have in camp boys or girls of real creative ability, have your "sort of an idea" crystallized into definite shape before the season starts. If possible, work on it during the winter so that, when camp opens, you will have the continuity in shape and properties, locations and cast well in mind. Even though it may be a very short picture, work out your filming schedule as carefully as your swimming and hiking schedules and let only the weather and unforeseen accidents interfere until the production is finished. As an alternative to this plan, choose a group of boys or girls whom you know have creative ability and put them at the task of writing the scenario and continuity. But you should have some story outline, which you know will work out satisfactorily, ready to fall back on and, also, generally keep a tight rein on the whole proceedings lest the children's enthusiasm runs you into difficulties which will prove insurmountable and in which your production will die a discouraged death.

Secondly, try to make the story plot one that fits the locations and materials available at the camp without drawing on outside resources such as costumes, properties and sites. Every camp has some individual asset that will form a background for the plot—an ocean, lake, river, waterfall or haunted house—and it should be exploited to the full in working out the story. If possible, unless you want a burlesque comedy, and they are rarely good, have the cast represent just what they are, boys and girls who are spending their summer at camp. All sorts of adventures can come to them: contests with another camp, the honor of the hero or the whole camp at stake to create suspense; the rescue of a son or daughter of a wealthy man who gives the camp a new and much needed building by way of reward; the searching for lost or injured persons; the exploring of a haunted house and finding it the rendezvous of bootleggers, followed by their capture and the subsequent reward. All these make simple and amusing basic ideas for plots that are neither too difficult to work out nor to produce.

If a more pretentious film is demanded, the dream plot can always be relied upon as an easy one to plan. It has the great, if scarcely legitimate, advantage of needing no solution, no matter how complicated the predicament, and can be as bizarre and distorted as you please. To illustrate, a boy is reading a book about pirates, smugglers, Indians or African savages. He falls asleep and dreams he is in any number of the difficult situations of which he has been reading. When he is about to be drowned, murdered, scalped or eaten, he has only to wake up at the sound of the supper bugle and the picture ends. Costumes for this type of film are usually easy to contrive at camp and, being dream costumes, they do not need to be too accurate.

In camps for girls, the problem of plots is a bit more difficult, for outdoors and romantic adventure seem to require the masculine element for proper presentation. However, there are many simple ideas which lend themselves to girl camp productions and which make charming, interesting pictures. First, there are the Indian legends which the Campfire Girls can dramatize and in which they can use their own ceremonial costumes. If your camp boasts a waterfall in its vicinity, there is always sure to be a thrill in producing any of the legends in which the Indian maiden casts herself into the falls for any one of various reasons. This sounds complicated, but is comparatively simple if a near view is taken of the maiden poised and ready to leap followed by a long shot of a dummy doing the actual stunt. Even a very crude dummy, from a distance, will create the proper illusion. Then there are first aid pictures, contest stories such as the one suggested for the boys' production, rescue pictures with the girls on horseback, swimming or hiking and others that fall within the activities of a girls' camp.

Where the camp is "coeducational," the plot limitations are fewer. With both boys and girls for the cast, there can be rescues of the heroine from almost every danger under the sun that could beset a maiden in the great outdoors.

Modern rum runners, smugglers, gypsies, pirates, kidnappers and so on, all can be costumed from material gathered out of camp resources and, if one is not too particular, the result will be all that producers and actors will desire.

For camp productions, divide up the work among the boys and girls rather than try to have camp leaders do it. There are many valuable lessons in organization, cooperation and efficiency to be learned from such an experience. The responsibility of the actual direction will probably have to be taken care of by an adult but the work of the production manager, the property man, even the camera man, if you have one experienced enough, can be done by the members of the camp. The production manager must look after the cast, see that they are notified of rehearsals and that they are there on time, in proper costumes and with the correct properties. The property man, who should be resourceful, has the arduous task of gathering the costumes and articles necessary for the production. The camera man is responsible for all the photographic part of the production and, if he can have an assistant who will help him keep track of the exposed film, marking each roll with the scenes made, fetching and carrying for him, so much the better. The director can make good use of an assistant also, one who will take care of the continuity, check off scenes as they are made, help him work out plans for the filming and even take his place if an emergency arises.

Taps — a stunning scene to close a movie of camp life

If all of the foregoing sounds rather pretentious and difficult and if this is your first summer with a motion picture camera, there is another type of film without a story content which will prove interesting and will not require as much time, work and experience. This type of film can be made up very much like a camp magazine with the camera man acting as a reporter. From the opening day of camp until its grand finale, every event with news value should be photographed and a record kept of the date and the principals involved. Many humorous events, if they cannot be photographed at the time they happen, can frequently be reenacted, sometimes with much better effect. All sorts of contests should be filmed with closeups of the winners. Each tent group, with its leader, should have a place in the film and a group of all the leaders, with closeups of the director and any especially popular members (don't forget the cook and assistant cooks) should not be omitted.

For novelties, try a burlesque fashion show picture with the boys or girls posing in outlandish costumes. Or film a series of stunts, each camper contributing a particular stunt, card trick, impersonation, sleight of hand performance (many tricks can be faked by merely stopping the camera) feat of strength or comic stunt. These take little preparation and require no set beyond a neutral background.

For Boy Scout and Girl Scout camps an effective film can be made by working out scenes illustrating a scout law, for example, "A Scout is kind." Show the arrival of a new boy at camp. He is obviously ill at ease and timid. A scout comes up to him, gives him the scout grip, smiles in a friendly way, takes the boy's bag, puts his arm around his shoulder and leads him toward his tent. Illustrations of the Girl Scout law would work out along the same lines and, when these scenes were spliced together, each with an introductory title, a satisfactory film would be achieved. For such pictures plan your scenes so that all the boys and girls in the camp can find themselves somewhere in the finished film.

Also interesting would be scenes showing Boy and Girl Scouts and Campfire Girls engaged in the activities which earn them merit badges and honors. Such a film, if successfully made, should prove an instructive picture for new members as well as provide membership propaganda.

If possible, all of the films described should be processed, cut and edited and the picture ready to show by the last day of camp, when its showing would be the grand climax at the last big gathering. Films made the last week of camp might be inserted later if they were worth while. Duplicates of such a reel would be popular with the campers as well as their parents and should be added to the home film library.

For the motion picture amateur who wishes to capitalize his knowledge of cinematography, camps offer a good field. A well-made 400-foot advertising reel on 16mm. film is the best possible method of showing parents of prospective campers just what a camp has to offer in equipment, camp activities and the type of campers and leaders. Often camps offer movie makers a free vacation and salary for services in making such pictures.

In preparing such a film, plan to include shots of all the important buildings on the camp grounds and views from

(Continued on page 440)

The Clinic

BY RUSSELL C. HOLSLAG

Technical Comments And Timely Topics Of Amateur Interest

Film Speeds And Tele Shots ■ The increasing use of the telephoto lens by the amateur is a healthy indication of his growing ability to employ such excellent supplementary equipment as is now offered by the lens makers for the betterment of his movies. The telephoto should not be regarded with awe but, rather, should become just as familiar to the amateur as his one-inch lens. There is but one particular precaution necessary in its use over the normal care exercised in the use of any good lens: that is that the camera *must* be steadily supported. This is, of course, desirable whatever the lens used but the added magnification given by tele lenses ranging from three to six inches in equivalent focal length makes necessary the use of a tripod or other firm support. A supplementary telephoto lens mounted on a turret offers a very convenient method for carrying, inasmuch as it may be clicked into working position very quickly if the occasion demands. However, do not let your lack of a turret attachment deprive you of the advantages of a telephoto lens since it may be easily mounted in other ways. One widely-used camera is provided with a quick-acting bayonet catch for the interchange of lenses; if your camera has the standard lens thread, no great amount of time is required to effect the change.

When the tele lens is mounted on the turret, however, it is usually carried at all times and, sooner or later, you will be confronted with an opportunity for a good telephoto shot when you have left your tripod at home. With regard to camera steadiness in such a shot, it is not generally realized that an increase in film speed has an appreciable effect on steadiness of image. Since there are, under this condition, a greater number of pictures taken during the duration of any given camera movement, the disconcerting jerks and jars are slowed down on the screen and the picture as a whole seems more steady. So, if an interesting telephoto subject catches you without a tripod, you may secure a satisfactory picture by using your superspeed attachment if you have one. The subject must, of course, be well illuminated. Other things being equal, the greater the speed, the steadier the picture. Yet, even with this method, no precaution should be spared to keep the camera held firmly. If the lens is of not too high a magnifying power, a film speed as low as thirty-two will appreciably "iron out" the jerks in a hand-held camera. A most interesting tele "follow shot," made with a well-known hand-held camera at a speed of sixty-four frames per second, was recently viewed and proved an excellent example of this principle.

Shall We Talk Our Own? ■ Rumors are rife concerning the imminent availability of simplified apparatus by means of which it is supposed that the amateur is soon to be able to make his own 16mm. synchronized talkies. Is there any prospect that these rumors will materialize soon? The substance of this question has been the theme of many recent letters. Some of them reason thus: why should I not be provided with an apparatus which will record aural impressions as easily and with the same relative quality with which I am now able to record visual impressions? Perhaps this inference is based on some sort of logic but it is not consistent. Photography has been the personal property of the amateur for a number of years; the simplification and perfection to which it was brought in amateur hands prior to the introduction of home movies was the foundation upon which cinematography has been reared. Not so with sound; the amateur has not, heretofore, been particularly interested in sound recording nor

(Continued on page 436)

Just a bit of film—and a bit of art—a study by C. W. Gibbs

Filming The Family Car

BY PAUL D. HUGON

Your Petrol Pegasus As The Subject For Celluloid Biography

MUCH of the loving care that the Arab of the desert bestows upon his camel and the nobleman of yore bestowed upon his hawks is given today by the average American to the family car. The automobile is Mr. and Mrs. Citizen's winged Pegasus, their friend and companion during every happy vacation, their willing slave in every emergency. To omit the car from the family's pictorial record would be worse than ingratitude—it would be falsifying history.

Since the day's outing or the vacation is the car's apotheosis, its chance to show its mettle, the true history of the auto should be told in the amateur movies of today. Most people, however, do not know where to begin nor how much car, if any, to show in each scene. They may be unconsciously influenced by memories of certain ancient travelogs in which the whole action consisted of the entrance at right and exit at left of an automobile, or of its twin brother, the European *char-à-bancs*, conveying tourists. They do not feel like getting out of the car every few blocks to stand on an eminence and picture its arrival and departure. What, then, is to be done?

The answer is to show the simple, commonplace things. They are the ones that will be first forgotten if you do not photograph them, yet they are also the ones that will yield the most fun in years to come if you do.

Let us take a little vacation with our auto and movie camera and see what the scenario would look like. A short trip would be very nearly the same in all essentials.

First, there is the day before. Perhaps Father is dusting up the car, inside and out, in the driveway when a neighbor leans over the fence and jocularly inquires "the big idea." Father stops working an instant, wipes his brow with the back of his sleeve and tells him with a smile of anticipation of the fine vacation he is planning. He pulls out a map, unfolds it, leans over the fence and follows with his finger the route of his trip. (No need to photograph the face of the map.)

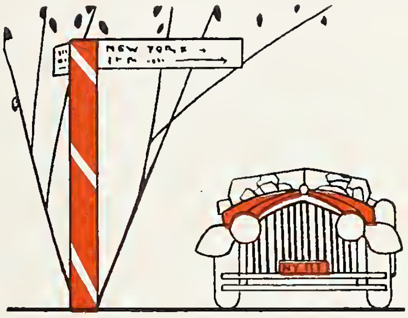
Meanwhile, Mother is looking over the household stocks, taking out of the refrigerator certain perishable articles, carefully sealing certain jars, obviously preparing for an absence. Or, perhaps, she is spreading salad dressing or mayonnaise over luscious sandwiches which she has just cut. (One wonders why so few shots are made in the kitchen, the laboratory of the modern home. People look far more natural when they are busy at their favorite or habitual tasks than when posing for portraits.)

And Junior is showing the gang his new camping outfit, his air rifle, his fishing rod or whatever he will use on the trip.

The day of the departure is here. The auto, laden to the gun-wales, is about to leave the driveway. With the assistance of an obliging friend, a record is made of this scene. First, a closeup of the car, packages and family, Father at the wheel, waving farewell. Then, a very long shot showing a good deal of the street (how it will change in two or three years, with the trees growing and everything!), the whole of the house and the driveway from which the auto now emerges, turning toward the camera and disappearing beyond it. (We make sure, needless to say, that our friend is given no latitude in the matter. We place the camera on a firm tripod at just the right distance, stop down as much as possible to get depth of focus and instruct him to press the button or start cranking when he hears our honk just before we debouch from the side of the house. Of course, Mother wishes we would not waste so much time at the beginning of the trip, what with having to get out of the car to pick up the camera and tripod and thank our obliging friend. We assure her, however, she will be the first to cherish these pictures in years to come if perchance we should be killed on the trip. Upon which cheerful thought we start out for the great open spaces.

If we are lucky enough to be in a party of two cars, so that we can take turns at the camera, all the better. If not, the wheel will have to be held alternately by various members of the family, even for a wobbly fifteen or twenty feet. Or, perhaps, they might be trusted with the precious camera itself; it depends which is newer, the auto or the camera.

Perhaps we make a photographic pause at the gas station. Perhaps we proceed through dense city traffic—and what an opportunity to shoot something worth while!—straight to the clear country. Whatever we do, there is one shot not to be missed, if the view is worth it, and that is one of leaving the city behind. ("John, you don't mean to say you are going to drive up that awful hill and go right out of our way just to make a movie of our leaving the city, and with two hundred miles to go before dark?"—Yes, we do mean just that.) Of course, we use a 2X filter so as to cut haze from the distant view and we deliberately sacrifice the foreground in both focus and exposure. If we can catch a few clouds, well and good. If the approach is a winding road, so that the car comes into view from behind a bend, better still. But there is no trip without a psychological moment of departure from the usual haunts—the home and the city. If we were coming from the country we would do the same thing—photographing the car leaving the open spaces but immediately reversing the angle and showing its back traveling toward the dimly perceived masses of the city.



General views alternating with extremely intimate shots constitute the best record of the trip but not one inch should be taken of anything not directly and exclusively connected with the trip. In every scene there must be two elements, WE and IT,—IT being the scenery, the environment.

For example, an effective and easily made shot, even though some may think it inartistic, is taken at an occasional signpost. What could be more convincing than a scene of the car pulling up to a road sign with the family leaning out to survey the directions? Follow with an insert of a maximum size closeup of the sign itself so that the distances and names can easily be read on the screen. Then, return to the scene of the car, showing the family satisfied with the directions, withdrawing and, then, the car driving out of the scene.

By following this treatment, which can be easily varied, the closeup of the signpost is fitted in the action so that it does not stand out as a mere identity tag for the scene. The shot of the signpost itself is better than a title, even if the title is only intended to convey information without provoking interest, for it is far more authentic as well as being cheaper.

Don't forget the weather. Storm clouds are worth separate shots. A heavy downpour, if you can catch it with the car passing across the scene, will be very effective. Make sure that the lens of your camera is protected from rain drops. Often you can conceal yourself in a doorway or you can shoot from inside the car by letting down a window. After the storm, let Mother take the wheel while you walk ahead a block or two to take a shot of the auto coming toward the camera through mud puddles. The greatest unpleasantness of today, as a Latin poet has said, will be the source of tomorrow's most pleasant memories.

The picnic scene or lunch while on the trip will furnish two or three shots—Mother setting up the trick table (background of forest), Junior lighting the fire (background of mountain or lake with the car in the near background), Father fetching water from the brook, squirrels or bears or what-have-you visiting the camp. Then the solemn feed with a full background of scenery at its best, the sky masked by a heavy foreground bough, the car in the rear and the family not too close.

Of course, there will be the inevitable puncture. Take Father anxiously looking over the edge of the car, getting out and ascertaining the extent of the damage and, then, the spreading of jacks and wrenches. And, if he gets sore at the job, all the better for the resulting motion picture.

Bedtime and the campfire at night afford another chance to do good work if you are willing to make a few advance preparations. Before leaving you can secure magnesium flares that will burn for one minute. Plant one in the middle of the campfire before lighting it; place a stranger with his back to the camera, in direct line between the flare and the lens, so as to mask the glare; arrange the family to face the camera; light the fire, light the flare and shoot. But this is better done about twenty minutes after sunset in order to avoid the heavy shadows which would otherwise constitute most of the picture. What general lighting there is on a clear evening from the still bright sky will help considerably to round out the "night" scene.

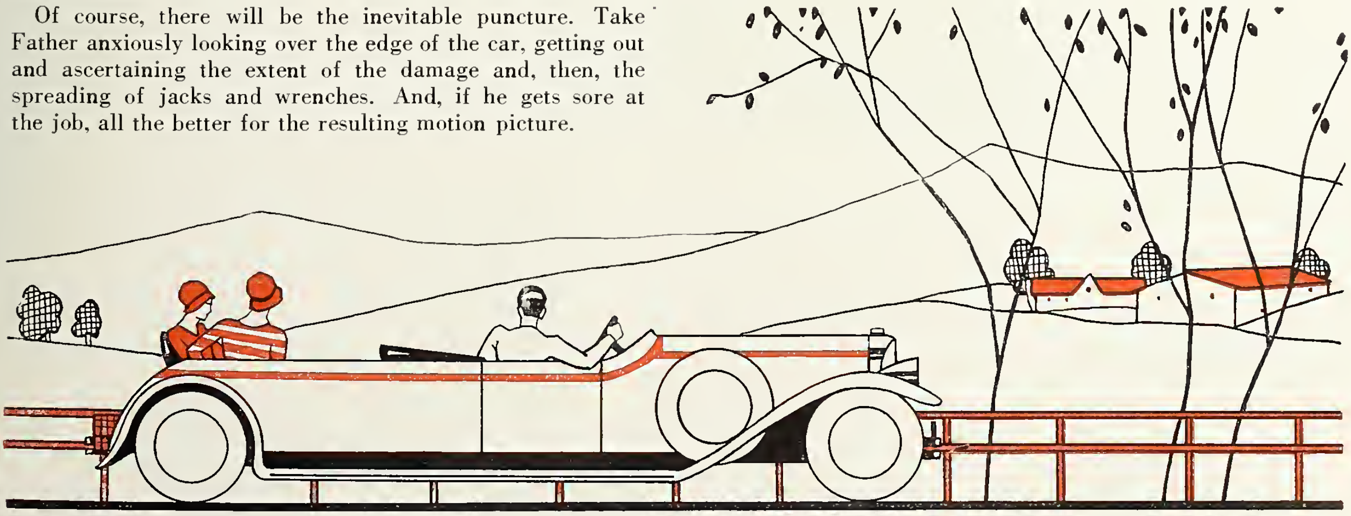
Morning will find us trotting out after a sunrise over the mountain or waiting for the first eager face to peep from behind the folds of the tent and make a dash for the water supply and morning ablutions.

Incidentally, there will be a chance for some excellent and, perhaps, entertaining shots if there is a trout stream nearby. Perhaps Father produces his shiny (and heretofore unused) fishing kit from the car; he is confident of his ability to catch a mess before breakfast.

Next we have the bank of the purling stream (it need not contain fish). Father casts his fly with a flourish. Junior gets the net ready. The stream will probably be well shaded so you had better plan to use the fast lens in this sequence. In the meantime, Mother is shown with appropriate closeups, busy making the coffee near the car. She calls several times. Finally Father and Junior enter dejectedly; they have caught no fish. Father throws the shiny tackle on the ground disgustedly and the last closeup shows the familiar bacon and eggs sizzling in the pan.

And, as the motorists will want to remember principally the places they have visited, it will be necessary to get out of the car whenever exceptional scenery is found and have another member of the family drive while the view is being photographed. Expose, focus and compose for the scenery, treating the car as merely an incident—in contrast to the travelogs that persist in featuring the means of locomotion instead of the places visited. And, if you must "panoram," be sure to do it *slowly* from left to right or from the least important to the climactic part of the picture. Better make two shots—distant and closeup—than spoil a good scene with a bad "pan" or a "tilt."

And, if you find all this too much to remember, entrust only one rule to memory: *In all cases, except a portrait, it takes two things to make a picture—a foreground and a background.*



Gunstock Mounts For Cine Hunters

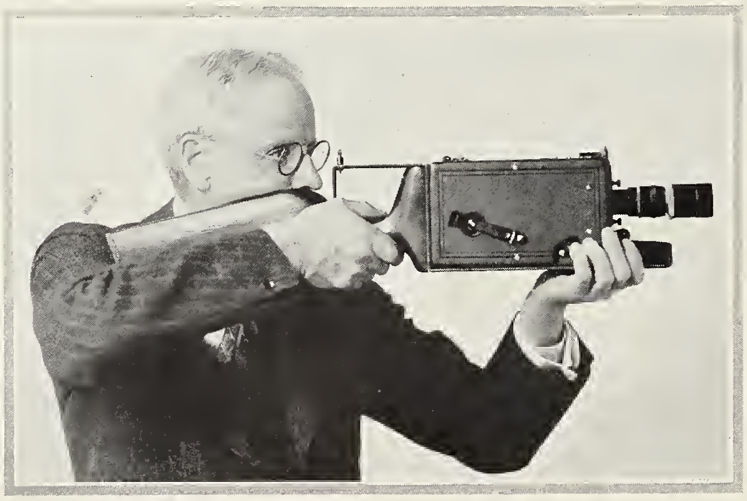
BY LOUIS B. WILSON, M. D.

How To Equip Cine Cameras For Rapid Fire Telephoto Work

WHEN using the small cine camera equipped with a lens of short focus, either one, two or, by a skilled operator, even up to three-inch, it is possible to hold the camera in the hands, supported either against the body or face, so steadily that there is no irregular decentering of the picture on the screen. When, however, lenses of longer focus than three-inch are used, the "swimming" effect of the irregular decentering of the picture caused by the unsteady holding is so marked that the results on the projection screen are very unsatisfactory. The common remedy for this is the use of a light tripod which, in a simple manner, simulates the heavy tripod with machine-head used on large professional cine cameras.

These longer focus lenses, usually of telephoto type, have a limited but very desirable use in picturing, for example, running animals or flying birds at considerable distance from the photographer. When one attempts, however, to use a telephoto-equipped camera on a tripod he almost always fails to continuously connect with them except where elaborate blinds, floating batteries or similar devices are brought to bear on the problem. It is almost impossible with a tripod to use the long-focus lens successfully on flying birds surprised while one is walking, driving or boating. On the other hand, wild birds, surprised under similar conditions, are usually too far away to give more than a tiny speck of a picture if a one-inch lens is used.

To overcome these difficulties by providing a steady and quickly directable mount, similar to a gunstock, for the amateur cine camera equipped with long-focus lens has long been a dream of the writer. The idea is far from new. Indeed, the first series of flying bird photographs capable of being projected so as to give the appearance of motion were taken by the famous French physicist, Marey, in 1882 with a camera mounted on a gunstock. Marey, working on a principle elaborated by Jansen eight years before, constructed a camera, using a circular glass plate which revolved when the trigger was pulled. Twelve pictures were taken around the margin of the plate in rapid succession.



Steadiness combines with flexibility in this cine mount

So far as I am aware, no other application of Marey's gunstock mount for cine cameras has been made since his original experiments, though it is possible some have been made by amateurs like myself.

Last spring, in anticipation of a yachting trip on the bayous and other inland waters just north of the Gulf of Mexico, I constructed a gunstock mount for my Cine-Kodak Model B, equipped with a six-inch telephoto lens, and it gave great satisfaction.

The basis of the mount was an aluminum plate one-eighth of an inch thick, twenty-five inches long and two and a half inches wide in its middle portion. It was shaped and perforated with screw holes as required by the carefully planned design. It was then bent at right angles on the several lines necessary until it assumed the shape shown in the photograph on this page. It was then attached to a very short wooden fore-end and a peculiarly shaped butt stock. The construction of the fore-end was so simple that it needs no explanation. The butt stock was carefully modeled to fit my shoulder, cheek and right hand grip. The comb of the stock was made high to bring the eye well up, level with the necessarily elevated line of sight. The stock was given a marked "cast off," i. e., right hand bend, just back of the grip for the same reason. The receiver end of the stock was greatly enlarged to equal the size of the rear end of the camera.

The camera itself was modified, first, by attaching a small plate with a threaded blind socket on the inside of the upper rear right corner, second, by attaching a small steel gun sight just to the right of the prism finder near the upper front edge and, third, by the removal of the carrying handle.

A short-stemmed aperture gun sight, adjustable both laterally and vertically, was fixed in a cross slot in the aluminum plate just forward of the comb of the butt stock. The aluminum plate was attached to the butt stock by six screws penetrating into the receiver portion of the stock and by one screw into the base of the comb near the grip.

The mount was attached to the camera by two screws. The first of these replaced the ordinary tripod screw and consisted of a large steel screw with slotted, countersunk head. The second passed through a hole lined with brass tubing in the upper right corner of the receiver portion of the butt stock. This screw fitted into the threaded blind-socket plate which had been placed inside the upper right corner of the camera.

To make the mounting less conspicuous, all metal parts were covered with dull black lacquer, baked on. The mount complete, made of aluminum and very light wood, weighed one pound and nine ounces. The camera with six-inch telephoto lens, when loaded, weighed five pounds and nine ounces. The total weight of the complete apparatus was seven pounds and two ounces. Its appearance and the method of holding and operating it are illustrated above.

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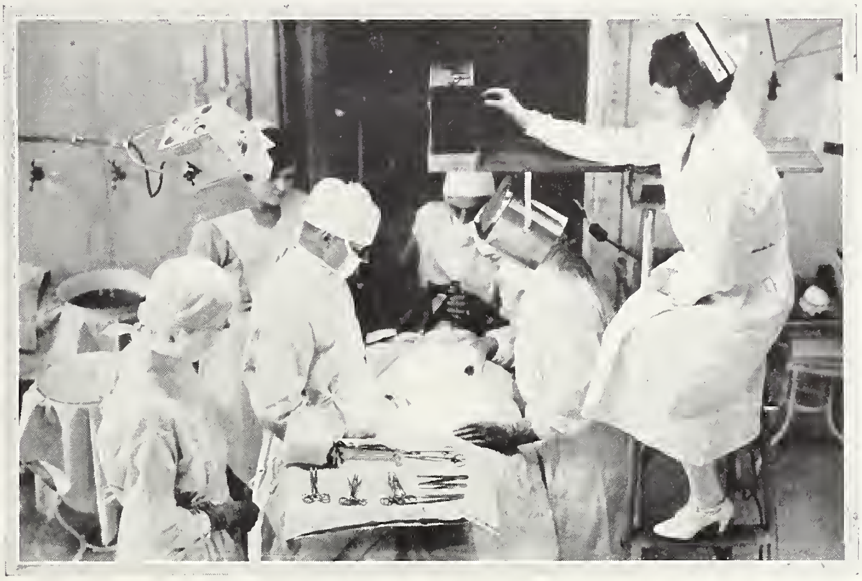
Motion Pictures In Surgery

BY DANIEL L. BORDEN, M. D.

Why And How They Are Used By This Prominent Surgeon



Simplicity marks the operating room set-up for Dr. Borden's films

WE ARE living in an age of motion. Surgery, in keeping with the general trend of events, is using the motion picture, both silent and sound, to record its progress. The experimental stage is in the background and the profession at large now recognizes the advantages offered to both the student and the physician through this medium of visual presentation.

For the past eighteen years it has been my privilege to study various methods of teaching medical students. In surgery, much reliance is placed upon illustrations and surgical clinics to convey knowledge from the surgeon to the student. To this end, all medical schools use lantern slides, illustrated drawings, mannequins, models, etc., to aid in the clearer definition of subjects to be taught. Recognizing the eminent value of teaching by vision, the American College of Surgeons, associated with the Eastman Kodak Company, three years ago launched a definite well-planned policy to establish a medical film library for use in the medical schools of this country. To date, several very excellent films have been completed and are now available for teaching purposes.

The use of the small 16 mm. camera has brought to every physician the possibility of making his own visual record of any case which he wishes to present either to students or to medical gatherings. Medical societies are now including motion pictures in their programs to illustrate various phases of medical progress. Indeed, it has been my experience to note that a good motion picture will elicit more interest than the average technical paper. At least, as a supplementary aid to any technical paper, it helps make the subject live.

For undergraduate teaching, nothing can surpass the motion picture in demonstrating elementary facts. All the fundamental principles underlying surgical conditions must be stressed and clearly presented to the student, putting in the background the minute technical procedures leading up to the correction of pathological lesions. The animated cartoon type of motion picture gives the greatest opportunity to demonstrate fundamental facts.

We have constructed a home-made drawing board over which is erected a platform to support the movie camera at twelve inches above the drawing board. By using a portrait lens, we get proper focus on a small field about four by five inches in area. Lighting is obtained by two electric globes immediately under the platform. Motion pictures showing animated drawings can very readily be made by following the technique described in any of the directions issued by the various camera companies. Illustrations from text-books can also be photographed to help clarify fundamental anatomical problems. The actual photography of text-book pictures, associated with animated drawings, presents the clearest possible picture to students and this procedure, in my opinion, is the one to choose for teaching purposes. The anatomy, showing the structure, blood supply, nerve supply and relative position of any part of the human body can be made perfectly clear by drawings thus animated.

On the other hand, operative technique appeals to the trained surgeon who has already been thoroughly grounded in the elementary anatomical and basic principles. For the experienced surgeon, therefore, there is a splendid field for operating room motion pictures that show the technical approach of surgical procedures. This particular type of work should be encouraged to help the surgeon who has graduated and who is giving special study to his chosen field of endeavor.

We have been making our operative pictures in the operating room by use of the simplest kind of platform built out from a step ladder. It will be noted by reference to the illustration that this step ladder is brought alongside the operating room table and the camera is placed in a box provided for this purpose. A hole through the platform allows proper lens vision. An ordinary Anderson spotlight is attached under the platform so that the ray of light is parallel to the line of vision as seen through the lens of the camera. All operating tables are equipped with an apparatus whereby the table may be raised or lowered and, in this manner, the proper distance from the camera may be obtained. We have used a portrait lens which, when attached to the regular *f*:1.9 camera lens, gives us a focal distance of two feet. In order to prevent delay, we have used two cameras so that, when one hundred feet of film is exhausted, one camera replaces the other. This eliminates delay, for it requires about five minutes to reload the camera with new film. Delay in any operative procedure should be prevented. Also, we have used a camera which can be hand cranked so as not to have to manipulate the spring in the usual type of amateur camera. In this way, operative procedures progress without

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Thoughts Of A Two Year Old

BY D. C. McGIEHAN

Advice On Filming Equipment—From One Amateur To Another

PEOPLE hate to take advice. It's a human trait. But, on the other hand, if one is breaking into a new field, a field that combines both the artistic and scientific, as does movie making, it is often wise to at least consider suggestions. It saves wear and tear on the old wallet. And it is much more sensible for the beginner to profit by the experiences of his predecessor than to make the same mistakes over again. You agree! Well, then, listen to the advice of one who is still only a beginner but who has had two years in which to gain experience through the making of mistakes.

First, the equipment — camera, projector and all the rest of it. If you haven't already bought yours, buy the best your purse will allow! And, if it's not winter time when you buy it, it might be well to augment your purse by even hocking the overcoat. If you don't buy the best and are one of those souls who, like so many of us, take movie making very seriously, you will find yourself trading in the original equipment for the best in a few months anyway (at a loss, of course). The writer bought a projector, used it a couple of months, decided there was too much flicker and too little light and traded it in for one of the best; in other words, made the same mistake he's warning you against.

There's another point of view from which it is economical to secure the best. You will buy thousands of feet of film at about six cents per foot. You will expose and project it at the rate of about one hundred feet per four minutes. Six dollars per four minutes of original thrills! Isn't it worth while to have equipment that will give the best results? And doesn't the first cost seem insignificant?

Now, as to the camera, or, more specifically, its lens equipment. If you are scientifically inclined or even if you are just methodical, get a camera with its lens in a focusing mount or at least with a portrait attachment, for you may want to take closeups and make your own titles. If, however, you are too artistic or of the type that just can't take the time to measure the exact distance from the camera to close objects (less than eight feet away), better get a universal focus lens and forget the portrait attachment, making up your mind to forego ultracloseups and to have your titles made. For, if you *forget* or *neglect*, a focusing mount will only get you into trouble by proving a film waster.

If you treat yourself to one of the turret-head cameras or one which affords interchangeability of lenses (we suggest it; you can get the extra lenses later on), you, at some time, will be up against the question of what lenses to buy.

This is a controversial subject but I have sized it up as follows: in the first place, I wanted to take pictures under the ordinary conditions of light and speed and, hence, the all around commonly used one-inch *f*:3.5 lens was chosen. I bought one with a focusing mount enabling me to get sharp pictures one foot away if desired (and I've used the focusing mount very often).

Next, I wanted to take interior shots by artificial light but wanted to keep the number of lights and the amount of current used at a minimum. Further, I thought of going in for Kodacolor at some future time so I chose a one-inch *f*:1.5 lens. If the turret head of the camera you chose will take it in combination with the other lenses you have or expect to have and if you never expect to take Kodacolor, probably a 20 mm. *f*:1.5 would be better. It will include more in the picture at the same camera distance and this is often a great advantage in taking interiors. Dark places are likely to be small.

As a third requirement, I wanted to be able to make those paradoxical but possible "closeups from a distance," in other words, telephoto pictures. Here there was a wide choice of lenses, from two-inch to six-inch focus and *f*:1.5 to *f*:6.3 in speed. Usually, though, as the magnification increases (the two-inch magnifies twice, the three-inch three times, etc.), the speed decreases and, further, the greater the magnification, the greater jumping your screen picture will do unless the camera is held rock steady. Well, I figured my greatest use of a telephoto would be for getting closeups of prominent personages in parades on more or less shaded city streets, animals or birds in the woods or, possibly, football plays when the sun might have sunk below the edge of the stadium. I wanted a lens of good magnification but a fast lens. Hence, I chose a three and three-quarter-inch *f*:3.3.

While on the subject of lenses, particularly fast lenses and telephotos (they all come in focusing mounts), it is well to remember that they are very critical of focus. That is, if you're using a *f*:1.5 lens opened up and with the focusing scale set for an object twenty feet away from the camera, only that object or, possibly, objects a few feet behind and in front of it will be in sharp focus. The rest of the picture will be "soft." It is, therefore, a good plan to use one of the excellent distance meters now available, unless the camera is equipped with a visual focusing device.

Also, since it is optically difficult to make a fast lens with much depth of focus, it is essential that the lens be mounted exactly the correct distance from the film surface. Lens mounts are supposed to be standardized but a few thousandths of an inch make a great difference and, if the lens doesn't screw into the camera far enough or sets in too far, the focusing scale will be incorrect. Hence, these lenses should be fitted by the manufacturers to the camera they are to be used with. They will gladly do this and, in most cases, free of charge when you make the purchase.

It is quite possible to check up the "fit" of your lenses yourself if you care to. There is available a very useful little forty-five degree prism with one ground face. To check up a lens, you first let your camera run down all the way. If it stops with the shutter open, good! If not, revolve the shutter gently (don't force it!), working through the lens opening, with the lens removed, until it is open. Replace the lens and insert the prism in the film gate with ground glass face against the aperture plate. You can now see the images just as the lens throws them on the film. Note the distances on focusing scale of lens and set objects at those distances from camera. Look in prism, turn focusing ring of lens until object one comes into sharp focus (you might use a magnifying glass to aid your eye), then note if focusing scale reading agrees with measured distance of that object from camera (from the lens center, to be exact). If so, the chances are your lens is correctly fitted since the focusing scales are usually correct in themselves. A check on objects at several distances will give you complete assurance, however. This little prism is handy for other purposes. You can see the field included by the lens for certain distances and, hence, can lay out title boards and mask boxes as described in an article in the May issue of MOVIE MAKERS.

Whatever your camera and lens equipment may be, by all means, get a tripod. It is absolutely necessary for steady telephoto work and, while it will not always be possible to use it, it will, when used, make your pictures much easier to look at by avoiding jumpiness due to your arms or body shaking while filming. Many of us are apt to think we can hold a camera steady. A good rifleman can hold a gun on the bullseye long enough to fire but not for ten to twenty seconds. You can always note the steadiness of a picture for which a tripod was used. To be sure it is a little inconvenient but what is that as compared with the eye strain in seeing a jumpy picture numerous times?

Any tripod is better than none but, here again, the best is best. And, of course, it should be equipped with a tilting and panoraming head (which can be locked in fixed position if desired) so you can follow the subject vertically, horizontally or both.

Exposure charts are furnished with all cameras and incorporated right on the outside of some. Don't guess! Use them! They are correct for average light values. Better still, however, get an exposure meter of the visual type (the kind you look through). Then, you can be sure the part of the picture you want to get will be correctly exposed. Suppose, for instance, your subject were on a sunny beach but with the face shielded from the sun. If you used an exposure chart (beach scene in bright sunlight), your subject's face would be way underexposed. Again, suppose your subject were in dense woods but so placed that a beam of sunlight fell on him. If you used your exposure chart (woodland scenes), your subject would be way overexposed. With a visual exposure meter, you can sight on the principal subject of the scene and get correct exposure. If you expect to make interior pictures with artificial light, an exposure meter becomes a necessity. The writer attempted some interiors without one. The lights were placed differently in each scene because of the variations in setting and the results were poor—either flat, grainy underexposures or bright, fuzzy overexposures. Now, using a meter, the results are sharp and correctly lighted.

There are some who will never care about making interiors but most of us do. It's a fascinating game during the long winter evenings to make additional scenes for the rounding out of continuity in our summer pictures, and it need not be confined to winter. It is even more fascinating if you can get a little group of family and friends to work with you in the production of a photoplay. If you do go in for interiors, you are due for a lot of pleasure or a lot of disappointment, depending on your equipment and how you use it.

As explained above, you will need a fast lens (at least *f*:2 unless you're willing to buy a lot of lamps and consume plenty of current) properly fitted to your camera, a visual-type exposure meter, a tripod and lights.

As for lights, the writer has used incandescents and believes in breaking the wattage used into as many units as possible. That is, I use three 500-watt lamps in preference to one 1000 and one 500. This makes for greater versatility. I find that three 500-watt, 120-volt lamps, in separate reflectors and stands, give all the light necessary to full exposure for any scenes I have wanted to take. If you have light-colored walls and ceilings, one lamp will light an ultra-closeup such as of a head; two will light the average closeup such as of two people seated at a table; three will light a group scene of about seven by nine foot field area. What more does one want? It is good cinematics to restrict your scene area to essential action anyway and you can do a lot of acting in seven by nine feet. Of course, if you are going to use diffusers (thin pieces of white translucent material in front of the lamps to give soft effects), you will need more lamps.

If you want greater light intensity, a whiter light, use the so-called high pressure lamps. These are rated at a lower voltage (about 100 instead of 120). When burned on a 110-volt circuit, they undoubtedly give more intense light but do not last as long. Another, and possibly better, way to get greater intensity is to use arc lamps (these give greater illumination per unit of current than the incandescents) or you might combine with incandescents, using the arcs for flood lighting and the incandescents (set closer to the subjects) for bright spots or for side and backlights.

Before leaving the subject of equipment, it might be well to consider, for a moment, the projection end of the game. The projector depends upon what you will require of it. If you're satisfied with a smaller picture, say up to twenty-two by twenty-eight inches, a 100-watt-lighted machine or equivalent will do nicely. If you want a thirty by forty-inch up to thirty-nine by fifty-two-inch picture, you will need a 200-watt lamp. If you want a still larger or brighter picture, 250-watt projectors are available.

The standard focus projection lens is two-inch. This gives a three by four-foot picture at about twenty-two feet from the machine. If your space is less than this, however, and you still want a large picture, you can get a short-focus projection lens. The very short-focus lenses sacrifice a little sharpness but you get a large picture and possibly don't need the definition. Two of the most important qualities to look for in a projector are absence of flicker and steadiness of speed.

As for screens, the one that reflects the maximum amount of light without glare is desirable. The beaded screens, because they are virtually glass surfaced and yet diffuse the light, seem to accomplish this purpose. On the other hand, the writer has never been able to see much difference in screens aside from the construction features which effect durability and convenience.

Now, you have your equipment. The next thing is its operation and care. As for its operation, you can do no better than read the instruction booklets that come with it and then reread them. The manufacturers know the capability of the

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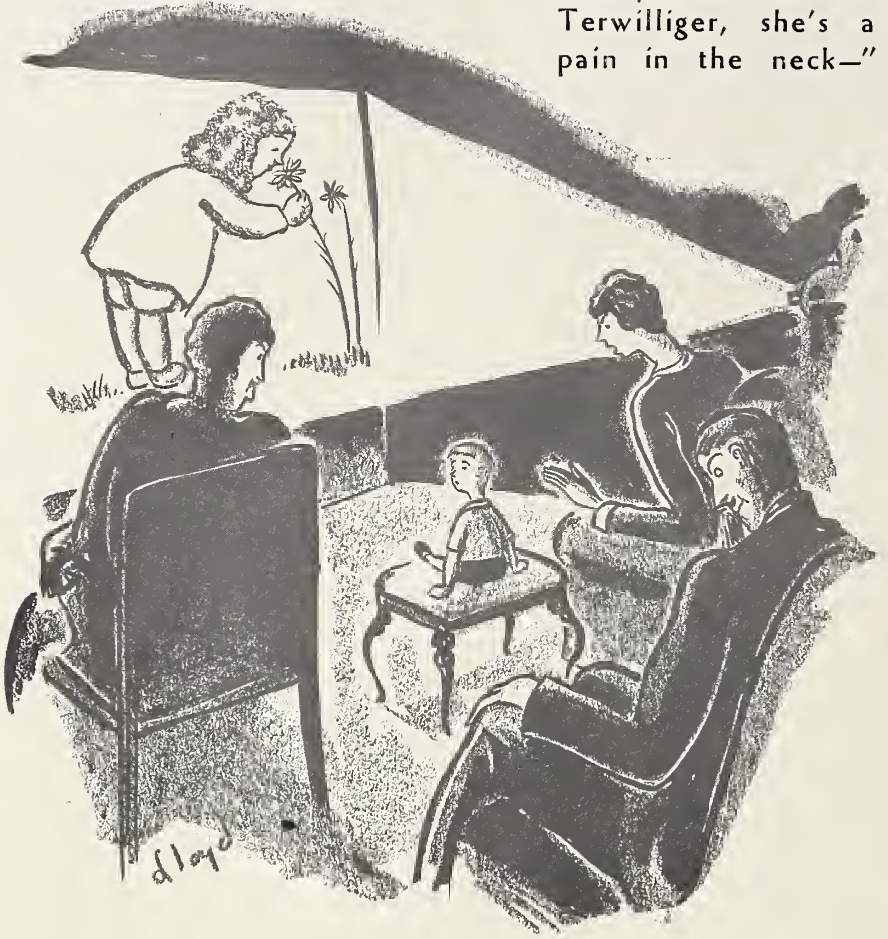
Film Flam

BY LOUIS M. BAILEY



"—If you ask me, Mrs. Terwilliger, she's a pain in the neck—"

Movie Miracles ■ We have long been accustomed to expect the impossible in the movies but it was not until the other evening when the electrical sign on our favorite movie haunt announced "*Be Yourself* and Lawrence Elwood" that we began to seriously object. "All Talking Picture, *The Dummy*," intrigued us on another occasion and, when "*Not Quite Decent* with Lousie (yes, honestly,) Dresser" was offered to an unsuspecting (?) public, we were amazed to find that lack of sartorial taste among the ladies of Hollywood had actually been admitted.

In fact, so marvelous are the miracles of the movies that we won't be at all surprised if some day we see announced in light on one of the million dollar movie temples "Elinor Glyn's *Three Weeks* Revival" as a climax to Hollywood's amazing accomplishments.

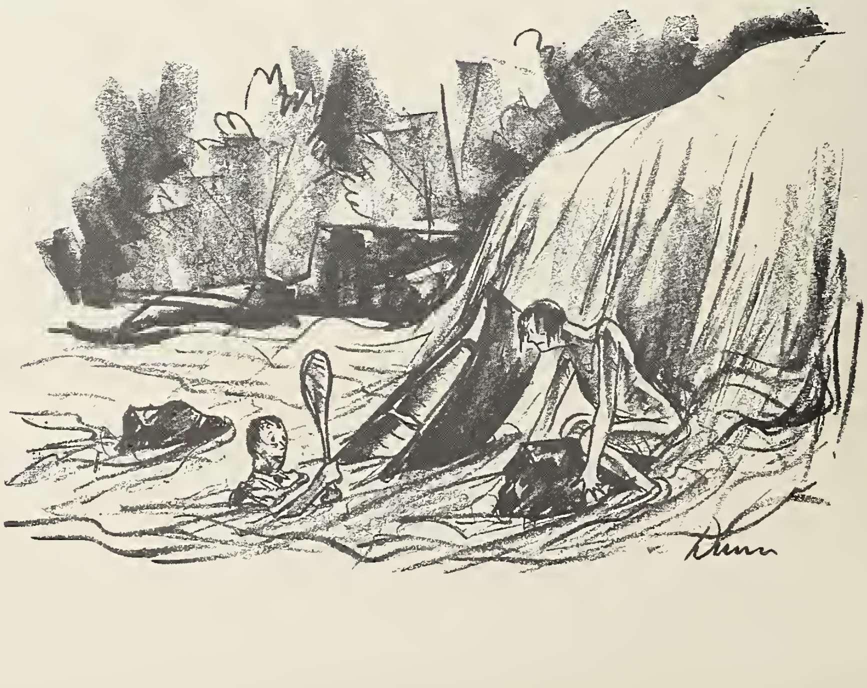
Head Lions ■ And, still in quoting mood, we find a newspaper headline which informs us that "Mrs. Vicary Tells Lions About Africa, Illustrating With Her Moving Pictures." We dare say this news would come as a bit of a shock to the vanity of any leonine old-timer in the African jungle who was not familiar with those great Amercan institutions which H. L. Mencken, we believe it was, so pithily termed "animal lodges."

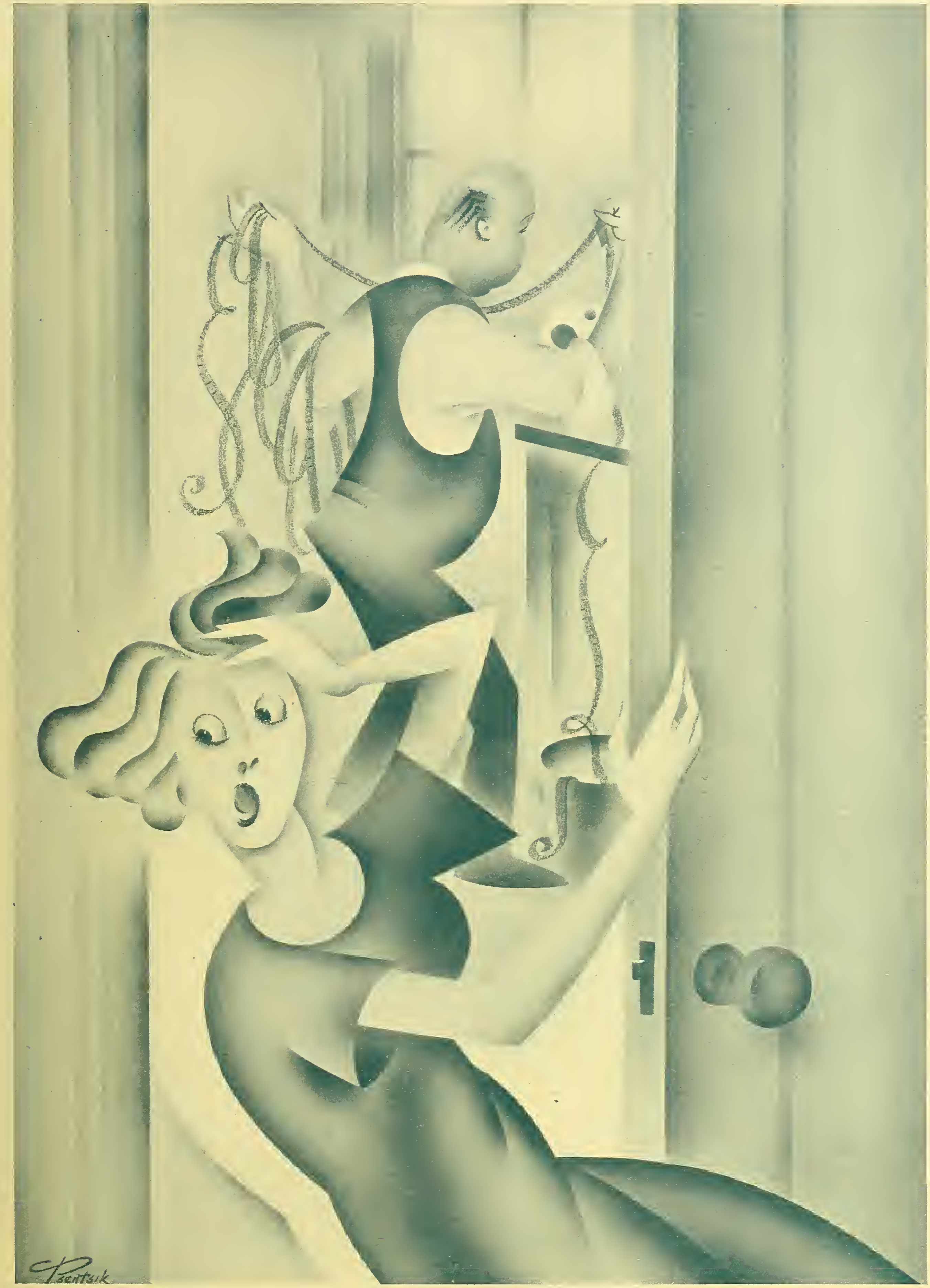
We are also constrained to wonder if there was an echo of the general depression of the theatrical "road" in the head, "*The Locked Door* Opens At The Ohio." And sympathy, at very least, is the mede of that sterling actor who was announced as, "Ronald Colman In *Condemned* Big New Screen."

"Pan" And Reversal ■ Although adopting home movie shows of high-class library films as a solution to the parental problem of proper film fare for children has been urged consistently by the *Educational Films* department of Movie Makers, we now learn from a note written to *Photoplay Magazine* that we have overlooked entirely the corollary of this suggestion. The item in question related that one of the youngsters of Kansas City, who had been taken by his mother to see one of the current "All———, All———, All———" (season to suit) musical comedy talkies, later remarked, "It was just silly, of course, but I did feel foolish having mother there for I know she was embarrassed."

It was thus brought home to us that, at least, until Mr. Hays's new code for the talkies is in full effect, the nation's "kiddies" will find these same home film libraries the answer to their desire to maintain parental innocence.

"You might know something interesting would happen if we forgot to bring the camera!"





"Good Lord, Another Wall Street Crash!"

Vacation

Summer and silhouette—a cine study of Russell Holslag and his camera

BY C. W. GIBBS

How To Prepare For The Perfect Filming Foray

VACATION paths stretch to far places in the mountains, lakes, seashores and woods, in each of which type of surroundings different conditions are encountered in the making of cine exposures. It is, therefore, very desirable that the cameraman anticipate the various factors that might arise and plan his equipment in advance in so far as it is possible. Especially is this true when we consider that most cinematographers will look forward to at least two free weeks in which to pursue their hobby.

The most essential part of cinematography is the film. Be sure you have an adequate supply. In most cases, it will be found that there is a nearby dealer in photographic supplies who stocks cine film. It is better to write and find out, if the vacation is to be spent at some remote point, than to proceed on the assumption that there will be plenty of film available. If there are no dealers in the district, an adequate supply should be carried along or arrangements made to have film delivered by mail. Five spools may be sufficient for a two weeks' vacation, but it is better to have more than you think you will need because somehow it seems that the most interesting events happen after the film is used up. Make sure of another point—that the film available from the dealer's store at the vacation spot is the kind of film that you are accustomed to use. Vacation is not a time for the conducting of experiments. That should have been done in the spring. Before leaving for your vacation you should take special pains to become fully acquainted with all of your apparatus. Vacation pictures cannot be made over again next week; they are irreplaceable records and, before the vacation time comes, the operation of the exposure meter, the factors and the effects of the filters on the different types of films and the manipulation of the camera should be thoroughly understood in advance by the amateur vacationist.

The essential vacation cine accessories are an exposure meter, a steady tripod, a two or four-times yellow filter, a normal and a long-focus lens. This apparatus will take care of nearly everything that might come up. Under some conditions, a camera with a turret head is desirable, since this allows for quick change to any one of three lenses. However, the equipment first mentioned will serve the purpose if the baggage is to be kept at a minimum.

If the vacation is spent at the seashore, the yellow filter will find constant use. It will aid in reducing the light which is strongly reflected from the water and will enable the cinematographer to produce the different tones of sky, clouds and water in their true relationships. It is a good rule, when shooting at the seashore, to use panchromatic film and leave the filter on while the sun is shining. Another important point is the use of a shade on the lens. The lens hood or sunshade should never be left off the lens. The omission of the sunshade means that a considerable amount of scattered light reflected from the sand and water will strike the lens. This scattered light will result in a very appreciable decrease in image contrast.

Cloud effects are always more interesting over the water than any other place and for this reason a very deep yellow filter may be used at the shore to special advantage. It is possible to use a very dense filter at the beach because of the great actinic value of the light available. Don't forget that the use of filters requires that the lens aperture be opened up to compensate for light lost by the absorption of the filter. The exposure meter is first used in determining the correct normal exposure, then an allowance must be made for the fact that the filter cuts off a portion of the light. Every cinematographer who uses filters, and that should be every cinematographer, should be provided with tables showing the correct exposure to be given with each filter after the exposure reading as given by the meter is ascertained. This makes the question of filter exposures easy. These tables may be obtained by application to the technical department of the Amateur Cinema League.

Be very careful of the camera on the beach. The mechanism of a cine camera is very delicate and a few grains of sand or dirt will cause considerable damage and result in the camera not being available at the time when it will be most desired. When the camera is not actually in use, it should be kept in its case not only as a protection against sand but also against the brilliant rays of the sun, to which the camera should never be exposed for any length of time.

The long-focus lens comes into use at the shore in the photography of boats or other objects which cannot be closely approached. When a lens of over two inches focal length is employed, use the tripod unqualifiedly. It is much harder on the eyes to watch a jumpy film than it is to use a tripod.

Or, perhaps, you are going to the mountains. If much mountain scenery is desired, very deep filters, telephoto lenses, clear days and a tripod are necessary for the best results. In speaking of "deep filters," not only are the four and six-times yellow filters included but, also, if extreme distances are to be photographed, a red filter can be used to advantage. These strong filters are necessary in order to cut out the atmospheric haze. Haze is the light reflected from tiny dust and vapor particles in the air and it is predominantly blue in color. A strong yellow filter will cut out most of the haze but, if a red filter is used, the pictures

Filming

may be even clearer on the screen than they were originally to the eye. In mountain photography the filters might be considered even more important than the longer-focus lenses. It does not matter how long-focus a lens is used, the results will be uniformly unsatisfactory if a suitable filter is not employed. Distant views can only be well rendered if the intervening haze is eliminated. In the use of any filters it is, of course, understood that the camera should be loaded with panchromatic film. Even though panchromatic film is used, it will often be found that half speed must be resorted to with dense filters if the film is to receive sufficient exposure. Such speed is especially desirable if clouds are to be included. When running at normal speed, one is hardly conscious that the cloud scene is a motion picture. However, the running of the camera at half speed will show the clouds as moving masses assuming an infinite number of beautiful forms. Such cloud movement adds immensely to the interest of the picture.

If the vacation is spent in the woods, a difficult problem is encountered. The light, shaded by heavy masses of foliage, is very weak and the high-speed lens will find more use here than other accessories. As a matter of fact, it is very difficult to produce good pictures in the woods. The amateur will do much better to locate clearings, etc., for his shots. However, if other types of scenery than the woods are to be encountered, the value of the telephoto lens and a set of filters will be quickly realized.

When the vacation trail stretches to the lakes, a varied assortment of opportunities will be presented. The water, the hills and the woods will each offer their bit. The equipment for such photography will necessarily be varied but, possibly, some of the opportunities referred to may be lacking. That is a point with which the photographer should acquaint himself in advance, if possible, and plan his equipment correspondingly.

Though the exposure meter and tripod were mentioned earlier, we have not spoken much of them since, for which omission we have good reason. They warrant a special paragraph in order to enhance the emphasis they deserve. Too much stress cannot be placed on the necessity of using a good exposure meter. Most photographers are very poor guessers and, though the film has enormous latitude, yet it is not sufficient to compensate for the range of an amateur's untutored guess of what constitutes the correct exposure. It is not only the beginner who is at fault in this respect but also the experienced still photographer who has turned to cine work. Very few still photographers use an exposure meter and, when they take up cinematography, they feel that such an accessory is unnecessary for them. There is a decided difference in the two classes of work. In the first place, the still photographer usually develops his own work and makes his prints. If his exposures are off, later manipulation can correct the errors; he can also resort to "dodging," special printing, etc. In cine work, the finishing is entirely mechanical and the control should be exercised when the picture is made. Another point is the difference in the lenses. Very few still photographers are accustomed to the use of lenses faster than *f*:4.5. As less leeway in exposure is permissible with larger apertures, it is essential that the exposure meter be used, no matter how much

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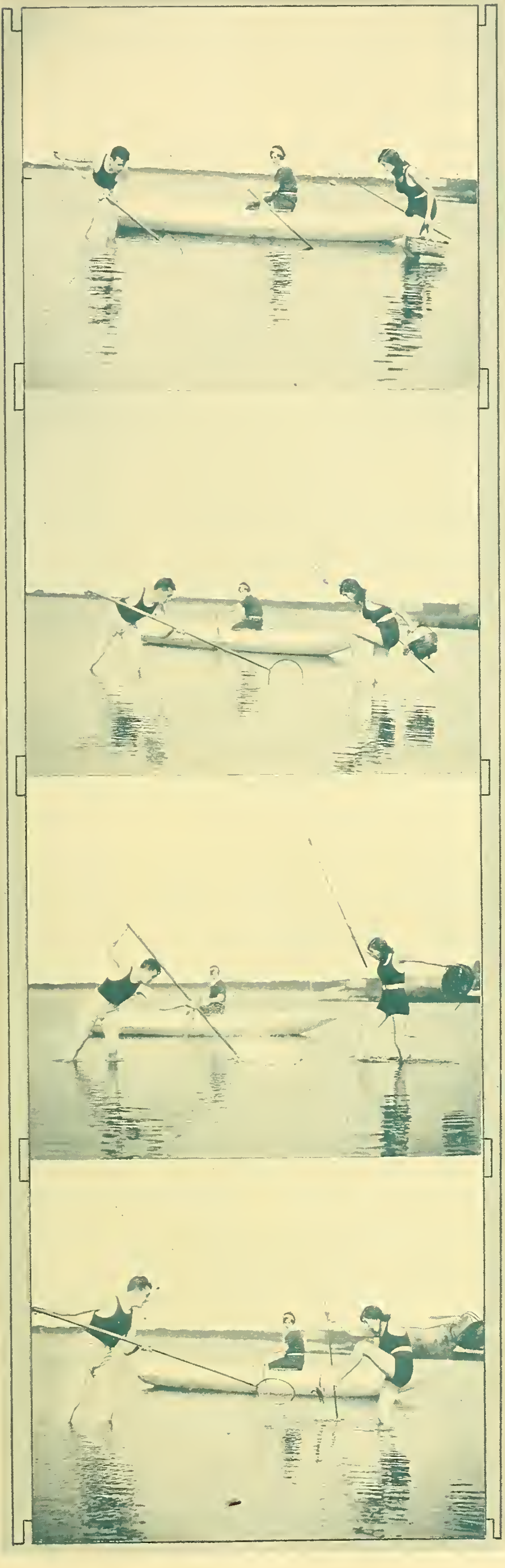


Just Fisherman's Luck would be a happy title for this seashore film

Amateur Clubs

BY ARTHUR L. GALE

The Latest News Of Organized Group Filming Activities

A foretaste of Lot—new film by the House Of Usher collaborators

Summer Contests ■ Summer amateur movie contests have been announced by five clubs. These contests, open to films made during the summer and to be judged during the fall, in some instances by the club as a whole and in others by a committee of judges, will furnish a very strong impetus to activities when resumed. During the summer months, when most clubs of amateur cameramen are holding recesses, perhaps a greater quantity of film is exposed than at any other period. Although the season's programs have been preparing the members to get the best results from the summer's shooting, often these films are never seen by the club. A contest provides such an opportunity, gathering the best of the summer work for comparison and evaluation.

Such a summer contest is perhaps the simplest and most fruitful of club activities. There needs to be no "pepping up" to encourage members to make films eligible for the contest. A multitude of such films will be made whether there is a contest or not. A competition held at this period simply takes advantage of an opportunity which exists and provides a continuity between spring and fall club activities, tiding over membership interest during the summer recess. Awards can be offered for the best general film and the best natural color film or subject classifications can be further subdivided. If dramatic films are likely to be submitted, they should be given separate consideration.

This summer contest may provide the material for later city-wide competitions, open to all movie makers in a particular city or district, and thus connect with the chain of local, state and sectional contests which have been repeatedly urged as a groundwork for a national amateur movie contest. The challenge of Connecticut is still open to all states in the New England section.

New In Knoxville ■ Movie makers in Knoxville, Tenn., have recently organized the Knoxville Amateur Cinema Club with the promotion of all phases of amateur cinematography as its purpose. The projection of *Great Smoky Mountains National Park*, a scenic filmed by James E. Thompson, was featured on the first program which also included the completion of all organization details.

James E. Thompson is honorary president of the new club; Robert J. Clements, active president; Miss Jessie Jones, secretary-treasurer; Bert Thompson, chairman of the membership committee; Granville Hunt, chairman of the program and publicity committee.

Traffic Movies ■ At a recent meeting of the Chicago Cinema Club this pioneer organization of amateur cameramen featured an address by Lieut. F. M. Kreml, director of the Safety Bureau of the Evanston, Ill., Police Department, on the use of motion pictures in cutting down traffic accidents. Lieut. Kreml accompanied his talk with the screening of a film illustrating the use of motion pictures in curbing traffic accidents and in securing convictions for traffic violations.

At other meetings a demonstration of 16 mm. talking equipment, a talk on city filming, screening of *The Call Of High Memories*, the discussion of autumn plans, the projection of members' films and the screening of a reel of silhouette shots, made at a previous meeting, were featured. The club has produced a series of such shadow films under the title of *Silly Silhouettes*. The amusing and interesting effects obtained have made them very popular with the Chicago movie makers. The stories in silhouette are presented at meetings and filmed by all members bringing cameras.

Hamchromatic ■ In Cleveland the Movie Club has revived and newly christened its club paper, now known as *The Hamchromatic Review*. Edited by R. L. McNelly and L. F. Dienst, the sheet contains news of personalities, programs and individual filming activities.

The last program, arranged by George Simmons, was followed by a dinner at the University Club of Cleveland. The club is now working on a civic film which will present a thorough picture of Cleveland's recent progress.

Student Guests ■ Over two hundred attended the last meeting of the Hudson County Cine Club in Jersey City, N. J. The program included a screening of animal films produced by Dr. Raymond L. Ditmars, curator of mammals and reptiles of the New York Zoological Park, and the projection of *The Lost World*, a professional film. Members of the camera clubs of the Dickinson and Lincoln High Schools, the Elysian Camera Club and the Jersey Journal Senior Club, interested in amateur movies, were invited to attend.

(Continued on page 443)

Educational Films

BY LOUIS M. BAILEY

Their Uses In School Medical, Industrial Welfare, Art, Civic And Related Fields

Recording The Past ■ Several reels of outstanding interest and educational import, recording the prehistoric cliff-dweller region in New Mexico, have recently been filmed by Joseph McCray Ramsey, Cleveland, Ohio.

Making the fifty mile trip from Santa Fe, accompanied only by his pack mule, Mr. Ramsey passed through the Tesuque Pueblo, San Ildefonso, the Otowi Indian Settlements and over the many rugged canyons and arid mesas that had to be traversed in reaching the canyon of the Rito de los Frijoles. "There," according to Mr. Ramsey, "on the floor of the canyon lay the circular ruins of a three-hundred room communal house whose overhead beams, according to scientific opinion, were set in the mud plastered walls ten centuries ago. Along the full extent of the canyon's north wall were revelations of the mode of living of these Indian cliff dwellers who had achieved a fairly civilized state."

Records of "picture-graphs," or the symbol writing of the Indians, and other aspects of the dwelling, as set up by government archaeologists, were secured by Mr. Ramsey. Films of the Ceremonial Cave, five miles beyond the dwelling and clinging to the face of the canyon wall, were also made together with geological studies which included formations ranging from varicolored strata to huge chunks of volcanic glass and extensive deposits of snow-white volcanic ash.

These films rank high among the pictured data on this fascinating land of yesterday. Their instructional value cannot be overestimated and, according to the Victor Animatograph Company whose 16 mm. filming equipment Mr. Ramsey employs, several national distributors have already made offers for the films for inclusion in their educational and travelog libraries. To those of us who are interested in early American life, viewing them would be a revealing experience.

Movie makers in the bowels of the earth, shooting a mine film

Mine Film Saves Lives ■ Vivid memories of stirring scenes from a safety first film flashed into the mind of a miner actually imprisoned under similar conditions in a Utah coal mine the other day and culminated in the application of the methods depicted in the film with the result that five lives were saved. The film, *When a Man's a Miner*, in three reels, was made possible through a gift to the United States Bureau of Mines by a man who wished in this way to commemorate the memory of his father, the late Francis S. Peabody, long prominent as an extensive coal mine operator. It was the hope of the donor of the film that, through its practical picturization of lifesaving methods in times of stress underground, the lives of mine workers might thus be saved. This hope was realized when J. F. Pritchett, trapped in the depths of a mine at Standardville, Utah, following an explosion, recalled the scenes from the film, which had been exhibited before a gathering of his fellow workmen, and proceeded as best he could to translate the lessons of the picture into effective action. This film, along with many others, is available from the Pittsburgh, Pa., Division of the Bureau of Mines.

Movies As Golf Aid ■ Hailing amateur movies as "the greatest contribution made to resultful golf teaching in the game's history," George Sargent, well known golf "pro" of Columbus, Ohio, in an article in *Golfdom* for April, comments enthusiastically on the practicability of amateur movies as a means of improving one's game. "It is my firm belief," he says, "that photographic aid in golf instruction has opened a new era of speedy and sound development of the pupil's game. Any golfer can have pictures taken of himself in action and have a professional analyze them. This service as a diagnostician will rank as an

(*Continued on page 455*)

Ship Shots

BY JAMES W. MOORE

Tips For Cameramen Who Go Down To The Sea In Ships

IN *The Sea and The Jungle*, his "travel book for honest men," H. M. Tomlinson tells how he referred to authorities for the way to begin a trip on the high seas and of the deceiving brevity of Hakluyt and Bates in answering his query. "Bates actually arrives at his destination in the first sentence. He steps across in thirty-eight words from England to the Amazon."

Such an abrupt passage—perhaps in ten feet of Mother, Junior and Mary standing by a life ring and fifteen feet of Dad playing deck golf with the man from Iowa—has, in like manner, often left an audience nonplussed as to the means of transport of the amateur movie maker. How came those shots of Windsor Castle, the Eiffel Tower or the Pyramids? Wasn't there an ocean some place in between, and a ship? If so, what ship was it, what did it look like and what did the interesting people on it do? These are some of the many questions which the viewer wants to ask, and often does, as he looks at his friends' travel reels. And so let us make this plea for ship shots.

A suggestion for a title of departure—Shot by Milton Inman

First, we must sail. But this cannot be as simple as those four small words, for there rides the ship itself before we can get aboard. Try for its size, shape and mass with shots looking aft along her smooth flanks from just beside the bow; try for her towering height with a shot from the string-piece of the lower pier; if you want her draft, shoot at the markings on the bow as they rise from the oily water of the slip. Try for what you see as you first approach. There will be the onshore side, bustling with activity, silhouetted against the brightness of the day as seen from the gloom of the shed. There will be cargoes swinging into the forward hatches and trunks in great sling-loads going aboard. Then, slanted across the light, will be the bulk of the gangway with passengers eager to be aboard and smoothly jacketed stewards scurrying with luggage. These are shots which anyone can get without difficulty.

Once aboard, you can film the best of all this from new angles. A dash forward to the break of the passengers' quarters will give you the longshoremen smashing in the cargo and the seamen making ready the lines to let go. Then, up to the boat deck for a closeup of the stacks, shooting up their sides from just forward and, perhaps, a chance for the diminishing file of the life boats or the house flag at the after masthead. If you can slip in behind the boats there should be a fine angle from which to look down on the whole pageant of bustling departure with none the wiser that you are filming them.

One has to work fast at this point, for there is much going on. Very soon, now, tugs will come pushing alongside—tiny, officious, powerful—and lines will be very competently passed aboard. Perhaps five minutes before you sail, the mate will try a few blasts on the giant whistle. Don't miss that for it may be a complete pictured title of departure. The stewards will be chanting their cry, "All visitors ashore, please!" and the sailors will be letting go the spring and the breast lines, both easy to film on a small boat. If it is a big ship, they may be out of range, for the present, but, later on, a little careful chatting with one of the mates should win you a corner on the "focsle" head or the poop deck. It will be worth it for, as the lines slip from the onshore bits and snake aboard over the capstans, one has truly sailed.

Sailed, but not yet out at sea. There will be a splendid moving camera shot as the ship slowly backs away from the shelter of the pier. If you missed getting the whistle before, you will have ample chance during these few minutes for it will roar a long warning as the ship backs into the stream. There will be the fluttering mass of friends at the dock's end, perhaps some flags and paper streamers and, on the other side and aft, the tugs puffing and spluttering as they bring the vessel to midstream. Here drops one more link with the land as the tugs let go, jump backwards and let her slip away free under her own power

Passing down the stream and clear of the harbor offers all the familiar sights dropping behind—the sky line, particular buildings, ferries and, at New York, of course, the Statue of Liberty. You may not want this in the first part of the finished reel, yet you still can shoot it for use in the return part of the film story. As you slip through Quarantine, there will be many vessels lying at anchor and, on a Saturday, you should race beside half a dozen friendly competitors on the way out till, at last, you feel the engines pause and are at the pilot boat. Here is one's last touch with the land. From now on it is open sea and an empty horizon till the landfall is made on the other side. From the little pilot ship puts off an even tinier boat, a rope ladder drops over the lee side of the steamer, there are a few tense moments of skillful jockeying as the dinghy hangs to your ship's side and the pilot is gone, unconcerned in the stern sheets of his amazing skiff. Where is the need for a title with a closing shot like that!

(Continued on page 442)

Critical Focusing

BY ARTHUR L. GALE

Technical Reviews For The Amateur Cinematographer

Yamekraw ■ Cinematics: While this Warner Brothers' film is only a short subject, it will prove of greater interest to the amateur cinematographer than most of the longer features. It offers an unusual number of good camera angles and odd lighting effects. Although most of the latter, obtainable with only one or two lamps, are staged in a very sketchy fashion, the result is highly effective. This picture contains an interesting use of *montage* and is as rich in suggestion as Eisenstein's *Ten Days*. *E. W.S.*

Old And New ■ Cinematography: Due to the simplicity of its plot, concerned only with the struggle between the old and new agricultural methods in Russia, this Amkino picture abounds in suggestions for outdoor amateur films, effectively showing how well simple landscapes may be photographed.

Particularly beautiful scenes were obtained by filming the shadows of clouds creeping over wide fields and the motion of wheat and grasses under wind and rain. In one instance, heavy clouds are double-exposed on a field scene, giving the feeling of an all pervading threat. The value of filters is well demonstrated and many interesting examples of movie portraiture are furnished in studies of peasant faces. *E. W.*

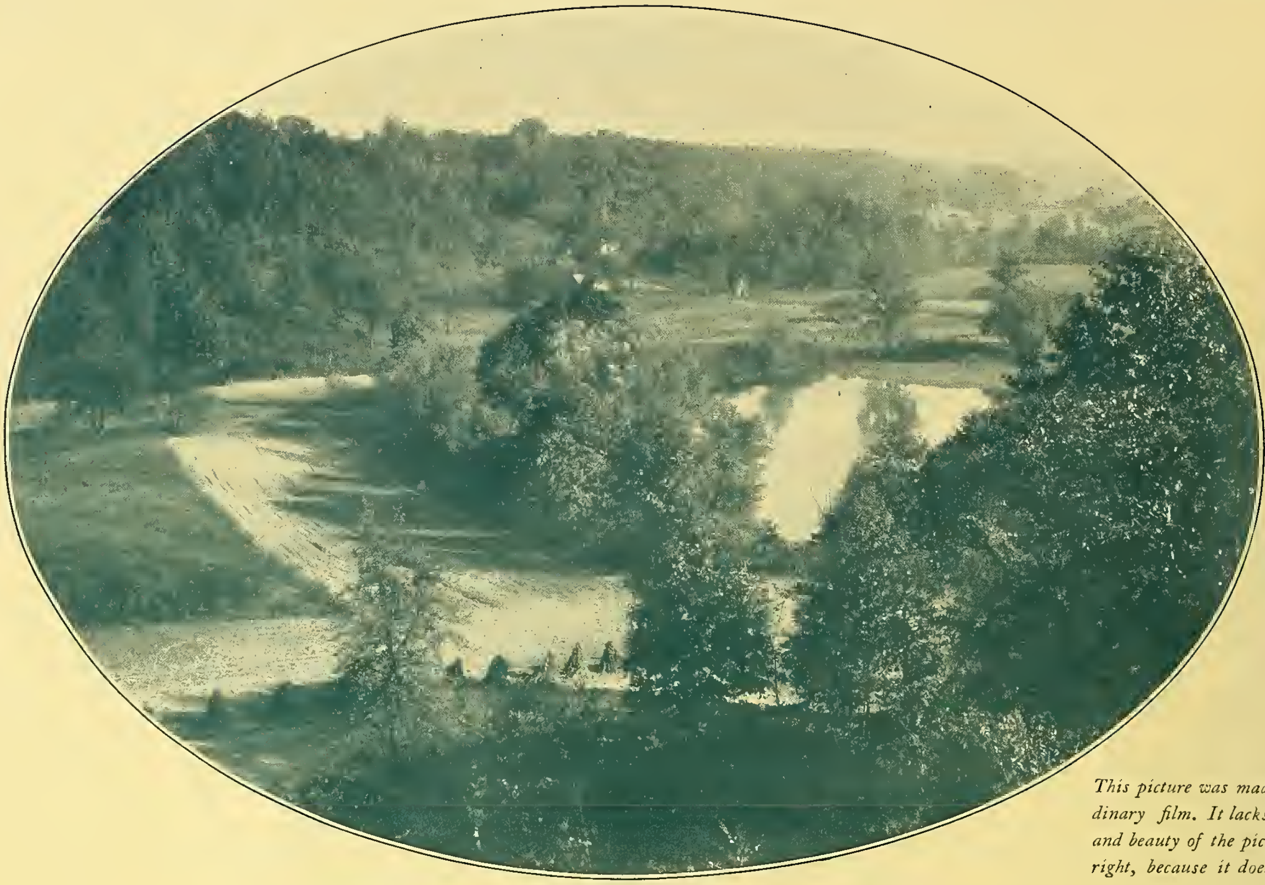
All Quiet ■ Technique: Although this Universal picture, *All Quiet On The Western Front*, is rich in cinematic suggestions of all types, including instances of symbolism, *montage*, effective composition and lighting, unusual directorial treatment and excellent continuity, the chief quality that will appeal to the amateur is the restraint in their use. In no case, in this film, are effects used simply as effects. They always form an integral part of the picture, completely fulfilling their purpose. So subtly are cinematic devices employed that it is difficult for the most Argus-eyed technician to single them out and catalog them. Although the strength of the film's dramatic appeal and the admirable dialog probably have a good deal to do with this, full credit must be given director and cameraman. It is difficult to analyze the cinematography and it is even more difficult to draw specifically helpful examples from it; however, all movie makers interested in film stories—from the most simple to the most complex—and all advanced amateurs interested in cinematic effects, *montage* and other aspects of motion picture technique which justify it as a distinct art form, are unconditionally urged to see *All Quiet On The Western Front*.

King Of Jazz ■ Cinematography: While most of the camera work in this Universal revue is beyond the average amateur, he will be interested in what virtually amounts to a catalog of trick photography. In some instances, devices are effective and worthy of duplication by the experimentally-minded movie maker.

Match Play ■ Story Technique: This Mack Sennett-Educational is an unusually good example of sport scenes worked into a story. The production was really made to introduce scenes of trick shots by a couple of golf stars but these scenes are made to seem a part of the story rather than the entire reason for the plot. To follow

(Continued on page 442)

Melody of shadow from Warner Brothers' Yamekraw



This picture was made with ordinary film. It lacks the detail and beauty of the picture at the right, because it does not show the true color values.

True Color Values

in black and white home movies

Ciné-Kodak Panchromatic Safety Film brings new beauty to your pictures

YOU can have better movies . . . as easily as the ordinary kind, and at only a very slight additional expense . . . by simply using Ciné-Kodak Panchromatic Safety Film.

"Pan" is a film that is sensitive to all colors . . . whereas ordinary film is chiefly sensitive to only violet and blue. This super-sensitivity to all colors enables "Pan" to reproduce them in tones of gray that vary according to the intensity of the actual colors photographed. Dark colors are reproduced dark gray; light colors in lighter tones of gray. The result is movies that are more beautiful, more realistic, more life-like.

"Pan" is as easy to use as ordinary 16 mm. film.

The Illustrations Tell the Story

The two photographs reproduced above clearly illustrate the advantage of "Pan" over ordinary film. The pictures were taken at the same time, under identical conditions. The one at the left is typical of movies made with regular film. Although it was made in the fall, when the reds, browns, yellows and greens of the foliage were clearly visible to the eye, the picture does not effectively indicate the color values. There is a lack of detail, and a monotone effect that greatly detracts from the actual beauty of the scene.

Now look at the "Pan" picture on the right. Notice

This picture was made with Panchromatic Film and a color filter. "Pan" brings out beauty impossible to obtain with ordinary film.

the sharp detail. See how the trees, instead of showing as masses of gray of almost the same tone, are reproduced in tones corresponding to their actual relative colors. This separation of the reds, browns, yellows and greens results in a picture of far greater beauty—one that more nearly shows the scene as the eye actually saw it.

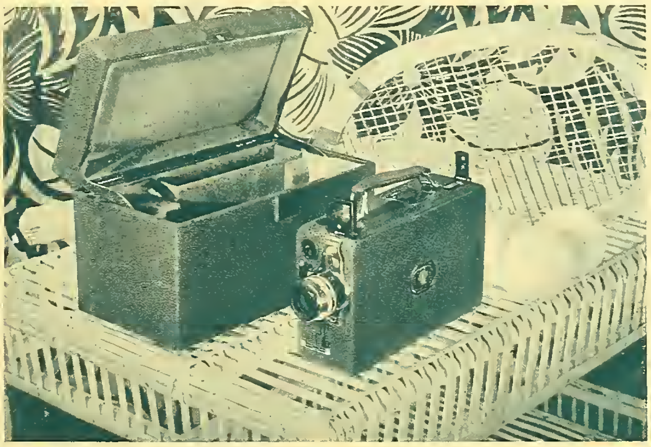
Beauty Before Impossible

"Pan" shows up to equal advantage wherever realism or beauty are dependent upon true color values. It improves practically every form of movies. Subtle shadings of skin, hair and eyes in portrait work, the full value of colors in flowers and costumes, magnificent cloud effects... all are yours with "Pan." After you have used it once, you will never be satisfied with ordinary film.

Prove it for yourself. Get a roll of "Pan" and a color filter, and take a landscape, or an unusual cloud effect, or a bed of flowers. Compare the projected pictures with scenes of the same general type made with ordinary 16 mm. film. The difference between the two will surprise you—and will make you a confirmed user of "Pan." It is well worth the slight additional cost.

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with "Pan."

"Pan" is $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for Ciné-Kodak, Model B or BB, *f*.1.9, is $2.50; for Model B or BB, *f*.3.5, or Model B, *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5, as do not have a projecting ring in front of the lens is $1.00.



Ciné-Kodak, Model BB, f.1.9... an ideal movie camera. Small, light, compact... it makes both black and white and Kodacolor movies.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

PATHÉ 16 M. M. RENTAL LIBRARY

New Fall Releases—Pathé's Best Features for Home Entertainment

The "big screen" successes as shown in the country's leading theatres will soon be available for Home Projection. Here is a list of the outstanding Pathé features from which a selection will be made to be included in Pathegrams Fall Releases.

ON TO RENO - - - - - - - - - - - - - - featuring Marie Prevost
LEOPARD LADY - - - - - - - - - - featuring Jacqueline Logan
NIGHT FLYER - - - - - - - - - - - - - - - - featuring William Boyd
STAND AND DELIVER - - - - - - - featuring Rod La Rocque
BLONDE FOR A NIGHT - - - - - - featuring Marie Prevost
CHICAGO - - - - - - - - - - - - - - - - - - - featuring Phyllis Haver
BLUE DANUBE - - - - - - - - - - - - - - - - featuring Leatrice Joy
HOLD 'EM YALE - - - - - - - - - - - - - featuring Rod La Rocque
A SHIP COMES IN - - - - - featuring Rudolph Schildkraut
TENTH AVENUE
featuring Phyllis Haver & Joseph Schildkraut
THE COP - featuring William Boyd
THE RED MARK, featuring Nina Quartaro & Gaston Glass
MAN MADE WOMEN - - - - - - - - - - featuring Leatrice Joy
CRAIG'S WIFE, featuring Irene Rich and an all star cast
POWER - featuring William Boyd
CELEBRITY, featuring Robert Armstrong & Lina Basquette
CAPTAIN SWAGGER
featuring Rod La Rocque & Sue Carol
SHOW FOLKS, featuring Eddie Quillan & Lina Basquette
SAL OF SINGAPORE - - - - - - - - - - featuring Phyllis Haver
MARKED MONEY - - - - - - - - - - - featuring Junior Coghlan
ANNAPOLIS
featuring John Mack Brown, Jeanette Loff, Hugh Allen
LOVE OVER NIGHT
featuring Rod La Rocque & Jeanette Loff
NED McCOBB'S DAUGHTER
featuring Irene Rich & Robert Armstrong
MIDNIGHT MADNESS

The following is a list of Pathé Library Distributors where all films may be rented or purchased.

UNITED STATES

Avendish Films, Inc. - - - - - - 56 West 45th St., New York City
W. C. Cullen - - - - - - - - - - - - 12 Maiden Lane, New York City
Gillette Camera Stores - - - - - 117 Park Ave., New York City
Rab Sons - - - - - - - - - - - - - - - 1373 Sixth Ave., New York City
Manhattan Film Library - - - 3723-18th Ave., Brooklyn, N. Y.
Home Movie Studios, 20th and Chestnut Sts., Philadelphia, Pa.
Iver-Johnson Sporting Goods Co.
155 Washington St., Boston, Mass.
The Harvey & Lewis Co. - 849 Chapel St., New Haven, Conn.
The Harvey & Lewis Co. - - 1148 Main St., Bridgeport, Conn.
The Harvey & Lewis Co. - - - 513 Main St., Worcester, Mass.
The Harvey & Lewis Co. - - 1503 Main St., Springfield, Mass.
Starkweather & Williams - 47 Exchange Pl., Providence, R. I.
Buffalo Photo Material Co. - - 37 Niagara St., Buffalo, N. Y.
Edward A. Hahn - - - - - - - - - - 111 Columbia St., Utica, N. Y.
J. C. Reiss - - - - - - - - - - - - - - - - - - 10 Hill St., Newark, N. J.
Butlers, Inc. - - - - - - - - - - - - 415 Market St., Wilmington, Del.
Elbert H. York - - - - - - - - - - - - 424 Clay Ave., Scranton, Pa.
Cahen's, Inc. - - - - - - - - - - - - - - 1122-11th Ave., Altoona, Pa.
Escar Motion Picture Service, Inc.
10,008 Carnegie Ave., Cleveland, O.
Famous-Barr Co. - - - - Olive and Locusts Sts., St. Louis, Mo.

CANADA

Home Films, Inc. - - - - - - - - Keefer Building, Montreal, Can.

PATHÉ EXCHANGE, INC.
Pathegrams Department
35 WEST 45TH STREET NEW YORK CITY

Photoplayfare

BY ROY W. WINTON

Motion Picture Reviews For The Cintelligenzia

The song of Death is in his ears in Universal's masterpiece, All Quiet

All Quiet ■ Universal and Lewis Milestone have done in *All Quiet On The Western Front* the precise thing that this reviewer has predicted could never be done. They have made a talking movie that is packed full of cinematic quality and have mixed that quality so thoroughly into the substance of the photoplay that one cannot segregate those parts that are talkie and those that are motion picture art. The whole, therefore, is as definitely separate and distinct art as was *Czar Ivan The Terrible* or *Stark Love.*

In spite of the previous discussions of esthetic reasons why the talkie could not achieve separateness as an art form, Milestone did it. He preserved all that the movie had before the advent of speech on the screen and gave us the speech as well as the most stagey of stage film plays such as *Paris Bound* and *Seven Days Leave.* Therefore, *All Quiet On The Western Front* is, like *The Birth Of A Nation, Queen Elizabeth, The Great Train Robbery, The Cabinet Of Dr. Caligari, The Woman Of Paris, Metropolis, Czar Ivan, The End Of St. Petersburg, The Patriot* and *The Fall Of The House Of Usher,* a definite milestone—like its director—in the history of the photoplay as an art form.

Universal having established the fact that this can be done, it remains for the rest of the producing world to take up the challenge. This is a real triumph for Universal and makes up for much of the unfortunate past production results of that fine company. Hopefully, with *All Quiet,* a new method has been discovered and the cintelligenzia will have more fare to its liking as time goes on.

A detailed chronicle of *All Quiet* is not essential here because the achievement is not so much in novel details as in a successful combination of details that have long been known to all studios. The outstanding fact is that at no time, in the opinion of this reviewer, does the speech deliberately blanket the motion picture expression of the film. Scenes are presented as exteriors or interiors depending upon the requirements of the scenario and the camera has a complete mobility that it has never won before in any talkie reviewed in this department.

The whole film is also done in impeccable taste. There are no tawdry romances, no elephantine attempts at humor beyond what fits naturally into the story, no vulgarities to satisfy the tastes of those Liberty Boys who are inveighing against the producers' recently announced code, nothing to get snickers from adolescents or sneers from satyrs. If you liked the book of Erich Maria Remarque you will approve of the film. This reviewer, having lived out something of the life depicted by both, believes the film is more interesting and convincing than the novel, as it is objectified, while the novel was a diary and had suspicions of the snivels from time to time.

The action is highly adequate and the casting director is entitled to as much credit for his fine work as the director, Lewis Milestone, and cameraman, Arthur Edeson.

All hunters for the almost lost art of cinematography in commercial talkies can take stout hope now that Universal has shown how talkies can be made, at the same time preserving the old and almost extinct values of the silent picture.

Journey's End ■ The news that the great war play —*Journey's End*—was to be filmed with dialogue was received not without apprehension by this department. What treatment might this grim and honest record expect from the Hollywood which had given us an emaciated *What Price Glory* and had followed with *The Cock Eyed World*? And, should it survive at all, what would there be in it for this department, still searching insistently for the true cinematic technique developed in the silent movie? Before we could view *Journey's End* for ourselves, a chorus of praise from dependable guides allayed our fears on the first point; the dignified, severe and all-male integrity of the play had been saved. It was, however, with small hope that we looked to see a more versatile art than that of the stage in this screen version. But even before we had met the little

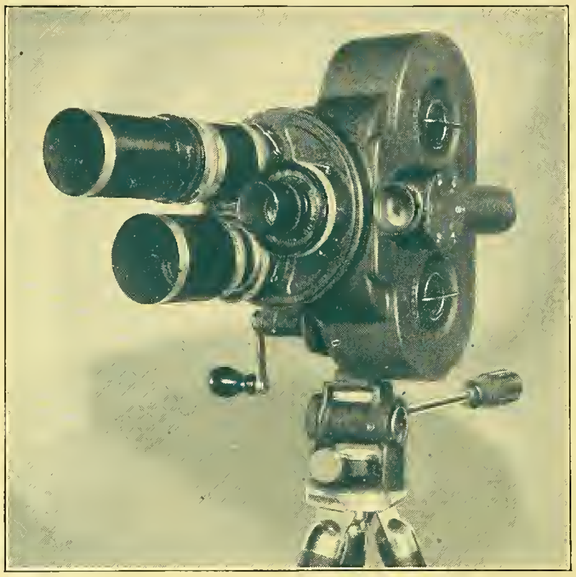
(Continued on page 440)

Announcing A new EYEMO with turret head and multiple speeds

THE new 71-C Multiple Speed Turret Eyemo camera includes not only the principal features of the now famous Filmo 70-D, but in addition has a hand-crank, integrally built in . . . presenting to the movie maker a new flexibility and versatility in 35 mm. equipment.

The variable speed governor has seven speeds ranging from 4 to 32 frames a second: 4, 6, 8, 12, 16, 24, and 32. A speed conversion table of the same design as that on the Filmo 70-D is built into the side of the camera, giving correct lens openings for any speed.

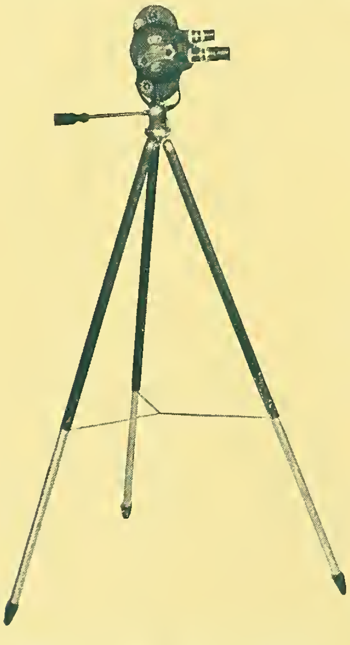
The permanently built-in hand-crank is a distinctly new feature. Its use is optional with the operator. The rotation of the crank is regulated according to the setting of the speed indicator. The governor acts as a brake, enabling the operation of the crank at only the speed for which indicator has been set.



The turret will accommodate all lenses ordinarily employed on the Eyemo, from the 47 mm. lens, which will be standard equipment, up to the 6¼" lens.

Lenses now used on previous Eyemo models may be remounted at low cost at Bell & Howell factories for use with the new 71- Turret Head Model.

Prices: 71 C Eyemo with genuine leather carrying case and one 47 mm. F 2.5 Cooke lens, $450. Code EYEFA. The same without carrying case, $425. Code EYEFB.



View of the B & H Filmo All-Metal Tripod with Filmo 70-D mounted and tilt mechanism held automatically in neutral position. Note the three-way safety chain which prevents accidental upsetting. The tripod weighs 4½ pounds; extended length, 56¼ inches.

B & H FILMO *all-metal* TRIPOD

In tests, the new B & H Filmo Tripod has supported the weight of a 150 pound man without a waver. The tubular legs are so constructed and so interlocked that there is absolute alignment without sagging or wobbling when the legs are extended.

An automatic tilt retard holds the camera in upright position whenever the guide arm is unlocked, preventing the camera from dropping over. Extra large tilt and "pam" bearings give utmost ease to the operation of the head. A large screw enables the quick attachment of the camera. Rubber leg-tip sheaths are provided for use of the tripod on smooth, hard surfaces, and removable three-way chain to prevent accidental upsetting is included.

Prices: Tripod complete $36.00. Code CAMCB. Same with leather carrying case, $48.50, Code CAMCD. Carrying case alone $12.50, Code CAMCE.

B & H Photometer for *quick, accurate work*

The Bell & Howell Photometer for Filmo 70 and 75 cameras, based on a simple laboratory method of measuring light intensities, is as simple to use as your flashlight. Sight on your subject, press a button, and turn a dial. The correct exposure reading is recorded for you on the scale.

Besides accurate, instantaneous reading, you have in the Photometer the advantage of a direct view of the object to be photographed. The instrument is sensitive to light intensity from as small an area as the human eye, giving specific exposure for highlights or shadows or for average light intensity.

The Photometer is fool-proof. In a recent test, thirty men who had never seen a Photometer before were requested to take readings. Variance in the results was infinitesimal. Models available soon for use with Eyemo, still cameras, and other types of movie cameras.

Prices: Photometer with carrying case, $20.00. Code CADUL. Without case $17.50, Code CADUM. Case alone $2.50, Code CADUO.

BELL & HOWELL

Bell & Howell Co., Dept. S, 1843 Larchmont Ave., Chicago · New York, Hollywood, London (B & H Co., Ltd.) *Est. 1907*

New B & H Special Lens cleaning kit

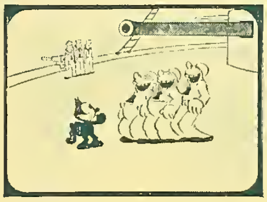
Every movie maker should "look to his lenses." Fuzzy pictures are not always due alone to accumulation of dust or dirt on the lens, but may also be due to actual damage that has occurred to the lens surface by improper cleaning. After much experiment, Bell & Howell now present a scientifically prepared lens cleaning fluid in handy, kit form with special chamois and linen included. Where most fluids used for lens cleaning actually impair the quality of the lenses, the new B & H fluid leaves the glass in perfect condition. A special chamois skin has been prepared to prevent staining the lens and a specially selected Irish flax linen is furnished which is free from all lint, fillings or starches. The complete B & H Lens Cleaning Kit, including cleaning fluid, chamois skin, linen, and camel's hair brush, $2.00. Code MISUI.

Cooke Special F 1.8 Speed Lens for Kodacolor

f/1.8 Special

Opportunities for taking movies in full natural color are now with us in great profusion. Make this summer's movie making memorable by recording most of your scenes in Kodacolor. To insure the best Kodacolor results, Bell & Howell present the "Special" Cooke F 1.8 speed lens equipped complete with Kodacolor filters. This lens is specially corrected for the exacting job of recording colors exactly as they appear in nature. With the Kodacolor filters removed, however, the F 1.8 is as fine a speed lens as you could buy for black and white work. The F 1.8 lens, Kodacolor filter, and two special neutral density filters come complete with carrying case, 50″ take up spool, and Kodacolor alignment gauge at $82.50, Code IDPKB for Filmo 70, and Code GLIKC for Filmo 75. Adaptation of the Cooke F 1.8 lens, of a design previous to the "special" model, to the new special formula costs $10, Code IDPKD.

SOMETHING NEW!



Scene from "Oceantics"

FILMO LIBRARY TALKING FILMS

Filmo Library now furnishes a number of films with sound, for use on standard portable 16 mm. talkie projection outfits employing 33⅓ R.P.M. turntables. The new Project-O-Phone, using a Filmo 57 Projector, will give professional results with these new releases. The July group of releases are all "Felix" films, with the sound on a disc, ready for you to show. Check coupon.

●

Felix the Cat in *False Vases.* Felix bores his way through to China to replace his wife's broken Chinese vase, and narrowly escapes disaster. On one 400 ft. reel, $30, code MUFEA. Dialogue and music disc, $5, Code MUFEB.

●

Felix the Cat in *One Good Turn.* A Fox befriends Felix when he is in trouble, and is rewarded by the cat's aid in escaping the hunters and hounds. On one 400 ft. reel, $30, code MUFEC. Dialogue and music disc, $5, code MUFED.

●

Felix the Cat in *Oceantics.* Unusually funny adventures on board a battleship, where a goat and Felix are in constant, jealous strife. On one 400 ft. reel, $30, code MUFEF. Dialogue and music disc, $5, code MUFEG.

●

Felix the Cat in *Tee Time.* Felix cleverly slips away from his enforced piano practicing to play golf, but becomes involved in so much trouble that he is soon anxious to get home again. On one 400 ft. reel, $30, code MUFEH. Dialogue and music disc, $5, code MUFEI.

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Gentlemen: Please send me further information on the New 71-C Turret Model Eyemo ☐ The B & H Photometer ☐ B & H Filmo Tripod ☐ B & H Lens Cleaning Kit ☐ Cooke F 1.8 "Special" Lens ☐ Cooke Telephoto Lenses ☐ Filmo Talking Films ☐.

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Pioneer Days

BY MARION NORRIS GLEASON

A Melodrama For Boys And Girls Of Assorted Ages

Cast: Boys and girls from three to fourteen. Some of the boys play Indians and some pioneers. The older girls are women pioneers and the little ones their children.

Location: A children's hut or shack in a wooded place. Scenes marked with * should be made in this location. The scenes in front of the shack could be made at one time and those in the woods at another, unless you are fortunate enough to possess a shack with a nearby woods. Scenes of the shack could be filmed in a city back yard and scenes of the woods in a picnic ground miles away but, in the finished film, if it is cut according to the continuity, they will seem in close proximity.

Properties: Bows, arrows, toy guns, axes and hatchets or tomahawks made out of wood or compo board.

Costumes: Girls—cotton house dresses borrowed from grownups for the older girls, overalls and old clothes for the little ones. Boys—Indian costumes for the savages, long trousers, old shirts, bandana handkerchiefs and large hats to create the pioneer impression.

Scene I: Medium shot in front of the pioneer's hut. The men, axes over their shoulders, are saying "Good-bye" to the women and children who wave to them as they leave.

*Scene II:** Near view of Indians skulking through the brush in the woods. They point at something.

Scene III: Long shot of the women and children in front of the hut waving "Good-bye."

*Scene IV:** Near view of the Indians in parley. The chief is outlining their plan of attack. They point and then start moving forward stealthily, bows, arrows and tomahawks in hand.

Scene V: Semilong shot of the women and children in front of the hut. One woman comes out with a basket of clothes. Another is sweeping. The children are playing tag with one another. Suddenly one of the women stops and points.

*Scene VI:** Semilong shot of the Indians in the woods forming a line of attack.

Scene VII: Long shot of women and children in front of hut. The women cluster together and call the children who run to them. One child drops a ball as she runs. All are looking toward the approaching Indians. They run into the house and close the door, all but the child who dropped the ball. She darts back after it and an Indian runs up, seizes the child and drags her away. A woman looks out of the hut door.

Scene VIII: Semicloseup of woman at the door of the hut. She screams, disappears, reappears with gun and fires.

*Scene IX:** Near view of Indian running with child. Shot hits him and he falls. Mother runs into frame, picks up child and runs back.

*Scene X:** Near view of men in the woods cutting trees. One stops and listens. The others listen, then laugh.

Scene XI: Near view of hut. Woman's face and gun at window. If an arrow can be made to hit the hut it will add to the illusion.

*Scene XII:** Longshot of Indians narrowing their line and shooting arrows.

Scene XIII: Near view of hut as door cautiously opens and boy crawls out and around side of hut.

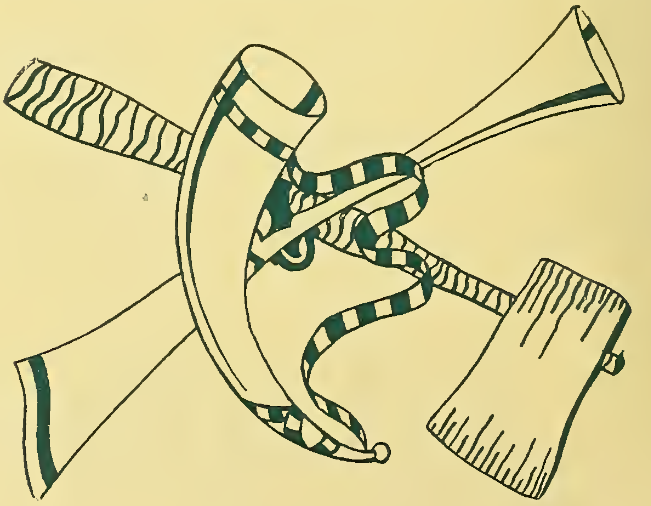
*Scene XIV:** Longshot of Indians. Boy can be seen in background runing from tree to tree. The Indians shoot their arrows and do not see him.

*Scene XV:** Semilong shot of men in the woods. Boy runs up to them and tells them about the attack of the Indians. The men run.

Scene XVI: Longshot of the hut. Indians are surrounding it. One tries to open the door. Gun sticks out of window and an Indian rolls over. The Indians stop shooting and point. Men rush on. There is a battle between axes and tomahawks. Some Indians fall, others run. The men are victorious and the women and children run out of the hut, all overjoyed at their rescue.

Scene XVII: Near view of group as all praise the boy who brought the men to the rescue.

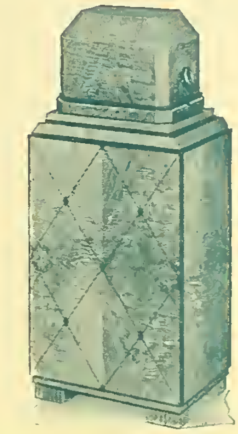
The following closeups could be effectively inserted: *Scene I:* smallest child waving "Good-bye"; *Scene IV:* Indian chief as he outlines attack; *Scene V:* woman's frightened face as she sees Indian; *Scene VII:* child crying and calling as Indian drags it away; *Scene XIV:* anxious face of boy as he peers around tree; *Scene XV:* face of boy telling men to come; *Scene XVII:* happy face of boy with others around him. In *Scenes I, IV, XIV, XV and XVII,* insert closeups in the midst of the scenes. In *Scenes V* and *VII,* insert the closeups following the indicated scenes.



A Movie Projector combining Beauty...Utility...Convenience

The Library Kodascope and its cabinet make showing movies almost as easy as turning on your radio.

all in one



When not in use, the Library Kodascope and cabinet form a dignified ensemble worthy of a place in the finest home. The Library Kodascope is $300; the cabinet is $150. They may be bought separately or as a unit.

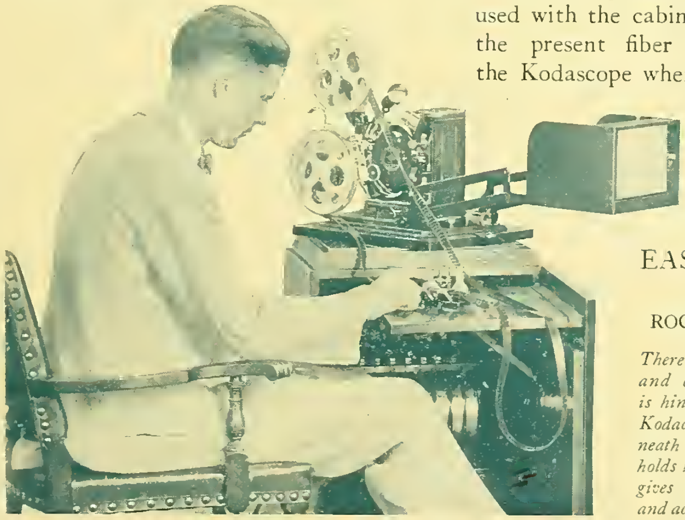
ONE reason you enjoy your radio is because it is easy to operate. You turn a switch, perhaps make a few slight adjustments, and your program begins. You don't have to get the set out of a closet, find a place to put it, and store it away after you are through with it.

For the same reason, you will like home movies shown with the Library Kodascope—for when used with the cabinet, the Library Kodascope is as convenient and practical as your radio. As for beauty, it is made to fit harmoniously into the finest homes.

Like the radio, the Library Kodascope and cabinet are kept in your living room or library—or any place where fine furniture is appropriate. When not in use, they make a dignified ensemble, the cabinet's simple yet pleasing lines and ebony-inlaid walnut harmonizing perfectly with furniture of practically every period.

The Library Kodascope projects movies on either a small, self-contained, translucent screen or on a larger screen. Pictures may be shown on the translucent screen in daylight or in a brilliantly lighted room. The Kodascope (basically Model B) is self-threading and is the highest type of home movie projector.

The cabinet contains compartments for twenty-six 400-foot reels, a Kodacolor screen with stand, and ample room for storing the Ciné-Kodak and accessories. A hinged shelf facilitates editing and splicing, and provides a place for reel containers during projection. This shelf is shown in the illustration below.



There is ample room for splicing and editing on the shelf that is hinged on the cabinet door. A Kodacolor screen is clipped beneath the shelf. A deep drawer holds the stand for the screen, and gives space for the Ciné-Kodak and accessories.

Now you can convert your Model B into a Library Kodascope

If you have a Kodascope, Model B, you will be glad to know that it is now possible to obtain the walnut base, with the translucent screen and its fittings attached, and the walnut case, of the Library Kodascope. Your own Kodascope, Model B, with these additions, may then be kept permanently in your living room or library, or may be used with the cabinet. You can still use the present fiber case for carrying the Kodascope when showing movies in friends' homes.

The cost of the Library Kodascope base, case and 1-inch lens is $50.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

The art title background on page 434 is by C. S. Mowry—the titling by Ralph R. Eno

Vacation Filming

(Continued from page 421)

experience the photographer has had. If the cinematographer keeps in mind the fact that the quality of the results are in proportion to the degree of correctness of exposure, he will find that he has good reason to use the meter. The exposures will be made under entirely unfamiliar conditions and it will be another year before the opportunity presents itself to make them over again. Telling an audience about "the fish that got away" is not very entertaining.

The use of tripods is not as widespread among cinematographers as it should be. There seems to be, at times, a question as to their portability. It is not necessary to carry a thirty pound professional tripod. There are several good tripods made especially for amateur cine work and all of them are designed with a combination of steadiness and portability. Camera movement is the most objectionable factor in cinematography. If the shot is over or underexposed the cinematographer will usually cut it out of his films but a jumpy scene is always left in.

As this article is necessarily short and the field of vacation photography very wide it is evident that all features of summer photography cannot be covered at this time. Articles have appeared in Movie Makers on telephoto lenses and filters and notes have appeared on many other related items. Those items should be carefully studied.

On your trip, you may encounter certain conditions which are new to you. If they are, you may feel sure that a little common sense, based on the fundamental principles that have often been outlined, will successfully solve each problem. Record all of your unusual shots so that you can tell other amateurs about them through the columns of Movie Makers.

Happy days! May you remember to take all of the little precautions that will make your films such that your audiences will want to see them often.

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Trim
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was developed to fill the need for a lighter, more compact, more rigid tripod. For good ciné results a firm, rigid support is necessary. Professionals and serious amateurs find the new Stanrite Tripod and the Panrite Tilting Top an ideal combination.

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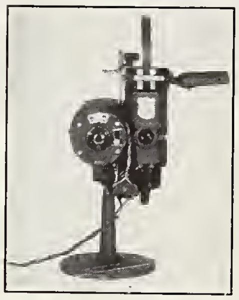

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Makes operating your projector a pleasure. No extra wires needed. Just pull the switch and the Light is there —*When and Where you need it.* Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

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AUTOMATIC DISSOLVE—for "Fade-in," "Fade-out" and double exposure work. Professional results obtained with ease by any amateur. $27.50.

BROOKS Ground Glass Focusing Prism—An absolutely certain method of focusing cine lenses, in place on the camera. $6.00.

Catalogues and circulars on all of these articles and other photographic goods sent on request.

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The Clinic

(Continued from page 411)

has this ever been developed as a hobby. There are good reasons for this, reasons which apply with special force to synchronized movies. There are two ways to produce effective talkies, one, with the sound recorded on the film and reproduced through a photo-electric cell and amplifier, the other, the disc method by means of which the sound is recorded separately on a disc which runs in a fixed relation to the camera or projector. There have been rumors of a sound-on-film 16mm. apparatus, but this department has been unable to reduce these rumors to actuality. Sound on disc is now an accomplished fact for reproduction and this has led the amateur to believe that the time is not far distant when he will be able to purchase apparatus that will enable him to make his own sound records easily. Let us investigate the factors involved. The precision apparatus necessary for the amateur thus to "talk his own" would be prohibitive in cost. There are a number of electro-mechanical requirements involved that would demand expert handling of the apparatus. It would be impossible to get normal freedom of action in the picture unless a fairly sensitive microphone with its attendant amplifier were provided. Both at present are prohibitively expensive for the average amateur. The machine which transfers the sound to the record amounts to an engraving lathe of the utmost precision. Unless the motion of the record turntable is absolutely uniform, the music or speech will be full of "sour" notes and will only be a cause for laughter upon reproduction. So much for recording.

But now our troubles have only begun. There is the matter of connecting the camera with the recording device, still keeping the latter operating at maximum efficiency. It is evident that a special camera whose characteristics were particularly adapted to the complexities of sound recording would have to be used. Add to all this a number of incidental matters such as muffling the walls, arranging lighting units and many others and it will be evident that this is a far, far cry from the simplicity of home movie making with the hand-held camera. As a matter of fact, the amateur has not as yet thoroughly mastered the relatively simple details of camera manipulation; he had, therefore, better not bite off more than he can chew. If he desires sound recording, let him visit one of the studios equipped for this purpose where the operation is in the hands of experts. This may be done in some instances at a surprisingly reasonable figure. But, before he attempts to make his own talkies, he should first learn to make good pictures.

Stunt-Of-The-Month ■ A new series of *Clinic* items is to be tentatively inaugurated this month under the title, descriptive of the purpose of the series, which heads this note. It is intended that each of these notes shall cover the details of some simple trick of camera manipulation which will result on the screen in an out-of-the-ordinary picture —a picture which will be different from the amateur's usual straightforward shots of the world as it is. If he works out one of these hints, he will not only have the satisfaction of enjoying his own ingenuity but will also, to an extent, upset the blasé attitude his friends may be beginning to assume at his home movie shows. These notes are, at the outset, to be kept simple but it is hoped that, sooner or later, the interests of our readers will be sufficiently aroused by results realized so that they will ask for and actually try some of the more difficult "stunts" of camera manipulation. However, for the present, we shall content ourselves with the simpler suggestions, hoping that the amateur will use these as a foundation for the working-out of his own variants and, above all, that he, himself, will evolve original material for the *Stunt-Of-The-Month* column. This last, by the way, will be the best means to indicate to us just what kind of material you desire. Needless to say, published items will receive the same reward as for other *Clinic* contributions, a gold-stamped binder for one year's issue of Movie Makers.

Our first stunt, accordingly, is to be simple but none the less effective on that account. We have all heard of the evils of tipping the camera but here that evil is to be used to a purpose. If rightly carried out, the effect is most amusing and has the advantage of being perfectly possible with no special attachments or apparatus and with an impromptu gathering of friends. The effect is produced by tipping or turning the camera about the lens as an axis while shooting. This, of course, causes the entire scene to slant upwards or downwards on the screen, giving a decided sea-sick effect. There is nothing especially amusing about this until a party of your friends is included in the scene and given the proper instructions. Then it becomes uproarious. When the camera is tilted in one direction, the party should lean backward or forward *en masse* in the direction in which the camera is tilted. The finder image will make it easy to note the amount and extent of this direction as you turn the camera. If your friends can be induced to assume exaggerated expressions of distress, so much the better. Then, the camera is slowly revolved back to level and turned in the other direction, the actors following its motion. This may be repeated a couple of times. On the stationary screen it will appear as if the characters were relatively upright all the time and endeavoring to keep their balance on a swaying background. An amusing variant is provided if a character rushes from one side of the scene to the other as the camera tips. The effect is heightened if there are few movable objects in the scene. The stunt may be done easily and perhaps more accurately by using a tilt-top tripod, the camera being pointed at *right angles* to the direction of tilt to get the revolving motion. Many amusing variations of this idea can be worked out. The *Clinic* would like to hear of them.

Fish Photography ■ A League member and disciple of Isaak Walton is Dr. J. A. Donovan who proved that, with his reversible panchromatic 16 mm. film, he was able to get results that professional cameramen found difficult to achieve. At the fish hatcheries in Georgetown, Montana, Dr. Donovan was able to secure, by his own methods, a number of most effective shots of trout and grayling in action. The relatively shallow segregation pools gave him an excellent opportunity to train his camera on the darting fish at such an angle as to secure a most strking shot of the sun glinting from their bodies. This resulted in a very attractive picture, especially in one sequence where the fish were being fed, their seething, slippery shapes being plainly seen as they leaped out of the water in full view of the camera. Dr. Donovan states that a number of professional photographers failed to capture a satisfactory record of this scene until one of them finally conceived the interesting expedient of lining the entire bottom of the dark pool with a large piece of white canvas. The fish then appeared against this canvas as in silhouette.

Motion Pictures In Surgery

(Continued from page 415)

delay and, with this simple apparatus at hand, a surgeon can call in his equipment at any time to take a picture of any unusual operating conditions.

Motion pictures are not expected to enter in the field of surgical judgment. Surgical judgment is the sheet-anchor of the finished surgeon and can only come with experience at the bedside. But the making of amateur motion pictures in surgery offers a real field of usefulness to any physician who enjoys teaching. One of the traditions of the medical profession has been the desire to disseminate knowledge from teacher to student. The motion picture has opened a new field to further this great opportunity for scientific service.

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Here is the smallest 16 mm. movie camera made . . . the Zeiss Ikon Kinamo S. 10. Take it along with you everywhere, for it fits into your pocket easily. Anyone can make movies with the Kinamo because of its simplicity. And the 33 feet of Eastman Kodak safety film is sufficient to take several complete "shots." See your dealer . . . he has all of the facts about the Kinamo, reasonably priced at $85.

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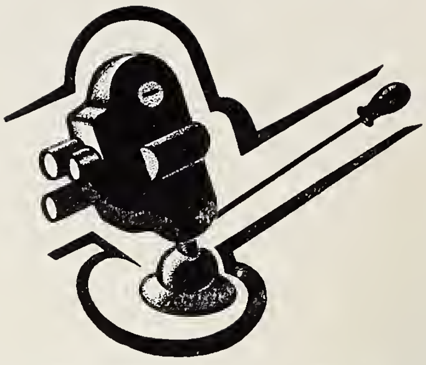
Closeups

What Amateurs Are Doing



With the advent of July and the sure arrival of summer comes the real open season for the amateur movie maker. And, with no corner of the world safe from the searching lens of the cine-hunter, comes the time of fullest adventure and achievement in our hobby. MOVIE MAKERS *invites your confidence. Following are records to shoot at. Let us hear of your own.*

■ The recent terrific gasoline and oil fire at the Gulf Oil Company base, Bayonne, N. J., was not without its amateur movie makers. Flashing an official badge, Harry Barlow and C. W. Winchell slipped inside the fire lines and up to a point far beyond the station of the professional newsreel men. A burning lake of gasoline roared in front of them as the fire engines poured $200,000 worth of chemicals into the mammoth cauldron. Then, with another tank of gasoline threatening to ignite, they climbed on the end of a freight train and, foamite spraying about them, waited for the explosion. As it came and a torrent of flaming gasoline raced toward them from across the yards, the freight train slowly withdrew, keeping just in advance of the wall of fire. Talk about moving camera shots!

And this is a "closeup" of a gasoline tank exploding

■ Those readers particularly interested in photoplay work will be pleased to hear of the widespread success of *Scenario Writing*, the volume by League member Marion Norris Gleason, recently reviewed in MOVIE MAKERS. Highly complimentary reviews have been accorded it in a half-dozen English journals, a couple from Berlin, and even one as far afield as in the *Australasian Photo-Review* of Sidney.

■ What probably stands as the world's record for film exposure on a single vacation trip has come to light on the League film record card of Charles and William Day, League members of Philadelphia. *World Tour, 1929-30, 18,000 ft.* is the cryptic notation. It was only by correspondence that it was discovered 1600 feet of this was in color and that the itinerary of their recorded trip sounded like a Thomas Cook guide getting practiced up for the season. This achievement of the Messrs. Day is offered as a challenge for the filming record of the world.

■ Another amateur filming achievement, though of a more domestic nature, is the latest work of the Sprungman brothers of Minneapolis. With eight members of the Climbers' Club as potential actors, an *f*:3.5 lens and three hours on each of two Sunday mornings in which to work, they produced a three hundred foot photoplay, all filmed within a radius of one mile. And we forgot to mention that they had a scenario well-planned in advance.

■ Students at Columbia University interested in the arts, organized as the Philolexian Society, recently had the opportunity of studying the eighth art as carried on by the amateur when Erwin Watermeyer, League member, addressed them on the technique of the motion picture. *H_2O* and *The Fall of the House of Usher* were screened during the discussion in which Watermeyer outlined the principles and achievements, up to the present, of advanced and experimental amateur filmers.

Eisenstein, famed Russian, shot with Eyemo "toter"

UNDERDORF
13

Thoughts Of A Two Year Old

(Continued from page 417)

equipment they turn out and tell you how to get best results. Likewise, follow the manufacturer's directions in the care of the equipment. Here, however, there are a few considerations that will bear mentioning.

Both your camera and projector will need oil but it is almost as bad to use too much oil as none at all. Too much oil in the camera may lead to some getting on film or lens. At least, it will collect dust and "gum up the works." Too much oil on the projector may do the latter or may get on the sheaves or belts and cause slipping. Further, it may get on the motor armature and do harm there. Use the *amount* and *kind* of oil specified by the apparatus manufacturers.

Aside from lubrication, about all the attention your camera and projector need is cleaning of lenses, aperture plates and sprockets. Before wiping off any lens, blow on it briskly; don't just breathe on it. The purpose is to remove any particles of hard dust or sand which might scratch the lens during wiping. Some people advocate dusting off the lens with a camel's hair brush but the writer has yet to find a brush which, through handling or in some fashion, did not collect enough oil to smear the lens. As to what to wipe the lens with, the writer must again differ with many. Lens tissue, while it looks clean and dry, seems to contain a minute amount of oil in its fibres. At least, I have much better luck using a soft, well-laundered linen handkerchief. Remember, however, that too frequent cleaning of lenses increases the chances of scratching them. Therefore, keep them covered when not in use.

A fairly stiff bristle brush will do nicely to dust off aperture plates and, in the case of the camera, this should be done before each new film is run.

Sometimes, film emulsion collects at the base of sprocket teeth in both camera and projector. Inspect them occasionally to detect it. If present, remove it thoroughly.

Try to see that your camera is run down when you lay it aside after filming, since continual high tension on the spring might tend to take the pep out of it prematurely.

If you happen to reside or frequently project pictures in a locality where the voltage has a tendency to fluctuate above normal, better get a line voltage reducer in the form of a rheostat to attach to your projector cord. If your projector is already equipped with a controllable resistance, so much the better. These precautions will save your lamp from premature blowouts.

Have You Seen It?

VICTOR'S amazing new Model 5 has made "out of focus" movies out of date. Focusing is now done by *direct observation*, as easily and as accurately as you would adjust a pair of field glasses. The hazard of guessing and the inconvenience of measuring distances are eliminated. You will also be interested in other features exclusive with Model 5 including slower s-l-o-w motion. We shall be pleased to demonstrate this camera for you—at your early convenience.

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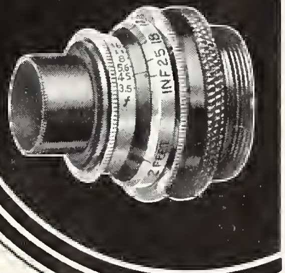

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Many of the cine manufacturers are using the Wollensak Cine Velostigmat as standard equipment. This bespeaks the genuine merit and quality the lens possesses.

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Cine Cameras And Summer Camps

(Continued from page 410)

the buildings. Get as many good pictures as you can of the camp activities such as swimming, diving, riding, baseball, canoeing, craft and shop-work. Try to select attractive backgrounds and use care in getting as good a pictorial composition as possible, for the charm of a place is something that is easily caught and just as easily missed by a cine camera man. Show groups of boys, picking out the happy, husky ones, and include a smiling closeup or two for variety. If you can be at camp at the time of some special festivity the inclusion of this in the reel will add interest. Above all, work out the continuity of such films carefully in advance. Write effective titles, making them brief and concise but with an occasional touch of humor if you are up to it. Edit your film carefully and hope that its success will bring you an invitation for the following year.

Camp directors who own movie cameras can make such reels to excellent purpose. Those who are League members have the service of the League's photoplay consultant to help with plot suggestions, detailed treatment and titles to make the films more entertaining and effective.

Photoplayfare

(Continued from page 429)

group of men in the dugout, which we expected from the stage play, we had been shown, with all the sweeping, mobile immensity which only the motion picture can achieve, the grim and montrous shattering of the senses which was the background of Stanhope's desperate existence. We knew, through a finely-paced sequence of dissolving and shifting images, through multiple exposures and eerie spectral forms, silhouetted against the momentary light of the shells, the unbelievable phantasm of life at the front.

Nor was this all wherein screen cinematics outstripped the stage. During the course of the play the camera again served the actor and the audience well, this time with the closeup. By its magic was revealed to the farthest seats the slighest innuendo of emotion as an eyebrow lifted, a mouth grew taut or an actor but moved his hand. One will not soon forget the awesome, soul-emptied resolution written on Stanhope's face as, with Raleigh still on the cot by his side, he turned to answer once again the sergeant's fervent call to the attack. Here is a great play honored in its greatness and rising, through delicate and intelligent direction, to a new estate. *J. W. M.*

Gunstock Mounts For Cine Hunters

(Continued from page 414)

It is almost identical in its operation to a well-balanced shot gun, though in three respects it is radically different. In the first place, there is no recoil. This, of course, is a decided advantage but, to one accustomed to resisting the recoil of a shot gun, it takes a little while to overcome the instinctive bracing of the body when the trigger is "pulled." In the second place, moving game must not be led but centered, no difference what its range or speed. A little experience is required to do this instantaneously. The act is much facilitated by the rifle sights. Attention must be concentrated on keeping the tip of the front sight exactly on the center of the object being photographed. (Incidentally, it is almost impossible to use with satisfaction the finder sights supplied on the camera.) In the third place, the trigger is released by the little finger of the left hand. At first this seemed absurd and considerable time was spent in planning a lever trigger release to be operated by the forefinger of the right hand. In practice, however, one is astonished at the readiness with which the much neglected little finger of the left hand takes over this wholly unaccustomed function. The finger performs rapidly, accurately and without any jerk.

First gunstock camera of a French pioneer of 1882

The photographic results of my trip last March in Louisiana were very much better than I had dared to hope. My errors came almost entirely from misjudged distance over level, unobstructed land and water from the deck of the yacht which raised the observer so much above his usual plane of action when hunting. My snaps, however, show some excellent animated pictures of flying gulls, cormorants, pelicans, egrets and shore birds. I even caught very satisfactorily one roll of a dolphin. Needless to say, they were all at a distance at which a one-inch-focus lens would have given very unsatisfactory pictures on account of their minute size. Irregular decentering is almost as completely eliminated as by the use of a light tripod. I am greatly pleased with the mount and hope to use it with equal satisfaction on wild land game.

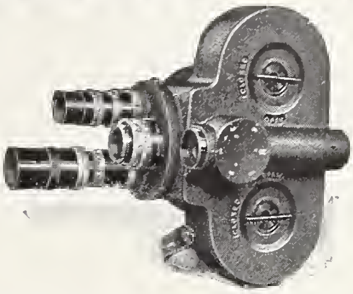
A gunstock mount on the lines described can be readily adapted to any of the spring operated cine cameras that are not too heavy. (The complete apparatus should not weigh more than eight pounds.) All of them require certain adaptations, principally in the aluminum plate, to make the completed apparatus rigid, well balanced, to provide a long unobstructed sight radius and to give convenient trigger release. To secure rigidity it is absolutely necessary that the holding strap should be attached at the tripod socket and also at as high a point on the rear portion of the case as it is possible to obtain secure anchorage for an added screw socket. In most models this screw socket can be hidden in blind form on the inside of the case. In some models, it is necessary to place it on the outside, fastened by screws from within. It is well to keep the number of attaching screws down to two, if possible, to facilitate removal of the camera from the mount.

The best balance is secured by dropping the camera as low as possible and adjusting it in the suspending plate so that the lateral weight is centered as nearly as possible over a line drawn forward from the center of the receiver of the butt stock. The length of the butt stock itself and the amount of cast-off, i.e., right hand bend, just back of the handgrip, must be adjusted to the length and weight of the camera concerned and especially to the height and arm length of the user. If the apparatus is not well balanced or does not fit the user, it is awkward and inconvenient to handle.

By dropping the entire camera so that its highest point is just level with the receiver portion of the butt stock, the field of view is left entirely unobstructed. The front gun sight is then placed as far forward as possible on the camera case. The rear aperture sight is placed as far back as possible on the aluminum plate just over the rear of the handgrip of the stock. The rear sight should be made adjustable both laterally and vertically, so it may be lined up accurately with the view finder by centering both on a distant object.

Cameras which have their trigger releases low down on the left side or in front of the case may be readily released by one of the fingers of the left hand without any additional levers. Cameras which have their trigger releases high on the left side need the addition of a simple lever pivoted on a screw attached to the side of the suspending plate, one end engaging with the camera release and the other operated by the left hand.

There is no patent or other restriction on the manufacture of the device described. Since satisfactory results with it depend so much on the balance and fit of the apparatus to the individual user, it does not lend itself well to factory production. On the other hand,



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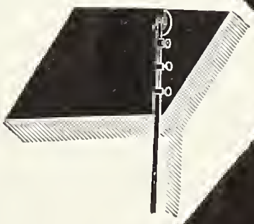

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anyone who is able to shape and drill metal and to whittle out an ordinary gunstock should be able to build it. I would advise him, however, to make his first stock out of soft pine so that he can get it fitted exactly to his shoulder, cheek and hand. If he fits it properly, he will be greatly pleased with it from the beginning, provided he is already accustomed to the use of a shotgun on moving game. If he is not already a gunner, he will have to go through some of the same experiences in learning to use it that he would to learn to use a shotgun.

Ship Shots

(Continued from page 424)

In the long days at sea will come the chance for catching the life of the ship as well as the good-humored curiosity of officers and men and their ready helpfulness to satisfy your wildest desires for effective angles. It will be easy on a fair day to get forward to the "focsle" head, where you can film straight down at the stem cutting the water away, or shoot aft over the lee side as the waves foam and fall away in defeat. In the Gulf Stream, if you are lucky, you may catch the porpoises racing the ship directly in front of the bow till they leap aside with a great splash. If you have faith in the bit of marline which any one of the seamen will give you, try hanging your camera down in front of the bow. If a wave doesn't jump in the lens, you will have a shot that will stop the show. But have care, for salt water will ruin the camera.

Another and, perhaps, a safer way of getting shots close to the water line is to talk your way into the galley and back to one of the working doors. Here, on a fair day, you should find a cook's mate peeling potatoes by the open door; get him to hang on to you as you have a try at the water foaming away from the side.

Aft, on the poop, there will be other shots and different angles. You will want the churning whirlpools from the screws in a close shot and the fading white of the wake as it streams away astern; a closeup of the taffrail log will serve to click off the passing miles, instead of a title such as *Two days later*. . . . Another fine shot for a similar purpose, though it requires special privilege, would be the ship's telegraph, located on the bridge and on the top side of the poop. Here, on these dials, are all the orders to the engine room which put the ship under weigh, slow it and stop it. If your "drag" with the mate is strong enough to arrange for a special operating of this device, you will have a full set of titles from *Slow Ahead* to *Full Astern* which you can splice in appropriate places with fine effect.

Once more on the boat deck, you will see a multitude of shots crying for filming. Black smoke, billowing lazily from the stacks in fine weather or torn away in shreds by a full fresh wind; the great height down to the water from along the rail or the sea breaking away to a dim horizon as seen between two life boats; the mates shooting the sun at noon each day, quiet and still on the wing of the bridge; the long reach of the foredeck as it lies sleek and sunny in the morning; all these and a dozen other shots will be there to build up the idea of your ship.

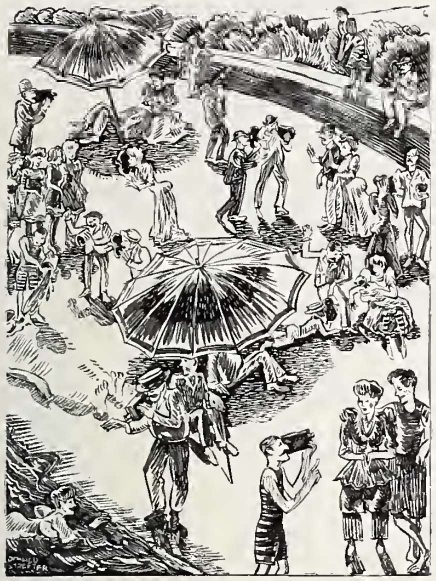
Yet, so far, you haven't a scene of the living parts of the ship—the seamen, the stewards and engine room crew or "black-gang." If you have a fast lens, try getting up at 6 A. M. to shoot the men holystoning or washing down the decks. The early hour may be a hardship but, again, it may provide a scene in a million. During more normal hours, you will find the seamen washing the paint work, shining brass or working on the gear. A seaman in a bosun's chair painting down a mast or clinging to the trucks as he overhauls a block is subject for an interesting picture. By this time, if you have found a sailor who seems capable, get him to take your camera up in the crow's nest and see what shots you get! And all this time the stewards will be tucking your friends into deck chairs, arranging games and races, serving the morning bouillon or the afternoon tea and bustling around at a dozen different duties.

In a way, these are the things which we all know of ships and sailors, although one seldom sees them in pictures. If you wish to get the real life and spirit of the men, you must get them during their off hours. They will be reading, smoking, talking, walking or just lying asleep in a coil of rope or on a hatch cover. Some will be playing impromptu games, throwing a ball around or getting the bosun's "goat" by wasting their strength in climbing up the stays, hand over hand. Then, on Sunday, the leisure day for the seamen, if your ship is not too grand, there will be buckets of clothes being washed on the after hatch in the sunshine and, later, white, flapping lines stretching from stay to stay. Here are the true ship shots, telling a forthright story of themselves alone and rebuilding for you and your friends back home the sea sights you have seen.

Critical Focusing

(Continued from page 425)

this pattern, national stars are not necessary. The movie amateur can make scenes of good players from his own club, filming until he gets a series of exceptional golf shots. These can become the basis of an entertaining and realistic film story. Other sports are adaptable to the same type of treatment. *E. W. S.*



Hairbrained history—Newport Flicker Club films "gay 90's"

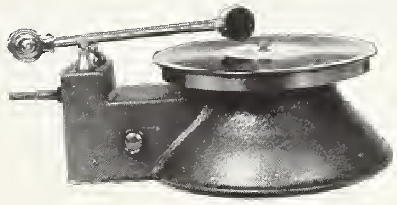
Amateur Clubs

(Continued from page 422)

Election ■ At the recent annual election of the Cinema Club of Toledo, Ohio, Dwight F. Blue was chosen president for a second term, Harry Nehring installed as treasurer and L. J. Anteau was elected secretary. *The Crucible*, a film story to run 400 ft., 16 mm., with a romantic plot centering around a laboratory accident, is now in production.

Psychological ■ The latest production of the Flower City Amateur Movie Club, Rochester, N. Y., *Terror*, 400 ft., 16 mm., has met with an enthusiastic reception. This picture, written, scenarized and directed by Frank J. Buehlman, has been very favorably discussed by the newspaper film critics of Rochester. The purpose of *Terror* is to present a cinematic study of the development of a single emotion rather than to tell a story. The film is described as a dramatic achievement.

The club has held a city-wide amateur movie contest, open to other movie clubs in the community and to all amateur movie makers individually. Many entries have been received and a committee of judges made up of William R. Corris, Jr., Harold G. Hutchens, Donald Trayser and Carroll W. Banker are now selecting the best films. *Terror* has already been chosen as the best dramatic film, and the Flower City Club sends out its challenge to the other clubs of New York State. This club now has forty-five in its membership and it is hoped that, through the medium of the present contest and the state competition, others will join their ranks.



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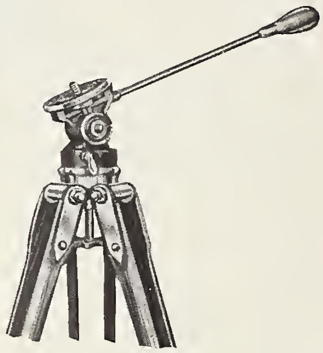

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Vacation Films ■ Vacation movie making was the topic of discussion at the last meeting of the Metropolitan Motion Picture Club in New York City, which featured a talk, *Summer Filming*, by Herbert C. McKay, dean of the New York Institute of Photography. Projection included *The Eighth Art*, a film assembled by The Motion Picture Producers and Distributors of America to illustrate the artistic possibilitlies of the silent motion picture and to point to future development, and Mexican scenic films recently made by Miss Marvin Breckinridge. The meeting was closed with the projection of members' films and an open film clinic.

An amateur movie contest for films made by the club members during the summer months has been announced. The entries will be judged at an early meeting in the fall. On the contest committee are Stuart Hufford, chairman; Dr. George L. Rohdenburg, Harry S. Millar and, *ex officio*, Dr. Ditmars, president, and James W. Moore, secretary.

Philly Banquet ■ The last annual banquet of the Philadelphia Amateur Motion Picture Club was attended by over forty-five members and a varied program of musical numbers and the screening of films was enjoyed. Col. Roy W. Winton, managing director of the League, and Arthur L. Gale, club and photoplay consultant, attended, conveying the League's congratulations to the P. A. M. P. C. on the close of another successful year.

An earlier program featured the screening of films of golf champions and championship meets by John T. Collins, Jr., president of the club, and a demonstration of new equipment. *A Reach For a Lucky That Wasn't So Sweet*, an all-interior film story produced at an earlier meeting; natural color films taken by Rommel Wilson; *Here And There*, a topical film by W. Lyle Holmes, Jr., and *Killing The Killer*, the Ufa short which has been released as a Cinegraph, were also projected. A general discussion of filming problems closed the meeting.

Columbus Starts ■ Twenty movie makers joined the Cinema Club of Columbus, Ohio, at its recent organization meeting. A constitution was adopted and all organization details completed. The club plans a Columbus city film, showing the activities of the various city departments, as one of its initial ventures. Further plans call for an amateur movie contest for films made during the summer months, entries to be judged at a fall meeting, and the production of an amateur photoplay.

Edward Durell has been elected president of this active new organization; M. K. Easley, vice-president; John Blanpied, treasurer; J. D. McAllister, secretary. The Columbus amateurs have made a flying start and the excellent organization of the club assures an addition to the ranks of those amateur movie groups that have already made themselves prominent both locally and nationally by their civic activities.

In Milwaukee ■ Preliminary to club formation, movie makers in Milwaukee, Wis., have been meeting once a month under the leadership of Mrs. Roa Meuer. Among recent program attractions were a talk, *How And When To Use Color Filters*, by J. A. Dubray; a demonstration of 16 mm. reproduction equipment; a screening of amateur color work. Meetings have been held so regularly and have been so well attended that a movie club has practically formed *de facto*.

New At Norfolk ■ Production plans are already under way with the newly organized Motion Picture Club of Norfolk, Va. *Fly Low Jack And The Game*, produced by the Community Players of Rochester, N. Y., was screened at a recent meeting. H. E. Lambert has been elected president; T. R. Ponton, vice-president; Virginia Dowe, secretary; S. Reid, business manager. Roy Brooks has been chosen to write the continuity for the first picture.

Use Interiors ■ The Cine Amateurs of Westchester, N. Y., have completed the production of *The Double Cross*, adapted and directed by Herbert Friedman and filmed by D. C. McGiehan. The story deals with two crooks who have developed a "racket" which proves successful until tried upon a wily pawnbroker. The picture, requiring all-interior sets, was filmed in private homes of the members with unusually successful results. Staircases furnished opportunities for camera angles and an attic served as the background of the pawnbroker's shop. This set is one of the most realistic ever contrived by an amateur production unit. Restricted space forced several of the lights into the scene but, so ingeniously were they used, they appear to be part of the stock in pawn, perhaps "hocked" by an indigent amateur!

The group has already started production of another picture, again all-interior. Profiting by past experience, this club is securing results from the correct combination of backgrounds and well-placed lights that put many professional talkies to shame and that speak most highly for amateur ingenuity and resourcefulness.

Local Color ■ In Pawtucket, R. I., the Amateur Movie Club is planning to produce, from a scenario written by members, a story of the adventures of a group of boys. The club has completed the production, *A Day At The "Y,"* a film of Y. M. C. A. activities, and various local short subjects. *A Tour Of Providence And Pawtucket*, a scenic built on a theme planned by two members, Andrew Foglian and Alan Noble, is to be filmed this month by Ernest K. Pearson, president of the club.

City Contest ■ A "Greater Springfield" amateur movie contest, open to all club members, has been announced by the Movie Makers' Club of Springfield, Ill. Each contestant is to submit a reel of city shots, running 200 ft., 16 mm., and presenting some particular theme relating to the growth and prosperity of Springfield.

More and more amateur movie clubs are thus recording the growth of their cities. This is not only a fine civic service but it also strengthens the local prestige of the club to an extent seldom achieved by hobby or avocational organizations.

A recent program of the club featured a screening of *The Great Train Robbery*, one of the pioneer dramatic films produced at the birth of the nickelodeon. The projection of recently-made members' films brought the meeting to a close.

Johannesburgers ■ A discussion and demonstration of the development of motion picture equipment was given at the last meeting of the Johannesburg Cine Society by F. F. Abnett, president of the club. Films made by V. Naginton, H. Jones and R. E. Evinson were screened and a general discussion of amateur movie making closed the program. The amateur movie section of the monthly magazine which the Cine Society shares with the Johannesburg Photographic Society has recently been enlarged to contain short helpful articles as well as news of club programs. The section is edited by E. A. Gyngell.

Japan Active ■ A large increase in membership has been reported by the Amateur Film Society of Japan which is publishing the *Film Amateur* as its official organ. The society has recently affiliated with the Shanghai Amateur Cinema League and is now conducting an amateur movie department in the *Kinema Jimpo*, Japan's oldest trade movie organ. Programs and demonstrations of equipment have been regularly held. Besides the Amateur Film Society, many other movie clubs have been formed in Japan and general interest is growing.

I'll have something important to tell you Next Month!
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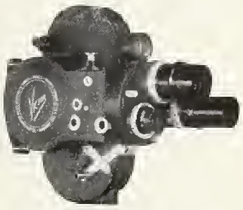

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Can't you just "picture" your exasperation, IF, on the morning of the Annual Picnic of the Odd Fellows, when you've been commissioned to "shoot" the brothers at their revels, you reach for that particular issue of MOVIE MAKERS that tells just "what and how" for your specific case, and it, like the proverbial all-important collar button, can't be found . . . THEN, can't you see how different things would have been if you had ordered those MOVIE MAKERS BINDERS and put each issue in its place securely? ? ? ? ?

BUT there's still plenty of time for more picnics, if not of the Odd Fellows, of the family and kiddies, and there's still ample time to order one or as many MOVIE MAKERS BINDERS as you wish. So, drop us a line, telling us how many you want and for what volumes. Enclose your check for as many as you wish at $1.50 each and we will do the rest, so that future activities of the "brothers," or what you will, may be recorded for posterity "according to Hoyle."

Amateur Cinema League, Inc.
Binder Department
105 West 40th Street
New York, N. Y.

New Contest ■ A summer amateur movie contest has been announced by the Amateur Cinema Club of Toronto, Canada. The contest, emphasizing continuity treatments of summer subjects, will be limited to entries of 100 ft., 16 mm., or less and will be open to all club members. The schedule arranged for the following year by the club's executive committee calls for semimonthly meetings, technical programs and demonstrations as well as the production activities now being carried on separately from the regular programs.

Last month's meetings featured a demonstration of Kodacolor, a dicussion of the contest and the screening of *The Triangle*, an episode from *Barriers*, the club's current production. A club outing has been planned.

Shanghai Active ■ Lately organized, the Amateur Cinema League of Shanghai, China, has a membership of one hundred and thirty amateur cameramen. Three amateur movie contests have already been held by this active club, which is also publishing a monthly magazine, half in English and half in Japanese. The Shanghai club is particularly interested in the international aspects of amateur filming and has generously offered the Club Film Library a print of the prize winner in every future contest. With the large number of amateur cameramen and the interesting filming opportunities presented to them, the Library should shortly have several fine accessions. This is perhaps the largest local organization in the world which is made up entirely of amateur cameramen.

In Germany ■ The German Bund Der Film Amateure closed the last year with a membership of over two hundred. Lectures, movie programs and contests comprise its chief activities which are supported by a well-edited monthly publication. Dr. J. Grassman, president of the club, writes: "The rapid development of amateur cinematography has not passed unnoticed by the Bund Der Film Amateure. . . . We have expanded our lecture program, held press presentations and developed a German film exchange. Amusement parks and public places, hitherto restricted, have been opened to amateur cameramen."

The expansion of amateur movie activities in other countries is keeping pace with our own. At the same time the League is constantly increasing its services to members and clubs in other countries.

The last meeting of the amateur movie club in Frankfort, Germany, featured a screening of travel films. In Berlin the club has recently held a

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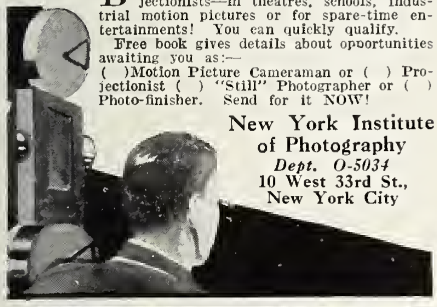

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meeting at the Technical University, presenting a talk by Kurt Skalden on the use of motion pictures in recording sports and athletic activities. Earlier programs have presented *Skiing In The Oetz Valley* by Miss Edith Jacobsen, *Canoe Trips* by Werner Peters and *Maccabaeus*, a sport film by Felix Simmenauer.

Rushes ■ At the last meeting of the Amateur Cinema Club of Montreal, Canada, *Junk And How To Avoid It* and *How To Use An Amateur Movie Camera*, from the Club Film Library, were screened.

■ The Amateur Movie Club of Alfred University, Alfred, N. Y., screened *Campus Love* on its last program preliminary to beginning production on a college romance.

■ The organization of the Amateur Motion Picture Club of Buffalo, N. Y., is reported by Fendall Yerxa who states that the new club will embrace both production and program activities.

■ Twelve students of New York University, under the leadership of Seymour Male, are forming an amateur movie club for the production of photoplays.

■ The Movie Makers Club of Waterloo, Iowa, has recently completed a short drama, *A Friend in Need*, running 275 feet, 16 mm. The picture is made up almost entirely of interior shots and yielded considerable lighting experience to club members.

British Amateurs

Historical Locale ■ Founded by H. W. R. Flint and J. F. Briton, the South Bend and District Amateur Film Production Society has the production of amateur photoplays as its primary purpose. The first scenario will have the Essex countryside, the Thames estuary and the pier at South Bend as backgrounds. The community is wealthy in historical association and will furnish many beautiful settings, while the plot of the picture will weave in bits of local and national history.

The Mayor of the city is the society's first patron. Warren Foster is chairman; C. H. Harris, J. Whitehead and Moore Marriot, vice-presidents; Leo Woods Taylor, cameraman; J. Carstairs, technical director; H. W. R. Flint, vice-chairman; J. F. Briton, secretary; W. C. Gay, treasurer.

Boxed ■ The next production on the schedule of the Sheffield Amateur Film Club is to be *Boxed*, the winner in a recent club scenario competition, written by Norman Hill, publicity manager of the club. On the last program, the year's amateur film successes produced by English societies were reviewed with great interest.

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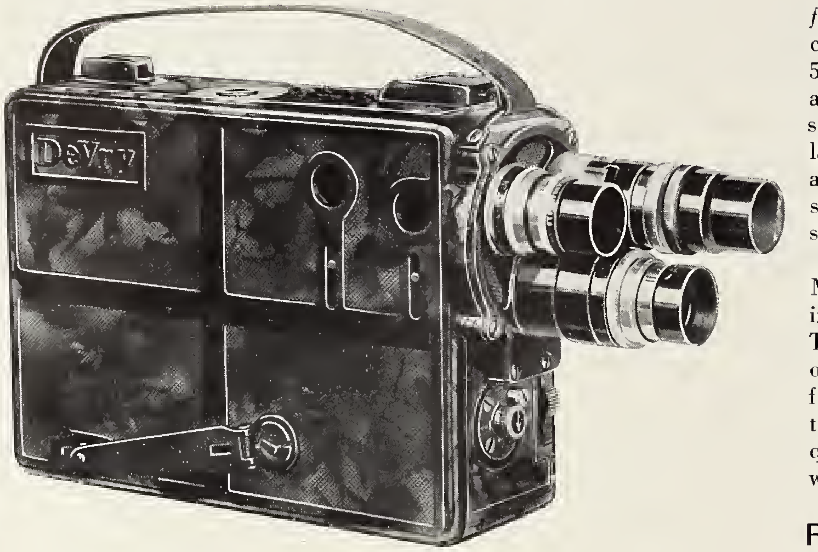
News Of The Industry

BY RUSSELL C. HOLSLAG

Data For The Amateur And The Dealer



The De Luxe De Vry, one of two new cine cameras offered by Chicago firm

New QRS-DeVry Cameras ■ The new low-priced Q R S-DeVry 16 mm. motion picture camera, as demonstrated by Carl L. Oswald of the New York office of that firm, was recently inspected at League headquarters. The new camera follows the general lines of the well-known and long-used DeVry 35 mm. automatic camera but is, of course, proportioned to the dimensions required by 16 mm. film. The mechanism is enclosed in a metal case which is finished in black. Special features are the front release for the driving mechanism, which is said to minimize the starting and stopping sway sometimes found in amateur work. This type of release is very convenient to use when the camera is held in operating position. The finder is of the collapsible, direct-vision type and is placed in a vertical line with the center of the lens, thus reducing the displacement between the lens and finder to one and seven-eighths inches. The film-moving mechanism consists of a single sprocket with spring-pressure rollers and double-claw intermittent. The gate and film track are of such design that threading is very simple. A feature is the lens mount which is provided with the standard thread so that many makes of well-known cine lenses may be used, including fast and telephoto objectives. We believe this is the first time this type of mount has been incorporated in a low-priced camera and that it should encourage the movie maker of modest means to take full advantage of the many lenses which are offered for specific purposes. A shaft and handle are also provided by means of which the camera may be hand cranked. DeVry will offer this camera with the following lens equipments as standard: universal focus *f*:5.6, $47.50; universal focus *f*:3.5, $57.50; focusing *f*:3.5, $67.50; focusing *f*:2.5, $87.50; focusing *f*:1.8, $97.50. With a standard tripod socket, smooth rectangular shape and attached carrying strap, the camera should be conveniently packed and transported.

There is also to be introduced the new De Luxe Model Q R S-DeVry, which promises to be an instrument worthy of the serious movie maker. This special model will have a bakelite case, focus-on-film, spring and hand drive, three-lens turret and four speeds. Its shape will be rectangular, according to the established custom of this firm, and the quality of all of the apparatus will be in accordance with the high standards set by the company.

Filmo Topics Enlarged ■ We note that *Filmo Topics*, published monthly by Bell & Howell in the interests of amateur filming, has taken on a new and attractive format and has been substantially enlarged. The cover and centerspread of the June issue appear in full color while the contents are arranged in a most pleasing manner and offer much interesting material. Included articles cover *Bettering Kodacolor Movies, Outdoor Light, Planning Your Vacation Films* and a number of other timely topics.

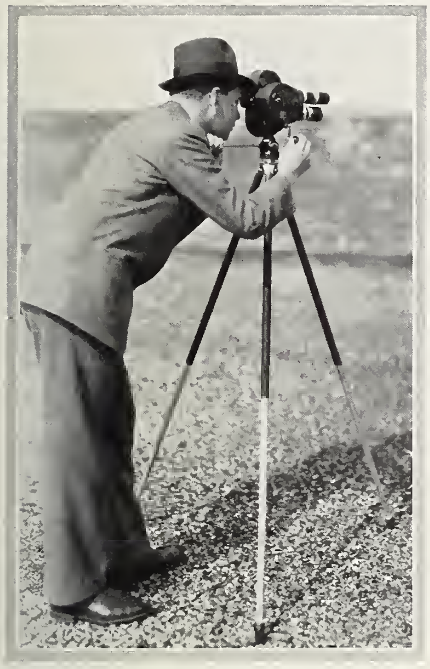
New Eastman Booklet ■ *Your First Fifty Pictures* is the title of a new brochure now available from the Eastman Kodak Company of Rochester, New York. As its title indicates, this little booklet sets forth in most attractive form a number of valuable and amusing outlines around which the amateur may build up his own film stories. Fundamental points of camera technique and story making are brought into play and the simple stories or incidents are woven around these. Thus the amateur will absorb the basic principles of cinematography and, at the same time, will be using his camera in a most interesting and productive way. The booklet is most attractive and is copiously illustrated. Its format is such that its contents are brought to the attention most effectively. A copy will be gladly sent, on request, to any reader of Movie Makers.

HOLLYWOOD FILM ENTERPRISES, INC.
HOME MOVIES

Home of the CineVoice, the new amateur talkie device from California

A New Eyemo

With seven speeds, a three-lens turret, variable viewfinder and built-in hand crank, the new Eyemo, made by the Bell & Howell Co., Chicago, Illinois, presents unusual versatility in a light, compact 35mm. camera which can be held in the hand or used on a portable tripod, such as the new B. & H. All-metal Tripod. The variable speed governor is of the same design as that used in the famous Filmo 70-D 16mm. camera, with speeds of 4, 6, 8, 12, 16, 24 and 32 frames a second. The turret will accommodate all lenses ordinarily employed on the Eyemo. One Cooke 47mm. *f*:2.5 lens is furnished as standard equipment. The permanently built-in hand crank may be used whenever desired and the speed is controlled entirely by the governor.



The new multiple-speed, turret-head Eyemo on Filmo All-metal Tripod

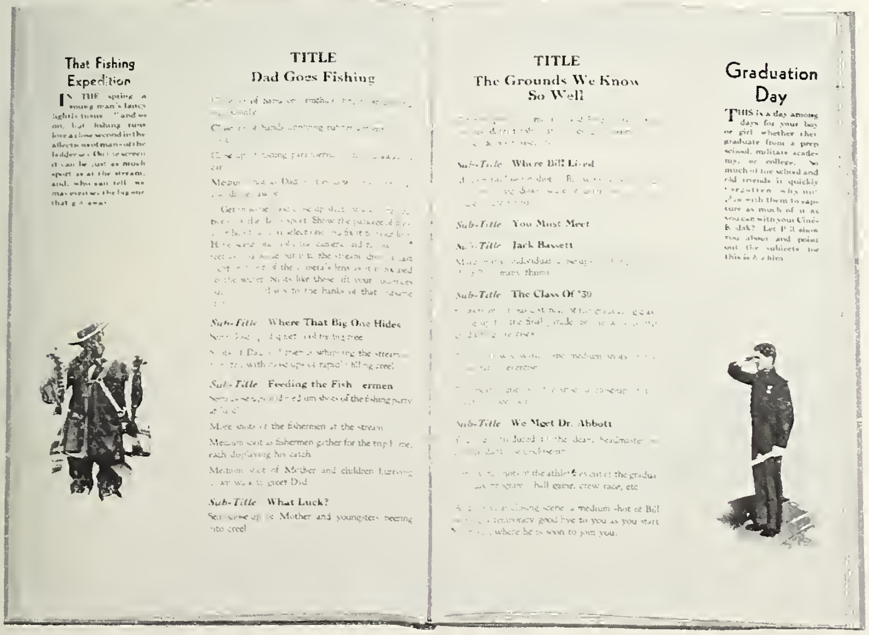
Agfa Presents Pan

Those amateurs who have worked with Agfa "super-orthochromatic" reversal film will be interested to know that, beginning with July first, this company will market a full panchromatic reversal emulsion, spooled in standard 100-foot rolls, ready for use. The new panchromatic film in its attractive green box has recently been tested and has been found to possess excellent speed, latitude and fineness of grain. The value of the emulsion was particularly well demonstrated in tests made under artificial illumination, showing good monochrome color rendition and very decided qualities of speed, especially suited to interior or difficult lighting conditions.

Victor Silent Drive

A new direct gear drive for which extreme quietness and durability is claimed is announced for the Models 3, 3B and 3C Victor Cine Projector by the Victor Animatograph Corporation, Davenport, Iowa, manufacturers of 16 mm. cameras and projectors. It is believed by Victor that the projector with the new driving mechanism will prove extremely popular. It is claimed by the manufacturer that actual tests have shown that the new Victor driving mechanism is capable of giving thousands of hours of perfect performance without the slightest adjustment.

Pages reproduced from new Eastman aid, Your First Fifty Pictures



That Fishing Expedition

IN THE spring a young man's fancy lightly turns ... but fishing runs love a close second in the affections of man... On the screen it can be just as much sport as at the stream, and, who can tell, we may even see the big one that got away.

TITLE
Dad Goes Fishing

Sub-Title Where That Big One Hides

Sub-Title Feeding the Fishermen

More shots of the fishermen at the stream

Medium shot as fishermen gather for the trip home, each displaying his catch

Medium shot of Mother and children hurrying ... to greet Dad

Sub-Title What Luck?

... Mother and youngsters peering into creel

TITLE
The Grounds We Know So Well

Sub-Title Where Bill Lived

Sub-Title You Must Meet

Sub-Title Jack Bassett

Sub-Title The Class Of '30

Sub-Title We Meet Dr. Abbott

... ball game, crew race, etc

... closing scene a medium shot of Bill ... good bye to you as you start ... where he is soon to join you.

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230 S. Wabash Av., MM-7D
Chicago, Ill.

Glider fans being "nonchalant" with their Cine-Kodak

Kodalite Reduced ■ That very efficient and useful indoor lighting unit, the Kodalite, made by the Eastman Kodak Company, is now to be sold at twenty-two dollars, a three dollar reduction from its former price. The Kodalite uses a high-pressure 500-watt bulb and special metal reflector which combines high actinic illumination with relatively low current consumption. Diffusers, fiber carrying case and extension cord are furnished as accessories to make the home lighting set-up convenient and complete.

New Talkie ■ The CineVoice, a sound on disc attachment which may be adapted to any 16 mm. projector, was recently inspected by League headquarters. A feature of the new device is found in the fact that it will operate with equal facility at thirty-three and one-third or seventy-eight R. P. M., thus enabling the user to run both standard theatre sized recordings or the standard home phonograph records. The CineVoice turntable is actuated by the projector motor and is very finely balanced. The unit is well-made and embodies many of the latest ideas in turntable practice for sound reproduction, including mechanical filters and fiber-to-metal gears. The thirty-three and one-third record, of course, operates from the inside out, while the seventy-eight record operates from the outside in. With this attachment one may therefore reproduce the talking films made in both speeds by this and other library "talkie" firms. A standard amplifier and dynamic loud speaker are also available as companion units operating from the A-C house supply or the home radio set may be used as an amplifier for the talkie system. In demonstration, the apparatus, attached to a projector of well-known make, gave a very satisfactory account of itself. CineVoice was demonstrated by H. S. Millar, eastern representative of Hollywood Film Enterprises, Inc., makers of the apparatus, having offices in Hollywood, New York and Chicago.

Lens Cleaning Kit ■ Bell & Howell has introduced a complete kit for the proper cleaning and care of lenses which should be of especial interest to the amateur who prides himself on keeping his equipment always in tip-top form. The kit contains a special fluid for cleaning lens surfaces, the composition of which is the result of extensive experimentation on the part of Taylor-Hobson-Cooke of England and Bell & Howell. In addition, there is specially prepared and treated soft chamois leather for polishing as it has been found that commercial chamois is not always suitable. Another item is a lintless linen cloth, also specially prepared for this particular purpose. There is, finally, a camel-hair brush for light dusting of lens surfaces. It is said that such a kit is very valuable not only for keeping camera lenses in good condition but for servicing all other fine objectives such as the microscope and binocular. Complete instructional details come with each outfit.

Testrite Tripod ■ A new tripod, made by the Testrite Instrument Company of 108 East 16th Street, New York City, was recently inspected at League headquarters. The new Stanrite Tripod presents a handsome appearance, being finished in mahogany with chromium-plated fittings. The legs are of wood and can be extended to fifty-five inches in length; extension clamps of a novel quick-acting variety are provided. The tripod is furnished at twelve dollars with a plain head and standard tripod screw for attachment to any still or 16mm. movie camera but is especially adapted to the Panrite Universal Tilting Top, also a product of the same firm. Collapsed, the tripod measures but twenty-one inches in length; there is a convenient carrying case for the folded tripod.

The new Stanrite Tripod, recent Testrite product

Rab Sons Robbed ■ An occurrence that will be deeply regretted by amateur and dealer alike has recently been brought to the attention of the League by Rab Sons of New York City. On two separate occasions during the month of May shoplifters entered this establishment and departed, once, with a new Model 5 Victor Camera and carrying case and, again, with two pairs of Zeiss Binoculars. The serial numbers of this equipment are as follows: Victor Camera No. 5—15033, Trioplan Lens—498226; Zeiss Binoculars: Silvarem 6x30—1431421, Deltrentis 8x30—1385552.

Readers of Movie Makers will bring honor to the spirit of our association by keeping sharp watch for any equipment bearing these numbers and reporting any reasonable suspicion to Rab Sons, 1373 6th Avenue, New York City.

Here's proof that Sergeant Grischa was a Filmo fan

Recording Studios ■ Amateurs contemplating 16mm. sound synchronizing experiment will be interested in visiting the Miranda-Phillips Recording Studios, Suite 425, Hotel New Yorker, West 34th Street and 8th Ave., New York City. Here will be found disc recording facilities available in pleasant surroundings; the management will be happy to advise on any specific amateur sound problem. Recordings are made at present only at a turntable speed of 78-80.

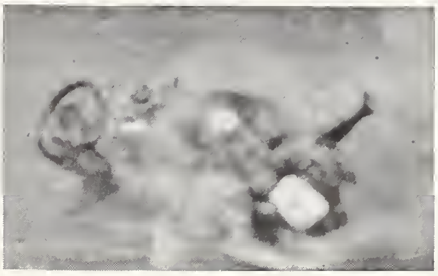
Stewart Process ■ A new process of finished film treatment is now introduced to the 16 mm. amateur, as developed by Victor A. Stewart, 1600 Broadway, New York City. This process has been in commercial use on professional film for some time and, on inspection of the laboratory equipment and methods used by the firm, seemed to be eminently practical. The film is first wound on oversize reels, each layer being separated from the other by a lintless tape. This leaves the emulsion surfaces free for the penetration of the processing vapors which are applied in a gas tight chamber under controlled temperature. It is claimed that this special treatment produces a permanent flexibility in the film and that it hardens the emulsion and lubricates the entire surface so that it will withstand unusual projection wear and tear.

Pathe Contest Active ■ Amateurs working in 9.5 mm. should not neglect the opportunities presented to them in the current Pathé contest for the best sixty-foot subjects taken directly on this film width. A tempting array of prizes is offered, including excellent super-reel library subjects, fully-equipped projectors and motocameras, screens and other equipment dear to the heart of the movie maker. A feature of this contest is the fact that so large a number of prizes are offered, thus increasing the individual opportunities for winning.

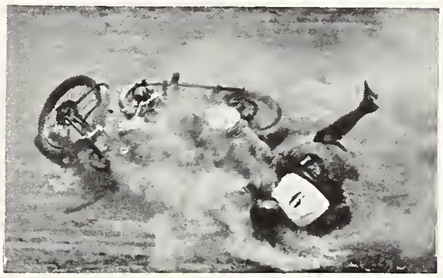
Flameproof Cement ■ The Hewes-Gotham "Flameproof" Film Cement for safety stock has been tested by this department and found satisfactory. The Company's address is 250 West 47th Street, New York City.

"Numero Extraordinario" ■ Such is the description of the Second Anniversary Number of *Alex*, the excellent house organ of the Casa Alex, a firm devoted to servicing the motion picture enthusiasts of Buenos Aires and its environs. The robust condition of amateur movies in Argentina is well-indicated and fostered by this progressive firm which maintains developing and printing facilities for three widths of film, provides a library of local-interest films, furnishes headquarters for the projection, editing and inspection of films and has salesrooms for the demonstration of all the principal cine apparatus of European and American make. The address of Casa Alex is Maipu 456, Buenos Aires, Argentina, S. America.

The DeVry low priced camera—It is described on page 448



« « BLURRED! » »
the range was "missed" by haphazard guesswork



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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
House of Better Radio, 1740 N. Highland Ave.
Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
Ries Bros., 1540 Cahuenga Ave.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine St.
Los Angeles: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
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Leavitt Cine Picture Co., 1137 S. Hope St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
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Photomaton Studio, "All Things Photographic," 532 S. Broadway.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
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San Diego: Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: ***CINE SHOP,*** 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Keck's, 454 Post St.
Photomaton Studio, "All Things Photographic," 968 Market St.
2534 Mission St.
San Francisco Camera Exchange, 88 Third St.
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San Jose: Webb's Photo Supply Store, 94 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Ana: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
Santa Barbara: J. W. Collinge, 8 E. Carillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.
Yosemite National Park: Best's Studio.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
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Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Britain: Harvey & Lewis Co., 85 W. Main.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 495 Delaware Ave

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H. St., N. W
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Theodore M. Merz, 231 Munsey Bldg.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 22 W. Bay St.
McDaniel Gift Shop, 21 W. Forsyth St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Thomasville: A. W. Moller, 133 S. Broad St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO.,*** 179 W. Madison St.
Camera Exchange, 68 Washington St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Hobbs & Sutphen, 31 E. Adams St.
Holland's Stores, 6351-53 S. Halsted St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Lake Shore Radio Co., 3204-6 Broadway.
Leonard Lynn Radio Co., 223 W. Jackson Blvd.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Photomaton Studio, "All Things Photographic," 853 E. 63rd St.
4651 Broadway
115 N. Clark St.
6337 S. Halsted St.
3240 Lawrence Ave.
1323 Milwaukee Ave.
2648 Milwaukee Ave.
4705 S. Parkway
3213 Roosevelt Rd
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Bernard Sullivan Co., 360 N. Michigan Ave.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Hartman's Camera Shop, 17 S. Chicago Ave.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Ottawa: Corbus Drug Co., 700 LaSalle St.
Rockford: Johnson Photo Shop, 316 E. State St
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: L. E. DeWitt, 613 Monroe Ave.
Smith & Butterfield Co., 310 Main St.
Fort Wayne: Biechler-Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 908 Locust St.
Hyman's News and Book Store, 518 Locust St.
Westing Photo Service, 3816-6th Ave.
Grinnell: Child Art Rooms, Cine Dept.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Barome St.
Shreveport: C. S. Edwards, 622 Marshall St.
Southern Cine Co., Inc., 310 Milam St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: H. F. Murdock Co., 160 Free St., Congress Sq.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Lewy Camera Shops, 502 N. Howard St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 260 Tremont St.
Photomaton Studio, "All Things Photographic," 273 Huntington Ave.
46 Scollay Square.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: Acme Camera Exchange, Inc., 517 Shelby St.
CLARK CINE-SERVICE, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Kalamazoo: Camera and Art Shop, 334 W. Main St.

(*Continued on page 454*)

I-C Laboratories ■ Negative and positive 16 mm. developing and printing, standard film reduction and finishing, sound processing and all other regular and special work which falls within the province of a good laboratory is turned out by the most modern and efficient methods under the supervision of Frederick F. Watson by the Inter-Continental Film Laboratories, Inc., 74 Sherman Street, Long Island City, N. Y. Mr. Watson extends to all interested workers a cordial invitation to inspect the excellent facilities found in this laboratory.

BEHIND
THAT
DOOR!

Wondersigns title on metal door by Russell C. Holslag

Meyer-Victor ■ The new Victor Camera, which has met with instant approval wherever shown, is henceforth to be fitted with the well-known Hugo Meyer Trioplan *f*:2.9 lens as standard equipment. Those who have known and worked with the lenses made by this firm will find them performing with all their accustomed excellence in conjunction with the Victor Camera. In telephoto lenses, either the Trioplan or the Telemegor objectives are furnished. Other lenses are, of course, available for turret combinations.

Bing Honored ■ Friends of Joseph M. Bing, the genial American manager of the Drem Products Corporation, 152 West 42nd Street, New York City, will be pleased to hear that he has recently been elected Fellow of the Royal Photographic Society of Great Britain. Movie Makers wishes Mr. Bing long and productive enjoyment of the honor thus conferred.

Melodelite ■ Under this euphonious name one may purchase a handy and efficient little projector light which is provided with a convenient clamping device fitting any projector. A connector for attaching to the projector cord without cutting it is also provided. The lamp is operated by a key at the socket. The device is marketed by Melodelite Corporation, 130 West 42nd Street, New York City.

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EQUIPMENT FOR SALE

FREE FOR THE ASKING! Just out! Bass BARGAINGRAM, issue No. 201. The classic of used apparatus. Largest offering in all the world of used and reconditioned, guaranteed, good-as-new amateur and professional 16 mm. and 35 mm. cameras, projectors and accessories. WRITE FOR YOUR COPY NOW. Just a few of the bargains: Bell & Howell Filmo 70A with 1′ Xenar *f*:2 lens, very fine condition, $112.50. Cine Kodak Model B with *f*:3.5 lens, $55.00. Bell & Howell Filmo 70A, reconditioned like new, Plasmat *f*:1.5 lens, Kodacolor unit and 1″ Cooke *f*:3.5 lens, $137.50. Write or wire for your copy of the Bass BARGAINGRAM No. 201 to BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

PROFESSIONAL 16 MM. CAMERA FOR SALE. CAMERA WILL DO ANYTHING A LARGE PROFESSIONAL 35 MM. CAMERA WILL DO. EQUIPPED WITH: Four 400 foot magazines—Veeder counter—Tachometer counting accurately from eight to thirty-two frames per second—Reverse takeup to do double exposures and other tricks—Automatic fade—Footage counter—Three lens turret—Focus on film—One each 1, 3, 6, 9-inch lenses—Set of six Scheibe trick filters—Goerz bellows extension—Goerz professional iris—Compensating finder—Mask box—Professional De Brie tripod—Handy compact leather case. This camera is ideal for those requiring the best equipment and can be inspected by any responsible person or dealer as representative. Write BOX 106, Movie Makers, for full particulars.

PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Junior Press, $5.90, larger, $11, rotary, $149; print for others; easy and interesting; rules sent. Write for catalogue of presses, type, paper, etc. KELSEY COMPANY, M-50, Meriden, Conn.

ONE SIX-INCH T. H. C. Telephoto Lens with view finders complete in leather plush-lined case, $75.00; one Auxiliary Finder Unit, $3.50; one one-inch *f*:1.8 T. H. C. Lens in focusing mount with 2X ray filter, $45.00. CHARLES J. ZAHN, 1439 South Sheridan Road, Highland Park, Illinois.

BARGAINS in cameras, projectors, etc., 16 mm., 35 mm. and still. We buy, sell, exchange. List free. ZEHRBACH, 148½ Walton, Atlanta, Ga.

MOTOR-DRIVEN De Luxe Duograph Projector, Model B Cine Kodak *f*:3.5 (Shop-worn) and Kodascope Screen, No. O—Complete, $119.50. Model C Kodascope in good order, $30.00. All subject to prior sale. PICKUP & BROWN, Inc., 41 East 41st St., N. Y. C.

FOR SALE—One slightly used model B Kodascope complete with case, has threading light, Kodacolor equipment and complete in case. Was recently converted to 250 watt by the Eastman factory. Guaranteed to be in A-1 condition. Reason for selling have two projectors. Price $225.00. FRED BRYANT MOTOR COMPANY, 255 E. Main St., Lexington, Kentucky.

FOR SALE—16 mm. DeVry Projector, Model G, slightly used, very reasonable. *Felix the Ghost Breaker,* 400 ft.; *Alice's Mysterious Mystery,* 400 ft.; *Alice's Balloon Race,* 400 ft.; price $5.00 each LOVETT CINEMA STUDIO, Great Neck, L. I.

NEW DE VRY B camera, $25; De Vry G projector with case, $80. Stamp for circulars. JONES HARDWARE CO., Cine Dept., Shamokin, Pa.

FOR SALE—De Vry Model G 16 mm. Projector with case, extra bulb and extra 1″ lens. Used very little—excellent condition. A. BARRETT, 206 West 104th Street, New York.

FILMO 70-D, in case with Plasmat *f*:1.5, T. H. C. 3¾″ *f*:3.3, Cooke *f*:3.5 lenses. Bell & Howell Projector 57-G, Arrow Screen 38-45, Bell & Howell Title-writer, magnetic title-board, Goerz complete trick-effects, Thalhammer Tripod, Kleig Baby-Spot, Little Sunny, No. 3 Solites and Dremophot. Everything brand-new. Will sell at big sacrifice. HARRY WEIMAN, 2115 Ryer Avenue, Bronx, N. Y.

FOR SALE—Selected 16 mm. library films at 20 to 60 per cent discount. Several beaded screens, cameras, projectors at bargain prices. J. B. HADAWAY, Swampscott, Mass.

PROFESSIONAL B. & H. Camera outfit, late model, extra magazines, cases, tripod, lenses. A-1 shape, cheap for cash. Also Filmo Projector, Variable Resistance. ROYCE STUDIO, Vineland, N. J.

MODEL B, *f*:1.9 Cine-Kodak with combination case and remote control, $95; *f*4.5 telephoto bayonet lens for same, $25; 57D Filmo Projector, $150; Home Talkie with 200 ft. recording, $25; Model C Kodascope with case, like new, $30. BOX 245, TEWKSBURY, MASS.

FOUR UNIVERSALS, 2 Wilarts, 2 DeVrys, all standard; 2 Filmo cameras, 3 projectors, 3 Graflex, lens, screens, 5 heavy pan tilt tripods. Write your wants, list for stamp. F. W. BUCHANAN, Johnstown, Pa.

LENS SPECIALS, 3¾″ *f*:3.3 Wollensak Telephoto lens for Cine Kodak B-*f*:1.9, $37.50; 1″ *f*:2 Schneider Xenar for Filmo, $17.50; 1½″ *f*:3.5 Carl Zeiss for Filmo, $15.00; Verito Soft Focus, 2″ *f*:3.5 for Filmo, $20.00; 1″ *f*:1.8 Ruo Anastigmat for Filmo, $18.00; 1″ *f*:1.5 Wollensak with Kodacolor Filters, $52.50; 2″ *f*:1.9 Dallmeyer for Filmo, $50.00; 1½″ *f*:1.5 Meyer Plasmat for Filmo, $45.00; Filmo Model 70A Camera *f*:3.5 Cooke, E. N., $95.00; Super Speed Filmo Camera with *f*:1.5-1″ Plasmat lens, $125.00; Kodascope Model B Projector, bronze finish in Chippendale cabinet, list, $500.00, special, $225.00. WILLOUGHBYS, 110 W. 32d St., N. Y.

EQUIPMENT WANTED

WANTED—To buy or exchange library films and Eyemo and Filmo lenses. J. B. HADAWAY, Swampscott, Mass.

WANTED—Filmo or Cine Kodak 16 mm. *f*:1.9 lens. Must be cheap for cash. HAROLD J. CUNNINGHAM, 60 Virginia Rd., Waltham, Mass.

WANTED—Stineman 16 mm. developing outfit. Must be in good condition and reasonably priced. DR. SAKLAD, 104 Olney St., Providence, R. I.

TRADING OFFERS

ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. Evinrude outboard motors, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

WILL TRADE Dallmeyer Filmo *f*:1.9 lens for T. H. C. *f*:3.5 2-inch lens. ROBERT ALTMAN, 610 Root St., Chicago, Ill.

FILMS FOR SALE

NEW PRINT, seven large 16 mm. reels *"Jesus of Nazareth."* Beautiful colored production, worth $250, for quick sale only $95.00. MALKAMES EDUCATIONAL FILM COMPANY, Hazleton, Pa.

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HERE'S A MARKET FOR 16 MILLIMETER SHOTS! We want interesting, short, newsy scenes involving automobiles, trucks, tractors, motorboats, and airplanes, doing unusual things or of unusual construction. Will pay from fifteen to fifty cents a foot for acceptable scenes. Special rate for pictures of race winners where Mobiloil is used. E. F. HALLOCK, Vacuum Oil Company, 61 Broadway, New York.

MISCELLANEOUS

PATHEX ART TITLES. FREE lists and samples. Professional service and satisfaction guaranteed. MUNN CINEMA STUDIOS, 63 Northampton Street, Buffalo, N. Y.

(*Continued from page 452*)

Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Sly Fox Films, 49 S. 9th St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Joplin: Wingo Studio, 417 Main St.
Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc.. 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1118 Boardwalk.
2133 Boardwalk.
Clifton: Home Film Co., 38 Arthur St.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.
319 Jackson Ave.
18 Journal Square.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photographic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.

NEW MEXICO

Gallup: J. R. Willis.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Babylon: Music Shoppe, 23 E. Main St.
Binghampton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
David A. Parks, 1191 Fulton St.
Photomaton Studio, "All Things Photographic," 278 Broadway.
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J.
1226 Kings Highway
695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Glen Falls: M. Lapham's Sons, 2 Rogers Bldg.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Clinton Book Store, 62 W. 8th St.
ABE COHEN'S EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
CULLEN, 12 Maiden Lane.
Davega, Inc., 15 Courtlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
EASTMAN KODAK STORES, INC., Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
965 Southern Blvd.
Pickup & Brown, 41 E. 41st St.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
S. W. Raymond, 354 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Brookside Dr., Brighton.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Ferd Wagner Co., 113 E. 5th St
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Chickasha: W. P. Fowler Music Co., 427 Chickasha Ave.
Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Store, Inc., Philcade Lobby. 5th Ave. and Boston.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Easton: J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: Amateur Movies Corp., 132 S. 15th St.
G. P. Darrow, Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Gilbert Co., 4827 N. Broad St.
Home Movie Studio, 20th and Chestnut Sts
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
John G. Nuebling, 849 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, 711 Procter St.

(*Continued on page 456*)

Form lies in cine-golf says C. A. Ziebarth, B & H Secretary

Educational Films

(Continued from page 423)

important factor in the development of the player's game. These personal pictures, when compared with instruction films of professional golfers' technique, are the most direct and forcible method of pointing out faults and of developing a lasting and proper 'muscle memory' in the pupil's mind."

Mr. Sargent, in a report to this department, further describes the interest of professional golf instructors in amateur movies as a teaching aid. He says, "The Professional Golfers Association of America is doing research work in regard to the golf swing in an effort to simplify teaching and playing golf. The plan is to make movies of world famous golfers by means of the super-speed camera. Already such slow motion pictures of Bobby Jones (a recent recruit to the Amateur Cinema League ranks) have been taken and disclose some hitherto unknown information on the golf swing. This is accounted for in that the golf swing is a high speed movement, its most important and revealing parts being invisible to the naked eye. We feel safe in saying that a lot of golf lessons in the future will be given with the aid of the super-speed camera and the moving picture projector."

How Movies Can Aid Pros to Describe Pupil's Faults, by A. T. Packard in the May issue of *Golfdom*, is an equally enthusiastic support of this new teaching medium in golf. In June, C. A. Ziebarth, secretary of the Bell & Howell Company, tells how movies can help the average golf club increase its receipts by building up club attendance.

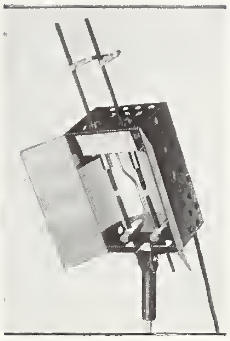
Berlin Educational Shows ■ Ufa has instituted an innovation in its theatres in Berlin with the introduction of Sunday matinees at which only educational films are shown. The Ufa management believes that the number of educational fans is much larger than generally anticipated and that many may be added to the volume of theatergoers if they are occasionally offered a full program of educationals.

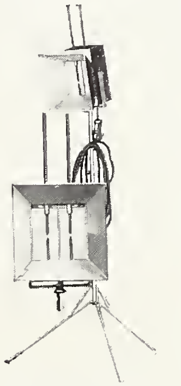
Ufa subjects for classroom and home use are offered in America by Ufa Films, Inc., 1540 Broadway, New York City.

Film In Classrooms ■ An interesting and valuable discussion of the use of 16 mm. film in teaching biology to her classes at the Corlears Junior High School, New York City, by Mary E. Bing, wife of Joseph M. Bing who is actively connected with the amateur industry, is contained in a recent issue of *The Nation's Schools*. Mrs. Bing reviews the value of film in the school program, tells how it helps her pupils progress and explains wherein film instruction may be dovetailed admirably with the oral. Coming as it does from the actual experience of an instructor, this information is indeed an authoritative evaluation of the classroom film as a teaching aid.

Westerns That Teach ■ Film records of unusual merit concerning various aspects of life on the cattle ranges of the West have been produced by League member C. J. Belden, rancher, sportsman and photographer extraordinary. A recently completed two reel film, *Where West Is Still West*, on which Mr. Belden has been working for the past three years, shows how cattle in large herds are handled from the time the calf is branded until it is grown and loaded on stock trains for the markets of the East. This film also includes many scenes of range blizzards.

Another film, *Run, Sheep, Run*, also





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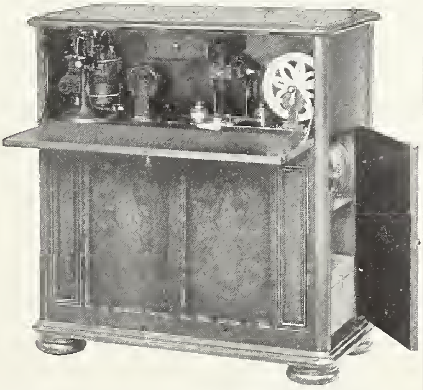

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(Continued from page 454)

- San Antonio: W. C. Allen, Rialto Theatre Lobby.
  - Fox Co., 209 Alamo Plaza.
  - Lee Film Co., 716 E. Elmira St.

UTAH

- Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
  - Shiplers, 144 S. Main St.

VERMONT

- Rutland: Geo. E. Chalmers Co., Inc.
- Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

- Bristol: Kelly & Green.
- Norfolk: G. L. Hall Optical Co., 257 Granby St.
- Richmond: S. Galeski Optical Co., 737 E. Main St.
  - G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

- Seattle: Anderson Supply Co., 111 Cherry St.
  - Eastman Kodak Stores, Inc., 1415-4th Ave.
  - Lowman & Hanford Co., 1514-3rd Ave.
- Spokane: Joyner Drug Co., Howard & Riverside Ave.
- Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

- Charleston: Educational Film & Supply Co., 506 State St.
- Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

- Fond du Lac: Huber Bros., 36 S. Main St.
- Green Bay: Bethe Photo Service, 125 Main St.
- La Crosse: Moen Photo Service, 313 Main St.
- Madison: McVicar Photo Service, 723 University Ave.
  - Photoart House, 212 State St.
- Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  - Eastman Kodak Stores, Inc., 427 Milwaukee St.
  - Photoart House of Milwaukee, 220 Wells St
  - Plankinton Arcade News Stand.
- Oshkosh: Coe Drug Co., 128 Main St.
- Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
- Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

- Cape Town: Kodak (South Africa) Ltd. "Kodak House," Shortmarket and Loop Sts.
  - Lennon, Ltd., Adderley St.

Natal

- Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

- Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

AUSTRALIA

New South Wales

- Sydney: Filmo Stores, "Berk House," 76 William St.
  - Harringtons, Ltd., 386 George St.
  - Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

- Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

- Adelaide: Eddy's, Ltd., 12 Rundle St.
  - Harringtons, Ltd., 10 Rundle St.
  - Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

- Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
- Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

- Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  - Harringtons, Ltd., 266 Collins St.
  - Kodak (Australasia) Pty., Ltd., 284 Collins St.
  - Kodak (Australasia) Pty., Ltd., 161 Swanston St.
  - McGill's Agency, 179 Elizabeth St.

West Australia

- Perth: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

- Auckland: Frank Wiseman, Ltd., 170-172 Queen St.
- Hamilton: Watson's Camera House, Victor St.
- Invercargill: New Zealand Book Depot, 49-51 Esk St.
- Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
  - Waterworths, Ltd., 216 Lambton Quay.

AUSTRIA

- Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRITISH WEST INDIES

Jamaica

- Kingston: A. Duperly & Son, 85 King St.

Trinidad

- Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

- Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

- Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
  - Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
  - Rundle, Ltd., 531 Granville St.

Manitoba

- Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
  - Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
  - Strain's, Ltd., 345 Portage Ave.

Ontario

- Hamilton: W. E. Hill & Bro., 90 W. King St.
- Ottawa: Photographic Stores, Ltd., 65 Sparks St.
- Simcoe: Park's Drug Store.
- Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  - Eastman Kodak Stores, Ltd., 66 King St.
  - T. Eaton Co., Dept. V-6, 190 Yonge St.
  - Film & Slide Co. of Can., Ltd., 156 King St. W.
  - Lockhart's Camera Exchange, 384 Bay St.

Quebec

- Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
  - H. de Lanauze, 1001 Bleury St.
  - Eastman Kodak Stores, Ltd., 286 Craig St., W.
  - 886 St. Catherine St., W.
  - T. Eaton Co., St. Catherine St., W.
  - Gladwish & Mitchell, 7 Cypress St.
  - Home Films, Ltd., 1009 Keefer Bldg., 1440 St. Catherine St.

Saskatchewan

- Moose Jaw: Leonard Fysh, Ltd.

CENTRAL AMERICA

Canal Zone

- **Ancon: Lewis Photo Service, Drawer B.**

CHINA

- Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
- Shanghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
  - Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

- Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

- Prague: Emil Wachtl.
  - Specialists in Cynecameras.
  - Senovazna 8 and Narodni tr. 26.

DENMARK

- Copenhagen K: Kongsbak and Cohn, Nygade 2.
- Copenhagen V: Kodak Aktieselskab, Ostergade.

EGYPT

- Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif and Pasha St. and Ramleh Sta.

ENGLAND

- Brighton: Stead & Co., Ltd., 22-23 Duke St.
- Bristol: H. Salanson & Co., Ltd., 20 High St.
- Harrogate: A. R. Baines, 39 James St.
- Kent: Direct Service Co. 112 Ravensbourne Ave., Shortlands.
- Liverpool: Kodak, Ltd., 70 Lord St.
  - J. Lizars, 71 Bold St.
- London: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside.
  - N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
  - S. W. 1: Westminster Photographic Exchange. Ltd., 119 Victoria St.
  - W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
    - Service Co., Ltd., 289 High Holborn.
  - W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
  - W. 1: Bell Howell Co., Ltd., 320 Regent St.
  - J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
  - Wallace Heaton, Ltd., 119 New Bond St.
  - Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
  - Westminster Photographic Exchange, Ltd., 62, Piccadilly.
  - Westminster Photographic Exchange, Ltd., 111 Oxford St.
- Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
- Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

- **Paris: Jose Corti, 6 Rue de Clichy, IX.**

GERMANY

- Berlin: S. 42: Romain Talbot, Wassertor Strasse 46.

HAWAII

- Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

- Amsterdam: Capi, 115 Kalverstraat.
  - Foto Schaap & Co., Spui 8.
- Armhem: Meijlink's Fotohandel, Rijnstraat 17.
- Den Haag: Capi, 124 Noordeinde.
  - Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
  - Agentschap N. V. Roosen, Frederik Hendriklaan 78.
- Groningen: Capi, 3 Kleine Pelsterstraat.
- Nijmegen: Capi, 13-17 van Berchenstraat.
  - Capi, Broerstraat 48.
- Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

- **Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.**

INDIA

- Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
- Bombay: Continental Photo Stores, 253 Hornby Rd.
  - Hamilton Studios, Ltd., Hamilton House.
  - Graham Rd., Ballard Estate.
  - M. L. Mistry & Co., 46 Church Gate St., Fort
- Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
- Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
  - Photographic Stores & Agency Co., 154 Dhuramtolla St.
  - M. L. Shaw, 76 Lindsay St.
- Karachi: Thakar & Co., Bunder Rd.
- Simla: New Book Depot, No. 79, the Mall.

Burma

- Rangoon: Y. Ebata and Co., 200 Phayre St.

ITALY

- Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
  - Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).
  - S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

JAPAN

- Kobe: Honjo & Co., 204 Montomachi 6-Chome.
  - Honjo and Co., Motomachi, 3-Chome.
- Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
- Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
  - R. Konishi and Co., Nagahoribashi-Suji.
- Tokyo: Home Movies Library, 515 Marunouchi Bldg.
  - R. Konishi & Co., Honcho-Nichome.

MEXICO

- Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
  - Kodak Mexicana, Ltd., Independencia 37.
  - "La Rochester," Av. 16 de Septiembre 5.
  - Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
- Puebla: Casa "Hertes," Av. Reforma 109.

NORWAY

- Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

- Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

- Edinburgh: J. Lizars, 6 Shandwick Pl.
- Glasgow: Robert Ballantine, 103½ St. Vincent St.
  - Kodak, Ltd., 46 Buchanan St.
  - J. Lizars, 101 Buchanan St.

SIAM

- Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

- Buenos Aires: Connio, Gattamorta & Cia, Maipu 456.
- Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

Chile

- Santiago: Casa Heffer, Estado 150.
- Valparaiso: Laverick & Co., Casilla 244.

Venezuela

- Caracas: Edo Vogeler & Co., Apartado 470.
- Maracaibo: MacGregor & Co., Apartado Postal No. 197.

SPAIN

- Barcelona: James Casals, 82 Viladomat St.
- Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
  - Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

- Penang: Kwong Hing Cheong, 1c Penang St.
  - Y. Ebata & Co., 77 Bishop St.
- Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  - Y. Ebata & Co., 33 Coleman St.
  - Kodak, Ltd., 130 Robinson Rd.

SUMATRA

- **Medan: Y. Ebata & Co., 69 Kesawan.**

SWEDEN

- Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

- Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
  - H. Strubin & Co. Cine Service, Gerbergasse 25.
- Geneva: Amrein-Graf, 27 Quai des Bergues.
  - Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
- Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
- Winterthur: Alb Hoster, Marktgasse 57.
- Zurich: Ganz & Co., Bahnhofstrasse 40.
  - M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.

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MOVIE MAKERS

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in two reels, carries the range sheep through the winter, lambing time, shearing, trailing to the mountains and, then, down to the railroad for shipment of the lambs in the fall. A portion of this film is included in an Eastman Teaching Films subject and is generally conceded to be one of the best range-sheep records that has yet been produced. Another excellent subject, *Thrilling Adventure*, produced by Mr. Belden, is being distributed as a Cine Art Film.

While Mr. Belden is an ardent cameraman, his principal interest is in running a cattle and sheep ranch. This necessitates a daily round on the range and during the past few years some twenty thousand feet of 35mm. film have been shot. Living with his cattle in this manner, Mr. Belden has secured records that would be impossible for the casual cameraman. His reels portray what has rightfully been termed the "epic of the range" and their photographic excellence, coupled with intimate knowledge of the subject matter, results in content of highly informative and artistic merit.

Medical Research ■ To record physical manifestations of dietary deficiencies, Dr. C. Ulysses Moore of Portland, Oregon, has filmed a number of rat and dog feeding experiments. Various pathologic conditions in children have also been filmed.

During five months' stay in Europe, started in June, Dr. Moore plans to visit various research laboratories and clinics in London, Paris, Rome, Vienna, Berlin and Stockholm. He is, of course, taking his amateur movie equipment with him.

FREE FILMS ■ *Subjects discussed here are available on loan free except for postage. Films are on 16 mm. stock unless 35 mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Blanket requests cannot be handled nor can films be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general League service.*

Why Be A Goose?, on recent screening, proved a most effective one-reel safety film, featuring child actors, produced by Film Enterprises, Inc., Hollywood, for the Automobile Club of Southern California. It shows common types of traffic accidents in which children behave very much like geese. This film, made with the cooperation of the Psychology Bureau of the Los Angeles Board of Education, is a fine example of collaboration of the auto club, movie producer and school authorities for the purpose of cutting down traffic hazards and saving children from the consequences of carelessness, selfishness and folly. *Why Be A Goose?* has been approved by the National Safety council and was shown at the recent Atlantic City meeting of the National Education Association. The film is in great demand by schools, auto clubs and home projectionists all over the country.

Safety On The Highway, one reel, produced by Ray Bell for the Minnesota State Highway Department, shows the activities of that governmental organization and the process of selecting and training candidates for carrying out its work. This film is well-photographed and of considerable interest, revealing how Minnesota is coping with its state highway traffic problems.

The Chemical, Ethyl Alcohol, C_2H_5OH, 2 reels, is offered by the Industrial Alcohol Institute, Inc., of New York City. Photographically excellent and aided by animated diagrams, this film depicts clearly the steps in the production of this important commercial product. This subject, as well as *The Romance of Rayon*, reviewed in these columns of the June issue, might well be used in the classroom to correlate industrial geography or chemistry laboratory subjects. On the home program these and similar films throw light on phases of industry that are most fascinating and revealing.

The following two films, first of a series offered by the Petrolagar Company, are available free to physicians, surgeons, medical schools, hospitals and professional organizations. These films, contrary to usual practice, are not sent for personal projection but are shown by a representative of the Petrolagar Company who also supplies projection equipment for the showing. Requests for these, as is true of other offerings listed under Free Films, *should be sent to the League whence they will be forwarded to the proper source.*

The Influence of Drugs On Gastro-Intestinal Motility (dog), two reels, was produced at Northwestern University by Drs. H. B. Kellog and L. W. Dowd of the Department of Anatomy. Normal motility of the stomach; excessive peristalsis induced by physostigmine injected into the stomach; stomach after magnesium sulphate by stomach tube, terrific peristalsis; complete inhibition of motility of stomach by atropine; injection of epinephrine into the stomach; normal motility of jejunum, blood supply in excellent detail; blanched and contracted horseshoe shaped caecum; one limb of caecum

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dilated with vaso engorgement are among the scenes included.

Movement of The Alimentary Tract In Experimental Animals, one reel, made at the University of Chicago by Professors A. J. Carlson and A. B. Luckhardt, has been shown before medical meetings from coast to coast with most favorable reception, it is said. This film is a comprehensive study of peristalsis in the dog, cat and rabbit.

Book Reviews

Historical ■ A biography of significant interest to all movie amateurs is offered in the life of George Eastman by Carl W. Ackerman. Mr. Ackerman has added to the limited list of really important biographical studies of American industrial leaders and gives us a book that triumphantly avoids the two ever-present perils of present-day life stories, one of which is a chronicle of scandalous tales concerning a character whose achievements should protect him from that kind of dealing and the other of which is a saccharine laudation mixed with an effort to present the subject in a more or less sentimental, not to say tearful, light.

The story of Mr. Eastman is given with scholarly detachment by Mr. Ackerman and the reader, because of Mr. Eastman's methodical preservation of correspondence, can almost follow the course of events from Mr. Eastman's contemporary comments. One never feels that incidents are twisted in presentation to offer a special concept of the great national figure who is being evaluated. Yet, as should be the case in authoritative biographical writing, one is conscious, on laying down the volume, that Mr. Ackerman has painted a living picture of an eminent personage.

Members of the Amateur Cinema League will be particularly interested in this book because Mr. Eastman is a sustaining member and Mr. Ackerman a life member of the League, both having become identified from the very beginning.

Composition Aid ■ *The Principles of Photographic Pictorialism* by F. C. Tilney, F. R. P. S., published by the American Photographic Publishing Company of Boston, Mass., contains much material that will interest the serious amateur. In addition to the eighty plates covering many phases of landscape and genre composition, the text contains much of value, notably a discussion of panchromatic versus orthochromatic emulsion.

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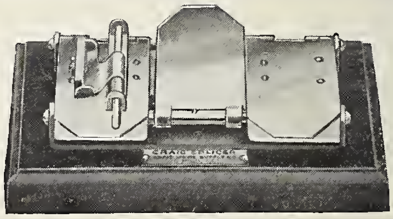

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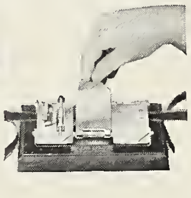
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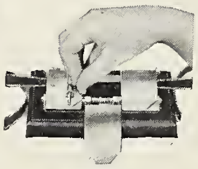
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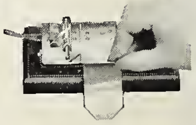
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With kindest regards,
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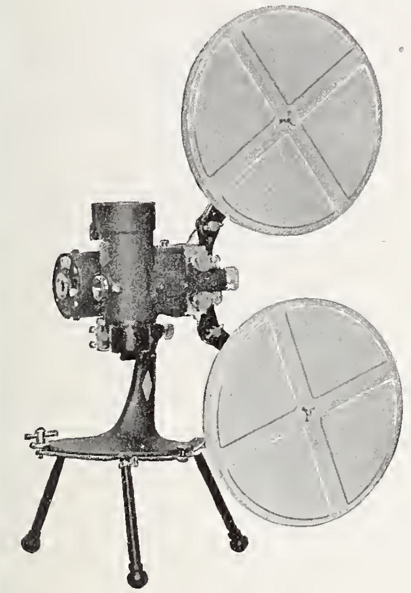
A. C. HAYDEN



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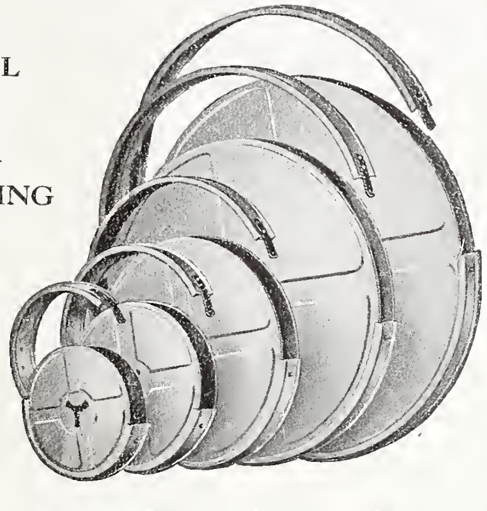

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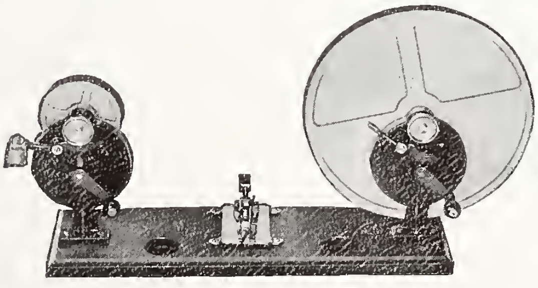

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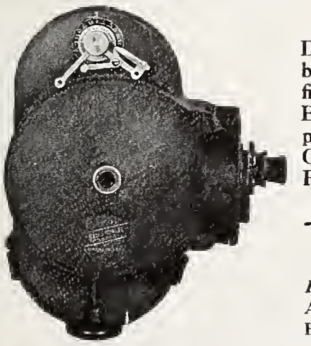

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KODACOLOR

Home Movies in Full Color

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AUGUST 1930

25c

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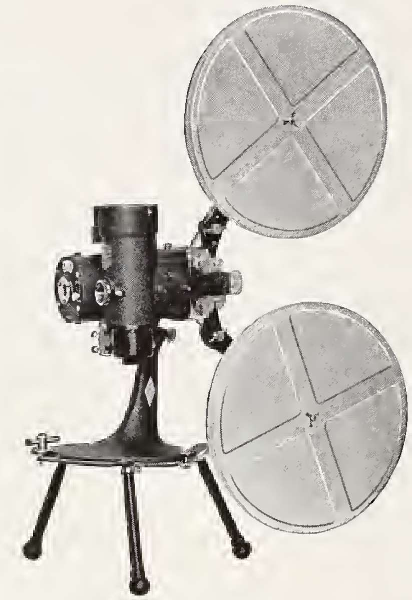

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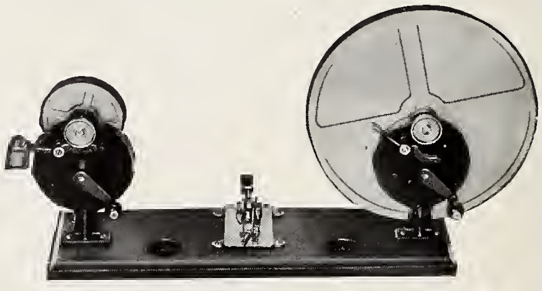

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VICTOR MODEL 5
Victor

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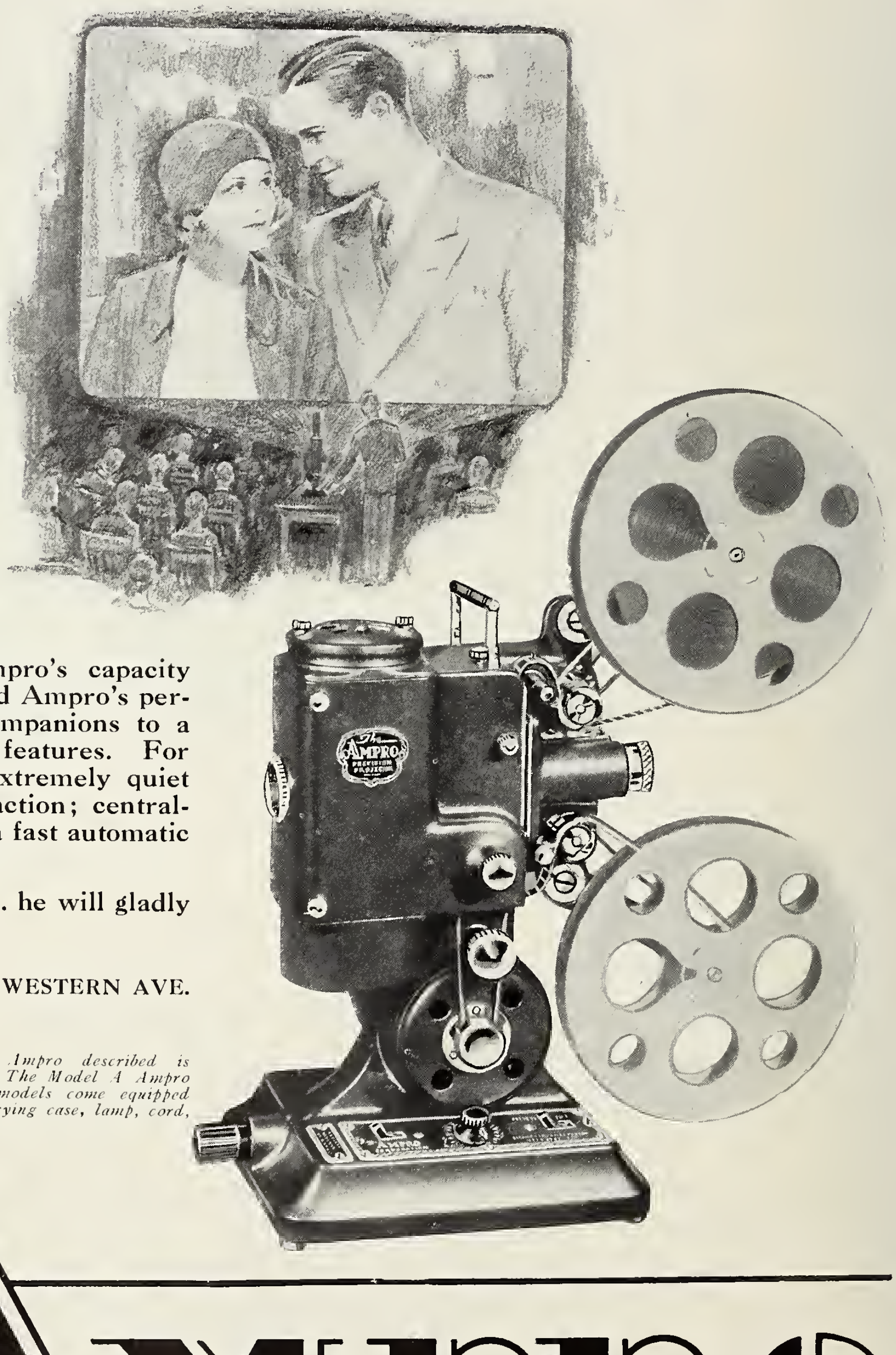
Hugo Meyer Lenses, unless otherwise specified, are supplied as Standard Equipment on Model 5 Cameras

Victor Animatograph Corporation ❖ Davenport, Iowa
Branch Sales Office: 242 West Fifty-Fifth Street, New York City

SEE THIS NEW VICTOR MODEL 5 CAMERA
with VISUAL FOCUSING

A *Sometimes you want* A great Big picture!



IT takes a large picture to entertain a large crowd. The Model B Ampro with a one-inch lens slipped into place will put a nine by twelve-foot picture right on your living room wall!

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The Model B Ampro described is priced at $195. The Model A Ampro is $165. Both models come equipped with de luxe carrying case, lamp, cord, and reel.

The AMPRO

PRECISION PROJECTOR

AUG -1 1930
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MOVIE MAKERS

The magazine of the
Amateur Cinema League, Inc.

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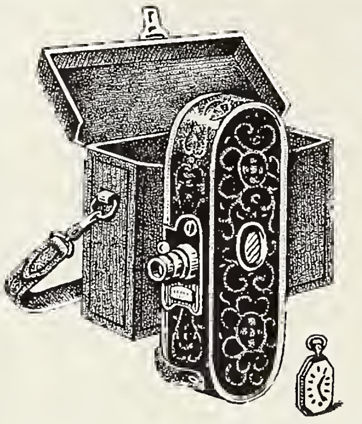

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Complete color registration, *in perfect balance,* with a brilliance on the screen that truly animates the picture — that's what you get with Agfa Panchromatic Reversible.

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Brilliant, crisp, clear, and beautifully responsive to all color values, Agfa Pan is the screen-tested Pan that you can rely on.

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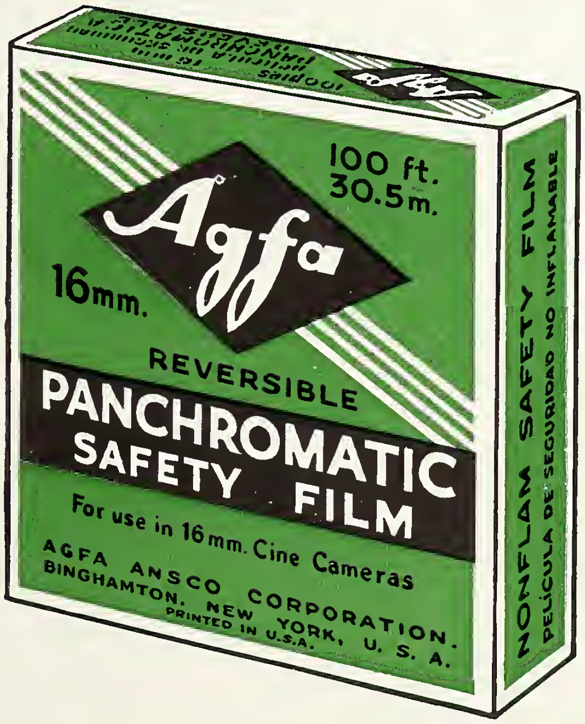
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Dimensions: 5½x2⅝x7¾ inches. Weight, 5 lbs. 1 oz.

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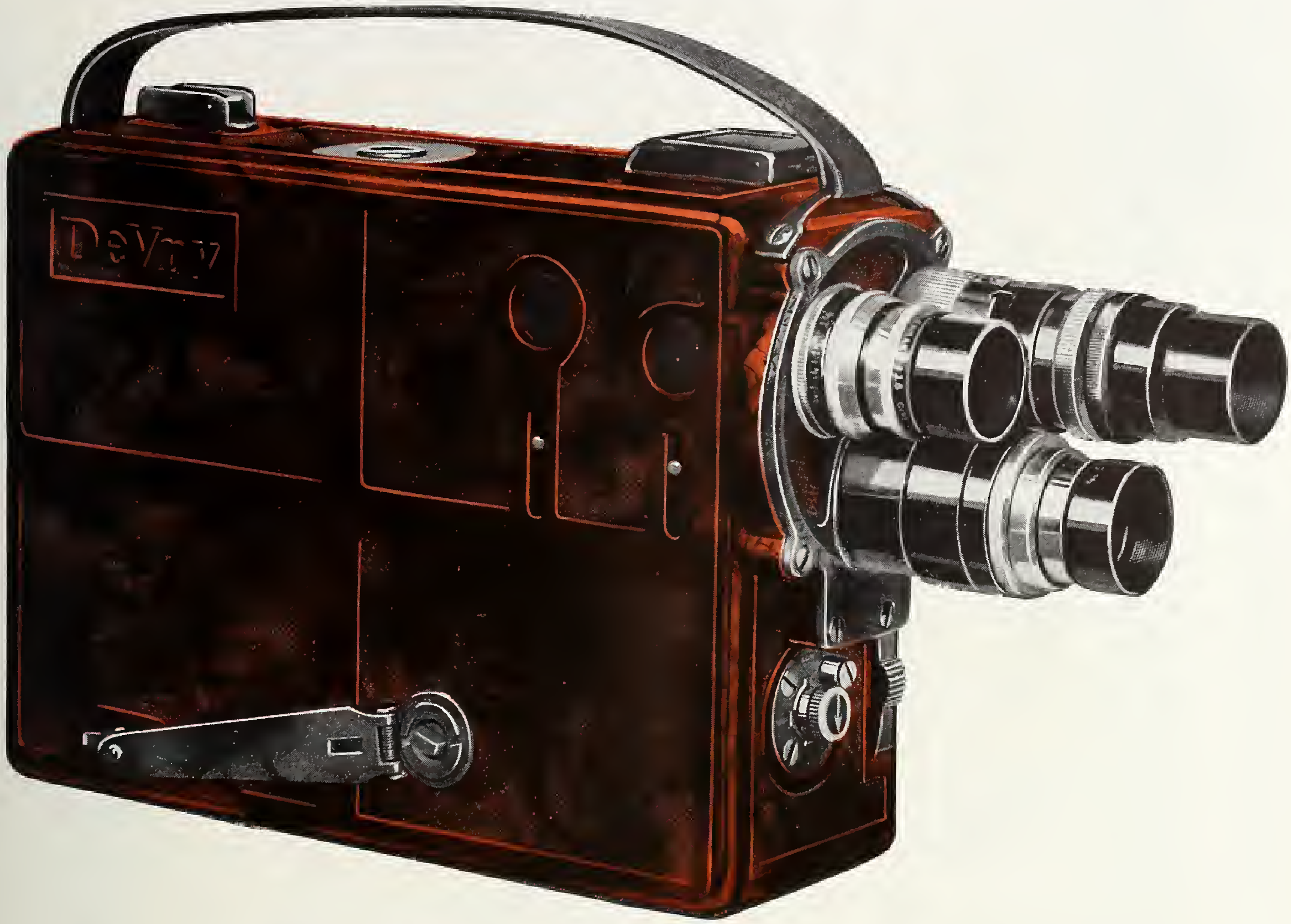

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The super-power double counterbalanced spring motor.

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Established 1900

New York San Francisco

CHILDREN'S LOW PRICED 16mm. MOVIE PROJECTORS

AUGUST

FILMS—month-of-rich-heavy-beauty films—camerafuls, canfuls, handfuls—shoot-em-on-the-run films, lenses tilting leaping-Lenalike. Pan-o-ram-ram-ram it into lush landscapes. S — W — O — O — P ! ! ! (" 'd yuh get it all, Poppa?") Quick August goes. Film it up fast!

October assizes. Day of reckoning. "Let's have some pictures, Poppa!" Audible audience. Audible how? O—O—H's (delight) or gaga gossip (covering gloom)? Are they show-films or stick-away films? Acid test of acridly polite audience.

Momma's face—strained smile (glossing it over) or lighted up like way-back-in-June-1900?

Against October poison for your wife's party, there is AN AUGUST ANTIDOTE. AN AMATEUR CINEMA LEAGUE MEMBERSHIP FOR $5.

AMATEUR CINEMA LEAGUE INC.

105 WEST FORTIETH STREET, NEW YORK, N. Y., U. S. A.

EDITORIAL

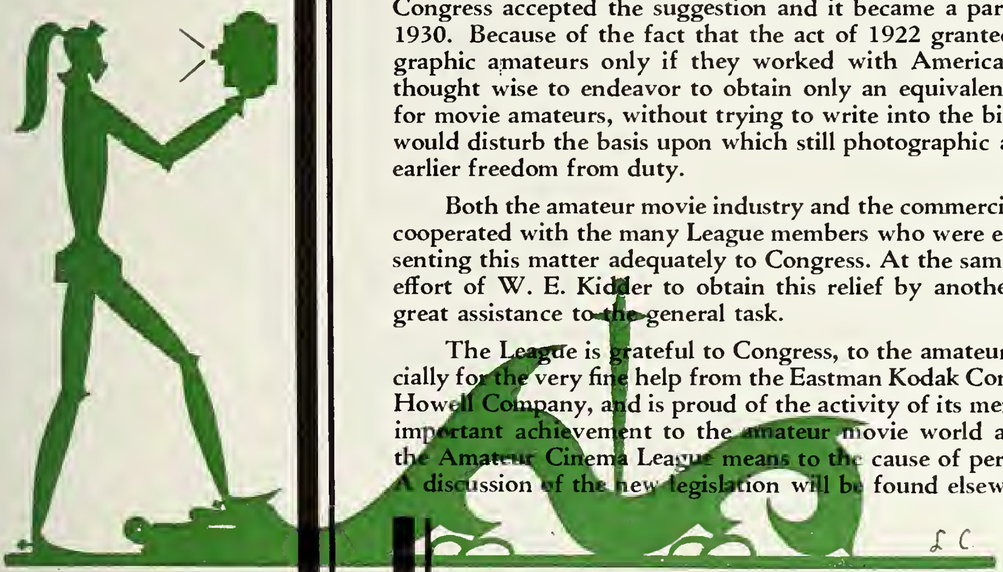
WHATEVER may be their opinions of the Tariff Act of 1930, from the point of view of business, economics or politics—and there are the usual sharp divergences in public thought on this measure, as on previous ones—movie amateurs may well feel and express their gratitude to Congress for the enactment of a provision by which amateur film can be brought in from foreign countries, duty free, if it is American-made stock.

This relief for amateur cinematographers comes as the result of an unremitting effort on the part of the Amateur Cinema League, covering a period of three years. In 1927, the League discussed with the Treasury Department a possible favorable interpretation of the Tariff Act of 1922 which was enacted before amateur movies came into being as a popular activity. The only result of these discussions was the regretful decision by Treasury officials that the existing law was mandatory in its provisions and that congressional relief alone could solve the problem. The Treasury did render a decision that "reversed negatives" would be dutiable as positives at a lower rate. In all of these conferences, Treasury officials were extremely courteous and cooperative.

When the special session of Congress was called to consider tariff legislation, the Amateur Cinema League made appearance before the proper committee, through its President and its managing director, and presented a proposed amendment that, in its opinion, would accomplish the necessary relief but would disturb the 1922 act as little as possible. This amendment was suggested for paragraph 1615 of the new act and, without disturbing, in any way, the duties on commercial films, it provided for amateur relief. Both houses of Congress accepted the suggestion and it became a part of the Tariff Act of 1930. Because of the fact that the act of 1922 granted relief to still photographic amateurs only if they worked with American-made stock, it was thought wise to endeavor to obtain only an equivalent measure of privilege for movie amateurs, without trying to write into the bill a new principle that would disturb the basis upon which still photographic amateurs had obtained earlier freedom from duty.

Both the amateur movie industry and the commercial movie industry ably cooperated with the many League members who were extremely active in presenting this matter adequately to Congress. At the same time, the courageous effort of W. E. Kidder to obtain this relief by another approach proved of great assistance to the general task.

The League is grateful to Congress, to the amateur movie industry, especially for the very fine help from the Eastman Kodak Company and the Bell and Howell Company, and is proud of the activity of its members. It presents this important achievement to the amateur movie world as an example of what the Amateur Cinema League means to the cause of personal cinematography. A discussion of the new legislation will be found elsewhere in this magazine.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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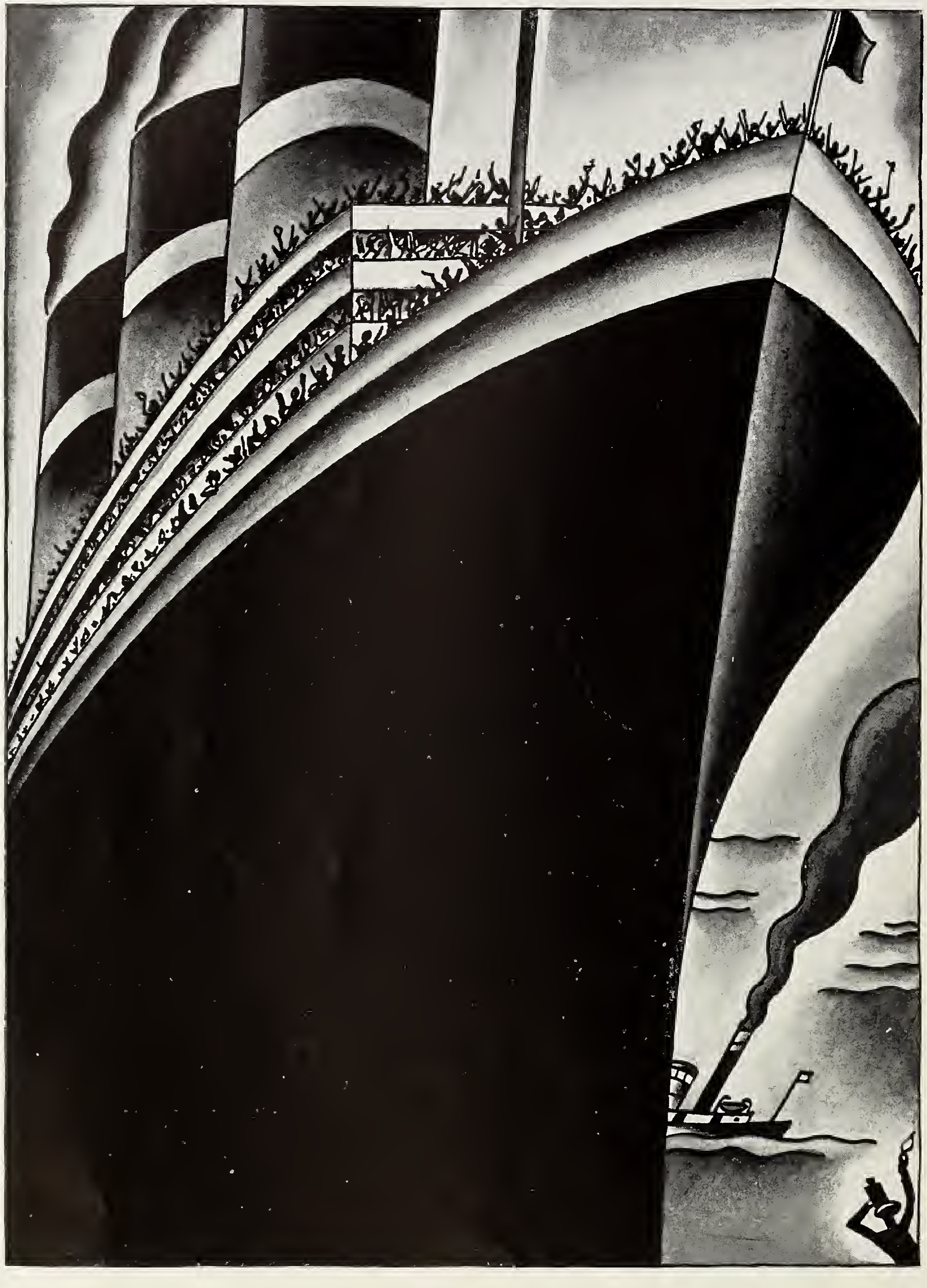
105 W. 40TH STREET, NEW YORK CITY, N. Y., U. S. A.



"Wave, Mama, I'm
taking a movie!"

Some comments on going abroad

BY DR. KINEMA

Cine trials and triumphs of that veteran amateur

THIS business of going abroad with a movie camera is a harrowing ordeal. The more experienced the movie maker, the more harrowing it is. In the first place, there is the question which the little wife propounds: "Is this a pleasure trip or a picture making enterprise?" Somehow a wife acquires the idea, when one takes her abroad, that making of movies is incidental. Every amateur knows it is the trip that is incidental to the pictures. A large amount of pointed argument usually follows a discussion of this question. The wife is invariably adamant. All wives usually are. But the pictures must be shot. You advocate a compromise. No such word is understood. Unconditional surrender is the watchword of all wives. The result is a painful cramping of the style of the movie maker. I can recall shots I was forced to make with a K2 filter when every fibre in my soul yearned for the K4 filter. But the latter was in the car and the car was around the corner. To have run back to the car and secured the filter would have precipitated a riot. There you are! The result is a total loss of certain masterpieces which would have startled the world, made one's name famous and placed amateur cinematography high in the list of human accomplishments. It's enough to make strong men weep.

Then there is the everlasting battle with one's will power. A marvelous scene suddenly bursts upon one's vision. It is, of course, necessary to stop the car to shoot it. You have already stopped the car eight times during the last hour. The chauffeur has given unmistakable signs of being bored while the good wife already has lost her patience four times since breakfast. You hesitate. You are lost. It is silly to think of going back. The opportunity has knocked at your door. It was not accepted. It will never knock again. In the privacy of the "pub" bar that night, you sink your sorrows in a cold mug of bitter beer and wince as you think of what a wishy-washy character you possess.

Then there are the troubles with the equipment. If your faculties are failing, as are mine, and you need glasses to read the stop sizes, the figures on the focusing mount, those on the filters and, in fact, for everything, you find that your glasses fall off at the critical moment. Glasses invariably fall off at critical moments. Why this is so warrants scientific research.

To put my glasses back upon my nose requires both hands. I know this statement will be challenged but I insist that, in my case, to properly get my glasses back upon my nose requires both hands. There is never any place to put the camera, the extra filters, the lenses and the staggering array of miscellaneous machinery that a real amateur movie maker finds essential to the making of good pictures. This means that a lot of the gadgets have to be hastily thrust into various pockets, the camera laid carefully upon the ground or held in a rather ungraceful manner between the knees. When the glasses have been profanely adjusted, it is found that the lenses and the filters have been placed in the pocket where the pipe tobacco is carried. They shock all standards of photography when they are inspected. This means a careful cleaning operation and, since it is unthinkable to use one's handkerchief to clean a lens or a filter, one has to dig out from the starboard stern-pocket that bit of soft tissue that is carried for such occasions. By the time all of this readjustment has been effected, the shot you had in mind when you started to unlimber your plunder has gone.

Lately, I have formed the habit of, first of all, affixing my glasses firmly to my nose. They hurt my nose and make me feel squint-eyed all the time they are on in this manner but I endure it in the interest of my beloved hobby.

Another evil is losing track of the pocket in which you have placed the prismatic eye. The making of really interesting closeups depends upon the prismatic eye. I suppose that I am a sensitive soul because I recoil from going up to an old ragged character with a picturesque appearance and pushing my camera into his face while I take his picture. The thing has something about it that is repugnant. Not only does it violate every principle of good taste but it makes me feel foolish. Moreover, it spoils that unconscious effect which a closeup must have if it is to be natural and interesting. The prismatic eye partly avoids this trouble. However, I find that most of the time it is hind-side-before. It is on the wrong side. To get what I want from the side I want, it points me the wrong way. The result is that I have to sacrifice the illumination I sought and the exposure is not just what I wanted.

While on this subject of the prismatic eye and the tremendous value of the absolutely unconscious closeup, I think our manufacturers ought to give us some kind of an arrangement which would really deceive as to what one is shooting at. Everybody all over the world seems to know which is the business end of a camera. While one may look hard down the street and then peer through the prismatic eye, nevertheless the business end of things is pointing slap-bang at the object being photographed. Few are deceived. If the lens could be masked and if some sort of a fake lens could be made to point in the direction one appears to be looking, when using a prism, it would permit getting lots of pictures which would be well worth while but which are now unattainable because

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Thoughts of a two-year-old

BY D. C. McGIEHAN

Stressing need for continuity in all filming

THE acquisition of good apparatus and a knowledge of its operation and care, as discussed in July MOVIE MAKERS, is only half the battle of becoming a good movie maker. The next problems are what and how to film in order to provide maximum entertainment for yourself, your family and your friends when they are gathered for a movie show.

H. Armstrong Roberts

Generally speaking, whatever you do, take pictures of motion. All too frequently, people use their movie cameras where still cameras would serve as well and possibly better. If you need pictures of certain buildings or landscapes to round out a film, see that motion is introduced. Show people passing or entering the building or, perhaps, motion may be included in the form of a flag stirring atop one of the buildings. In a landscape, wait for a breeze to sway the trees, the grass or to ripple the water of a pond before including these in a scene.

In your anxiety to introduce motion, however, don't be tempted into either too frequent or too fast panoraming. Some scenes seem to call for it but these are better left untaken as their inclusion is likely to make your future audiences dizzy with whirls of scenes that appear to be suffering from ague.

Still generally speaking, resolve that every film you make should have continuity—that is, tell a complete, smoothly-running, understandable story. We do not mean a story in the literary sense but merely one with a series of logically connected sequences of happenings or action.

You can work out continuity before or after filming, except in the case of photoplays where it must be done before. If you do it after filming, however, you'll frequently find you missed necessary shots, so better sit down and write it all out beforehand. Circumstances may force you to deviate somewhat but stick as close to the plan as possible and you will secure the smoothest results.

There are literally hundreds of subjects to invite your camera, hundreds of picture stories for you to make. Among the general classification are child films, reels of family and friends, the community or city film, sport films, experimental cinematic studies and dramatic films.

All of these can be given continuity. A few illustrative suggestions seem proper, so let's take the above mentioned films in rotation and see what can be said about them.

First, the child picture. You can give this logical order or continuity by the mere expedient of filming a typical day of the child's life, photographing each important happening throughout the day in chronological order, from awakening to bed time. Better still, you can write a little scenario. It doesn't have to be original; there is plenty of material to select from. Of course, its nature must depend upon the age of the child but any simple little story will do. Look to the legends and fairy tales such as *Red Riding Hood*, *Hansel And Gretel* or even the nursery rhymes such as *Simple Simon*. You may want to expand or modify but the plots will serve. You can plan a little story around such subjects as a fishing trip, a hunting expedition, a game or a day at the beach. Whatever the story may be, you will accomplish two purposes—get the pictures of the child or children and the attention of your audiences.

When it comes to filming the adult members of your family or friends, you can use the story idea, too. For instance, Dad stays home for a rest on a day that, unknown to him, house cleaning is to begin; the family plans a quiet Sunday at home only to have a group of friends announce their intention of visiting. You can even reverse the viewpoint of the story with interesting results. A typical week-end, a day around the house, what is seen during a walk in the park, an auto trip to the country or seashore—all offer interesting film story possibilities. In filming people, try to bring out their individual characteristics. Show them at familiar tasks or avocations. In other words, identify them. Don't just stand them up and snap their pictures.

And why not make each week-end film tell a complete story?

The same advice goes for a documentary picture of your community, town or city. Film it as you would show the place to a stranger. Accent it and bring out its mood. In filming a city, for instance, show its industries, modes of transportation, main buildings, busiest corner and such human touches as newsboys, street beggars or the foreign quarter. Look for beauty that can be found in parks, fountains, shadows under the elevated and lights on streets at night.

Sports offer a fertile field for the movie maker. Not only do you get plenty of action and an opportunity for motion-analysis studies (if you have a variable-speed camera) but little stories with interesting continuity can be easily written into the action.

Suppose you want to film a tennis game. You might start with your actors seated on the front porch registering general

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Cameras, crime and civics

BY LOUIS M. BAILEY

Various uses of movies as aids to law enforcement

MUCH has been said concerning the influence of the movies on crime. Regardless, however, of what ill effects may possibly derive from a few commercial motion pictures, a new field of usefulness has been opened to cinematographic equipment with its employment in the detection and conviction of criminals and by its use in training police and other officials connected with penal procedure.

While, until recently, criminal investigation by means of film has been done largely by professional producing companies, working in conjunction with law-enforcement bodies, the availability of 16 mm. equipment has enlarged the scope of application of this medium to such investigation since cost reduction brings camera equipment to the hands of police departments and individual investigators everywhere and thus makes possible its more frequent and thorough use. Too, 16 mm. prints can be made and exchanged more cheaply and the equipment, under difficult conditions, is easier to use than is the larger apparatus. Let us see wherein the motion picture has thus been utilized and what its contributions have been in the field of criminal investigation.

The use of the camera in the detection and conviction of law-breakers has been effectively employed in the recording, for identification in court, of leaders of strikes, political riots and other forms of mob demonstration which have resulted in damage to life and property. In such demonstrations, it is very hard to secure evidence against offenders. Witnesses are rarely able to testify as to what actually took place or as to who was responsible. The camera, however, in the hands of a competent operator, is able to record a comprehensive and complete report of exactly what happened, by whom the mob was led, which members were active participants, which merely involuntarily involved and the manner and extent of damage done. One of the most effective instances of film having been introduced into the courtroom as evidence is reported to have occurred in the case of strikers in Berlin, the guilt of a number of accused persons being fixed by evidence contained on film after the suspects had stubbornly denied participation in the disturbance. Similarly, it is reported that savage acts of Marne vine-workers, following peasant uprisings in Champagne, were reported on film in such a manner that actual methods of pillage and the ringleaders were disclosed. The very early films of President McKinley's visit to the Buffalo Exposition reveal clearly the assassin who took the President's life at the moment he approached him. Filming of criminal acts is, of course, often entirely accidental. However, in cases where trouble is anticipated, as in strikes, attempted lynchings, political rioting and other demonstrations likely to be accompanied with violence, the motion picture camera might well be called upon. Its effectiveness in establishing guilt in such cases is unrivaled. Dr. Albert Hellwig, famous German judge and criminologist, says in this regard in a recent issue of *The International Review of Educational Cinematography*, published in Rome by the League of Nations:

Evanston police force makes a self-defense reel with its Filmo

International Newsreel

"The great difficulty with which judges are faced in ascertaining the truth, especially where the reconstruction of scenes in motion—riots, street accidents, etc.—is concerned, makes one hanker after the aid of film. There is no doubt that it is more especially on occasions such as these that we judges are likely to err, owing to the reliance we have to place on the direct evidence of witnesses who are often untrustworthy. It is unfortunately obvious, however, that even in the future we cannot look to any systematic help from the cinema, because it is only in rare instances that it happens to be there to hand. *NOTE. The widespread use of cine cameras by the public is greatly increasing the chance of such film recording.*

"But this does not do away with the desirability of registering by film, whenever possible, the circumstances of a crime—even though we may be compelled to limit ourselves to those occasions when the likelihood of law-breaking may be anticipated.

"Although in ordinary cases of crime it may not be possible actually to film its commission, the record of the scene by the cinematograph is always of assistance, it being possible, with the aid of witnesses, experts and the cinematographic record of the surroundings, to reconstruct the action which the camera lens was not there to register on the film.

"We judges know from experience how difficult it is for witnesses of motor accidents to repeat their impressions and to explain what occurred to the judges who were not present at the accident. One is always apprehensive of not having properly understood the witness's meaning, however painstaking his account may have been. For this reason we have been wont to reconstruct the scene with

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Putting in the punch

BY KENNETH F. SPACE

Thrill scenes to give pep to your summer sequences

AS we let our memory drift back to the time before we were producing amateur movies or attended the cinema for any reason other than entertainment, we realize the fact that scenes we have remembered longest and most vividly are those which we now know as "thrill shots." These usually portrayed the hero performing feats of daring agility and fighting the villain under all manner of dangerous conditions. That old standby, the serial, was a continuous stream of these thrill shots and, on witnessing one of them recently at a "neighborhood" theatre, we found it still possible to get quite a kick out of them.

These action scenes are used in a modified form in many of our movies today. Though usually there are fewer stunts, one big scene, the final combat between the hero and the villain, for example, is usually referred to as the "punch scene" and is well developed.

Please do not misunderstand us. One stunt will not make a fine picture out of a poor one but a well-placed and logical thrill will often lift your little play out of the mediocre class. The following stunts can be used as climaxes in either short film stories or longer amateur photoplays. Many of them can serve as a basis for a simple plot to add interest to the summer outdoor film. They can be worked into the continuity of personal films, industrials, scenics, topical reels or even travel films with decidedly satisfying results.

Before discussing these scenes definitely, let us take up the problem of dummies. There will be no need to tell those who have spent time and effort in constructing a dummy—and have been disappointed in the resulting scene — that they leave much to be desired. It is almost impossible to construct a dummy that will assume any natural motion in a fall or wreck scene, since it will either be too rigid to resemble the human body or else double up like a circus acrobat. One may be used for just a flash shot but it is better to rely upon suggestion or imagination which, coupled with the fact that we can film two scenes at different times and have them appear on the screen as continuous action, make a great part of the unusual movie illusions possible.

The characters are driven back by the smoke and the flames

In dealing with the following scenes the reader should keep in mind the limitations of description and remember that a few feet of test film will make these scenes clearer than any written explanation. Let us now take them up in detail.

Auto Hitting A Character. This dramatic moment may be filmed entirely without danger to the life and limb of the "victim." The effect may be secured by the following shots.

(1) Long shot of the character to be hit, stepping from the curb into the street without noticing a car approaching from the background.

(2) Medium shot from the running-board of the car showing the character hearing the car's approach, facing it panic-stricken, dodging back and forth and then stopping in front of it.

(3) Closeup of driver realizing the danger, gripping the wheel and trying to avoid the collision. This shot may be taken from the opposite side of the front seat or by the camera man sitting on the hood, care being taken that his reflection does not show on the windshield.

(4) Closeup of the character's face distorted with fear.

(5) Medium shot of the car coming straight at the camera.

(6) Closeup of character's face, as in scene 4, with it suddenly sinking below camera range as if hit.

(7) Closeup of driver grabbing for the emergency brake and then covering his face with his hands as if to shut out the sight of the impact.

(8) Medium shot of the car stopped with the victim beneath and a crowd gathering to assist him.

Rescue From Burning House. A few simple preparations will be necessary. Secure some strips of tin about three feet long and two or three inches wide and fasten a slightly smaller strip of asbestos to the top of each. Our first shots will probably be from the outside of the building so we should support one of these strips a few feet behind and a little below the sill of each of the windows to be shown. Sprinkle a small amount of kerosene on each of the asbestos strips and ignite them just before filming. At the same time, ignite a small smoke pot behind each window and make use of a few electric fans to blow the smoke out of the windows.

For a semicloseup in sequences of this kind, a strip of this burning asbestos between the camera and actors will give a very realistic impression. Great care should be exercised in handling kerosene and the strips should have the oil applied to them outside of the building and away from flame. It will be perfectly safe, however, to have the rescuers dash through the smoke, taking the ordinary precaution of not breathing in any of it. A very effective sequence composed of three principal shots follows.

(1) Persons in upstairs room, realizing building is afire, open door and are driven back by flames and smoke. (Kerosene, fan and smoke pot outside door.)

(2) Exit other door and start downstairs, smoke curling up toward them. (Camera on table or ladder at head of stairs pointing down.)

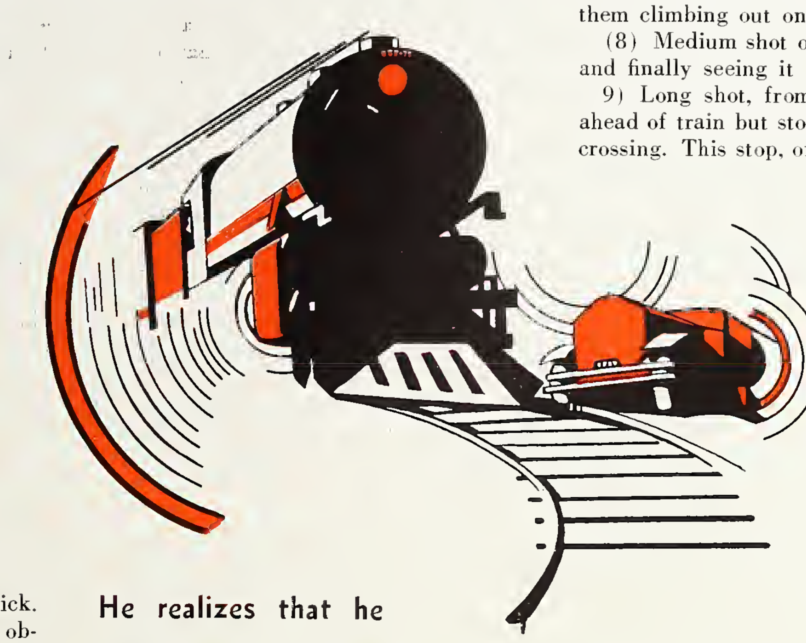
(3) Same scene shot from bottom of stairs showing escape cut off by flames. (Asbestos strips again.) Be careful to keep strips themselves below camera range.

(4) Rescue by ladder from outside. (Firemen, if desired.)

Train Hitting Car. This stunt may prove as useful in a safety first film as in a dramatic subject. It might be staged for a travel film with a plot. However, unless your father owns a railroad and you have a car to spare, you will have to make the scenes with no actual collision. The shots follow.

(1) Long shot of train and car on parallel road, the car trying to beat train to a crossing.

(2) Shot of car from train. (This shot optional.) It can be made if there are two stations within a few miles of each other with the rails paralleled by a suitable stretch of road.



He realizes that he can't beat train but it's too late to stop

(3) Shot of train from car as car draws just ahead of engine.

(4) Closeup of driver of car bending every effort to the race.

(5) Long shot showing car and train approaching crossing at same rate of speed. (Have driver stop at safe distance from crossing. Don't take chances.)

(6) Closeup of driver realizing he can't beat train but too late to stop.

(7) Closeup of engine shot nearly head-on as it comes up to the crossing.

(8) Now here's the trick. You have probably all observed that, since the projector is motionless, any motion that the cameraman might have made in filming will seem to be made by the scene itself in the processed film. Include in this view nothing but the front of the car and driver in semicloseup. No background or foreground must show. Now, having started the camera, instruct the driver to duplicate Scene 6 to get the proper timing. At the moment the crash would occur, twist the camera clockwise, if the train were to approach from the cameraman's right, counter-clockwise if from the left, keeping the car and driver centered in the view finder. This twist should be made with the camera in the hand, not on a tripod. At the instant of this twist the driver should throw himself toward that side of the car which was to be hit and then fall back to the opposite side.

(9) Closeup of wrecked car with body of driver twisted in wreckage or, better still, just showing a hand dripping with "property" blood. Such a wreck may be found at some repair place or automobile graveyard. Try to find one as similar to the model of the former car as possible, in color particularly. All background, of course, must be avoided in this shot.

Now assemble and edit your scenes and you'll be due for a pleasant surprise.

Rescue Of Child From Path Of Train. This stunt might be used to give a dramatic moment to a film featuring a family auto trip. In this case, we must make shots of the same train on several days, so it would be well to consult a time table in advance. A crossing should be picked for work some distance from town and the timetable used as a reference in finding a daily train which passes the crossing at a time when the light is good photographically. Our sequence follows.

A family is having a picnic or is stopping to change a tire by the side of the road near a railroad crossing. A child three or four years old wanders unnoticed upon the track in the path of an approaching train. Two young men traveling in a car see the danger and one of them climbs out on the runningboard and snatches up the child as they speed over the crossing just as the train roars past. Now for the method.

(1) Medium shot of family changing tire with crossing in background.

(2) Medium shot of child wandering on tracks.

(3) Long shot of train in distance.

(4) Medium shot of young men in car.

(5) Shot of train coming closer.

(6) Closeup of men seeing child.

(7) Long shot of them racing train, one of them climbing out on the runningboard.

(8) Medium shot of parents looking for child and finally seeing it on the track.

9) Long shot, from crossing, of car arriving ahead of train but stopping a safe distance from crossing. This stop, of course, will be eliminated in editing.

(10) Close shot of train from crossing. If the cameraman stands five or six feet from the side of the track, he should brace himself to avoid being drawn in by the suction of the train as it passes.

(11) After the train has passed, have the child stand on the track again and have the car go over the crossing at slow speed and let the man on the runningboard pick up the child in his arm and pull it close to him. Then stop the car after it is safely across the tracks. *Note:* Use half speed on this shot and set the camera on the opposite side of the track so that it shows the rear of the car as it goes over. Remember the exact positions assumed by the players in scene and mark on the ground in some manner the exact position of the wheels of the car and the camera.

(12) Special shot. This shot must be taken the following day. Set up before the train arrives, placing the camera, car and actors in the positions previously marked. Start filming just before the train arrives and continue until it has passed between the camera and the car. After this, the young man can be filmed stepping off the runningboard and returning child to the mother.

Jump From Car To Car. This stunt, useful in any pursuit sequences when seen on the screen, may seem to involve great danger but the amateur may duplicate it in a safe manner by use of the half-speed attachment on his camera. Select a stretch of road which is quite free from traffic and have your cars moving about fifteen miles an hour. When the pursuing car is near the other, have the hero step on the runningboard and, as the cars drive alongside of each other and are about four feet apart, his step from one to the other should be quite deliberate so it will not seem jerky when projected at normal speed. A good order of shots would be as follows:

(1) Long shot of cars, one pursuing the other.

(2) Closeup of villain in front car glancing back.

(3) Closeup of determined driver and hero in rear car.

(4) Medium shot from front car with pursuer closing in.

(5) Medium shot from a third car in rear showing jump.

(6) Closeup from hero's car showing the jump and the hero struggling with the villain.

(7) Medium shot of villain's car coming to a stop, the hero and villain still fighting. End this any way you wish.

Outdoor experiences

BY J. V. D. BUCHER

A new camera, an eager novice and what he learned

IT was Mr. Jenkins who sold me my camera several years ago at my favorite dealer's. Due to my constant patronage, Mr. Jenkins and I developed a pleasant acquaintanceship which, however, had never passed beyond that stage.

Last Monday morning dawned bright and calm, just the day for shooting, thought I, but, oh goodness, no film! This caused my appearance at Mr. Jenkins' counter as the store opened. His face beamed with a new light which was so unusual as to attract my attention.

"Mr. Bucher," he said nervously, "right here, please. Here is one of the greatest engineering accomplishments in 16mm. mechanism." (I had never seen such an excited Mr. Jenkins.) "In this instrument," he continued, "lies all the camera science and engineering of the past quarter of a century. See it! Go over it point by point!" Then he whispered, "It's mine!" and looked longingly at the door. At once I resigned my selfish aims and in two jumps Mr. Jenkins and I found ourselves whizzing toward the country in my motor car.

This was the first holiday Mr. Jenkins had taken in five years. This was *his* first camera. There was no Mrs. Jenkins today. Mr. Jenkins was still excited.

"Stop!" he cried, "the Twentieth Century Limited—let me shoot!"

"No need to stop," I said. "When you are on a cement road you can shoot from a moving auto if you run the camera faster. That gives slow motion on the screen and makes for a smoother picture. I'll help iron out the jerks by driving the car faster."

He made his first shot.

"Say, how do they get shots of a train going right over the camera?" he queried.

We stopped where the tracks curved and I produced two boards, the size of the bottom of the camera, hinged on the long edge. This contrivance we placed in the middle of the track, the hinged edge toward the outside of the curve. The lower board was nailed to a tie and the camera wired securely to the top one. From the top of the camera, we led a string under the rail which, when pulled, tilted the camera so that the curve would appear banked more than it really was and give the train an illusion of greater speed. A filter and hood were used to keep dust and possible spray from the lens. Here I cautioned Mr. Jenkins always to keep his lenses and filters clean and to carry lens tissue for the purpose. It was now fifteen minutes before the train was due so we covered the camera to keep the sun off it until we were ready to use it, always a wise precaution.

"How do you know when to start the camera?" asked Mr. Jenkins.

"We can time a train on the uptrack and note where it is twenty seconds after it passes the camera, then, when our train gets to that point, you start the camera, get off the track and, as she rounds the curve, I'll gradually pull the string."

"Gawsh!" said Mr. Jenkins after his second shot.

I planned to give Mr. Jenkins the holiday of his life, so we proceeded to my hunting lodge, two miles from the road, accessible by bridle path.

"Two miles!" said Mr. Jenkins. "Walk? That's a long hike for a man who only walks from the subway to the store."

"To carry the camera on a hike, Mr. Jenkins, you can fasten the case to your belt so it won't jounce around and so that the belt can take some of the weight off your shoulder. A carrying case with the wooden fittings removed holds several reels of films and your gadgets and can be carried in a similar fashion on the other side."

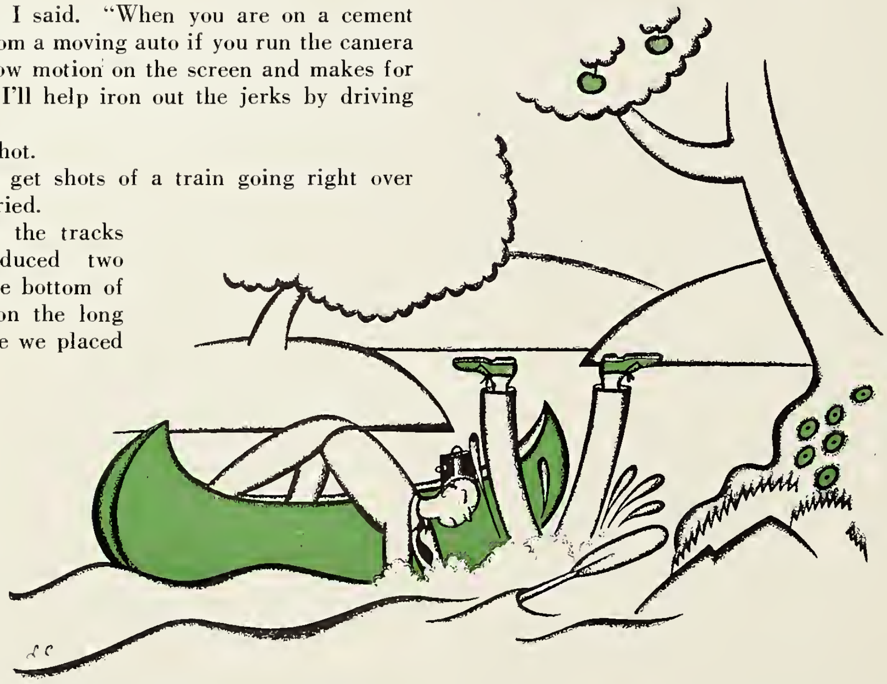
We had walked for a few minutes when Mr. Jenkins wished he had a horse.

"We will come to that," I told him.

We walked a hundred miles and came upon the shack. Mr. Jenkins, puffing and drooling but still in good spirits, wanted a shot of me going in but, as it was very windy, he had some difficulty in holding the camera steady. He had left the tripod in the car. I unbuckled one of the straps on my case and removed a Kodapod (the other strap carried an exposure meter) which Mr. Jenkins dubiously attached to his camera. I then took a hatchet from my belt and cut a stout stick about five feet long. The Kodapod was fastened to the end and Mr. Jenkins found this unipod quite rigid. I told him that a hatchet and knife were often very useful; for example, to remove dead branches that might be in the way of a picture.

Mr. Jenkins on a horse was very funny for he hadn't had time to fasten the camera to his belt so he tried to keep it from banging about with one hand while, with the other,

Just then Mr. Jenkins sneezed and promptly fell out of the canoe



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Things I was ashamed to ask

BY ROY W. WINTON

Discussion of the exposure problem in simplest terms

THIS is the third of a series of discussions in homely terms on basic points of amateur movie making. The two previous articles will be found in May and June MOVIE MAKERS.

Well, I have been out shooting movies for two weekends since I saw you. I have four rolls and they didn't come out any too well. What's wrong with them?

Too many scenes are black and too many are thin and washed out. About half of them are clear. The exposure's off, of course. And do you know why?

Of course, I know that some are over and some are under but, honestly, I don't know how to prevent the same thing happening next time. But did you check up on your first roll before shooting the others?

No. I didn't have time. And I didn't keep notes. All my fault, of course, but I guess it will always happen that way. Just how did you set your diaphragm for your scenes?

Well, I read the instruction books and I pretty well memorized the "f numbers" for bright, average, gray and dull light. I really set the diaphragm as carefully as I could. If I had kept notes I could have checked up. But look here, man, this is supposed to be a recreation, isn't it? I get you. You want to be sure to make the right setting without memorizing and note-keeping. And you tried guessing; isn't that it?

Right you are. I guessed whether the light was this or that. And you hit it about fifty per cent.

Well, it seems to me as if I ought to raise my score over that, somehow. How about an exposure meter? You said it. It's the only answer unless you guess first and growl later.

All right. What kind shall I get? The kind you like best, after looking them over. You did that with your camera and projector.

How about the little cards that work like a slide rule? Those are just helps to your guessing and you still have to decide what is bright and dull and so on.

How about the sensitive paper ones? They are intended for still pictures. They take too long to work for movies.

So you recommend the kind where you look through a glass or a lens of some kind. But you still have to guess with those, too, don't you? You don't guess at all; you observe carefully when something appears, disappears or shadows get blurred or the reverse.

Well, what are they? Bell & Howell has one, Drem has one, Lios has one, Hugo Meyer has one and Zeiss has one, all products of fine companies.

What about them? Drem got theirs out some years ago—*Cinephot* and *Dremophot*, for different cine cameras, and *Justophot* for still cameras. The instructions will tell you how to use one. There are a few things to suggest in addition. Be sure to get the meter set to your own eye. Do this just as you focus a telescope and keep it set once it is set. If you let someone else use it, be sure to get the setting right before you try it again. You might scratch a little mark on the scale opposite your own setting, so you can return to it quickly. Another point. This meter works on the "first appearance" principle. Don't take your reading from the first operation. Turn the ring off and on once or twice to be sure you get the very slight "first appearance" carefully. And don't make big turns as if you were winding a clock. Just the merest finger movement is enough. Gently does it, remember. Another thing. If you have been out in a very bright light for some time and want to use your meter, rest your eyes for a few moments and shade them in order to get them back to average before you try to take your reading.

Hugo Meyer's *Correctoscope* appeared later. This is both a focusing device and an exposure meter. Let's lay aside the focus end of it and talk about the exposure part. Again, the instructions will tell you how to use it. Be sure, in taking exposure readings, to push in the rod that shoves the blue glass into position. In setting for your own eye, you loosen a set-screw and then turn the lens just as you would the lens of an opera glass. And don't forget to set it for your own eye, if you have let someone else use it. And, with this machine again, gently does it. You will find the movement to go from complete obscurity to the appearance of detail in shadows is just a mere finger touch. In using all of the exposure meters you ought to develop "jeweler's fingers" because the average person waves the ring all over the lot, just as he "panorams" his camera. Just like driving a car. The beginner whirls the wheel in big swoops and takes down the lampposts. Using movie equipment calls for very sensitive fingers, indeed.

Bell & Howell recently introduced a photometer using a glowing filament and dry-cell battery. With this apparatus you must make frequent adjustments to your own eye because of the variation in battery strength. There is a neat "tell-tale" to guide you on when to renew the battery. Don't kid yourself if the battery needs renewing. In making the preliminary adjustment, move the ring in the direction in which the filament *gradually* disappears, not in the direction in which it *suddenly*

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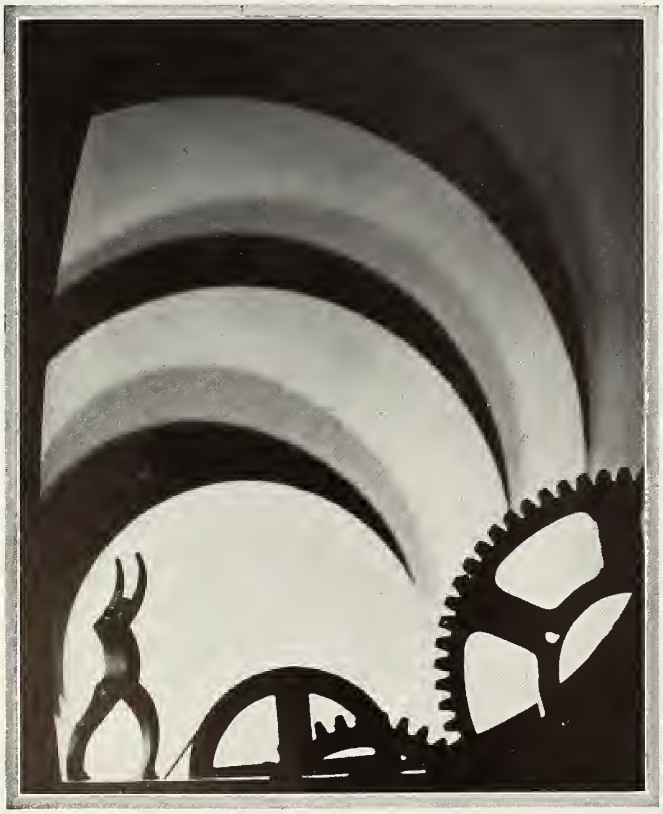
The clinic

BY RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Stunt-of-the-month ■ A certain type of garden spray consists of a perforated circular ring of pipe to which the water is fed. Under full pressure, the spray forms a wavering, pleasing, watery design like a tall plant and can be used to good advantage for special cinematic effects. To make a wierd and mysterious double exposure effect, place the spray in a position so that the water is outlined against as dark a background as possible; the camera is then focused on the stream at its full height. If the spray can be arranged in bright sunlight with the background dark, an especially striking effect will be produced. With the camera running, the pressure is gradually lessened so that the spray gently sinks until it disappears; the pressure is then turned on again so that the spray gradually returns to full size. The amount of film required for this shot is carefully observed by means of a footage meter, after which the film is taken out and rewound in the dark room. On the second exposure, a living subject is placed in exactly the space formerly occupied by the spray. This may be done with a sufficient degree of accuracy by marking the location with ink on the finder. The prescribed footage is then run off and, upon finishing, a very novel type of double exposure will be produced, something on the order of a "fade-in" and "fade-out," with the additional mysterious effect that the individual emerges dry and smiling from the center of a fountain which again reenvelops him at the end of the scene. Much depends upon a careful determination of exposure in any effect like this. On trial, good results were secured with the primary exposure which was made at a stop of *f*:11, the second one being set at *f*:8. *Joseph A. Kiney.*



"The Machine Age," an animation suggestion by Wm. Rittase

NOTE: This, the first *Stunt-of-the-Month* item to be submitted by our readers, points to the desirability of reporting similar items. This trick is decidedly interesting and workable and needs no particular advance preparation beyond a little care in choosing the backgrounds. Mr. Kiney has hit upon the kind of thing which would make any summer film interesting and we hope that our readers who have evolved similar and not too difficult "stunts" will submit them for publication. Mr. Kiney made use of double exposure but many interesting pictures involving a wavering curtain of water may be made by straight shooting. With a two-inch or a telephoto lens, the entire spray may be made to cover the field without danger of getting the lens wet; we may then shoot directly *through* the thin spray and get pictures of illuminated objects beyond which will assume the most weird and tortuous shapes. It is not easy to forget one of Charlie Chaplin's early two-reelers which was introduced by the silhouetted figure of the comedian as seen through a large lawn spray. The cane, the derby and the funny walk wavered through the spray with a grotesquely comic effect. We are not recommending, of course, that the amateur drench himself for the sake of art but merely that he experiment with the possibilities of these schemes and their many amusing variants.

Customs addenda ■ The article, *Getting accustomed to the Customs*, which appeared in the June issue of MOVIE MAKERS, certainly fills a long felt want on the part of the traveling cinematographer. Such an individual is worried not so much because of the expense as at the possible annoyance and delay. I should like, however, to add a bit of information from my own experience concerning Italy. This relates to the inspection of films before they are taken out of that country. I daresay most of us have our films processed enroute to check up on our photographic progress. The inspection ruling applies here only to commercial films and the amateur is not bothered in any way except that he must obtain permission to photograph certain ruins. This, however, is readily granted. Still shots do not come under the application of this governmental regulation. *J. H. Rose.*

Smith enlarges ■ Indefatigable traveler, writer for MOVIE MAKERS, *Nomad Magazine* and other publications and a League member is W. Ward Smith of New York, who rejoices in the additional cine opportunity of being able to shoot celebrities on occasion. He was especially fortunate in securing the happy shot on page 500 of Hendrik Willem Van Loon, the well-known author, on the taking of which picture he sends in some interesting data. The shot was made in the courtyard of Mr. Van Loon's home in Veere, Holland, at one o'clock in the afternoon in the month of May. Of special interest is the fact that the light was sufficiently bright to produce a correctly exposed picture at stop *f*:8. The resulting depth of focus given by this small stop enabled Mr. Smith to get a highly satisfactory closeup in spite of the fact he was using a fixed-focus lens. Here is a point

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"Duty free"

BY ROY W. WINTON

The new tariff recognizes the amateur filmer

AFTER three years of intensive effort, the Amateur Cinema League is happy to report to movie amateurs everywhere that, through the generous and fair action of the United States Congress as expressed in the Tariff Act of 1930, it is now possible to import amateur motion pictures into the United States duty free if made on American-manufactured stock and if declared by the importer to be for purely personal use and not intended for commercial purposes.

What the efforts of the Amateur Cinema League in this matter have been is indicated on the editorial page of this number of MOVIE MAKERS. There will also be found acknowledgments for the help which the League has received. League members have cooperated most fully with the headquarters staff in this important accomplishment for amateur cinematography.

The United States Tariff Act of 1930 became a law with the signature of the President. Section 201 of this act constitutes the Free List and names articles that may be imported into the United States or any of its possessions (except the Philippine Islands, the Virgin Islands, American Samoa and the island of Guam) exempt from duty. Paragraph 1615 of Section 201 of this Act enumerates: "photographic dry plates and films of American manufacture (except moving picture films to be used for commercial purposes) exposed abroad, whether developed or not." All of the articles enumerated in paragraph 1615 are placed on the Free List. Under the provisions of this paragraph, exposed amateur films of all widths, if of American manufacture, may be brought into the United States exempt from duty.

Homeward bound—this time there'll be no duty on cine film

After a tariff act is passed by Congress, the Treasury Department issues Customs Regulations to govern the administration of the provisions of the act itself. At the time of writing this article, the customs regulations for the 1930 Act have not been published. Their appearance may be delayed for several weeks. These customs regulations will, presumably, cover the methods by which the fact of American manufacture of raw film may be demonstrated and those by which amateur movie makers may make proper declaration as to the fact that their films are intended for purely personal use and are not designed to be used commercially.

Pending the issuance of such customs regulations to cover the 1930 Tariff Act, the Amateur Cinema League has been unofficially advised that movie amateurs presenting films for entrance into the United States will do well to enter these films upon their baggage declarations and to note, under the entry and upon the declaration itself, the phrase, "the above-listed films are intended for purely personal use and are not to be used for commercial purposes." If any question should arise, reference should be invited to paragraph 1615 of the Tariff Act of 1930.

So far as proving American manufacture is concerned, it will probably be impossible to suggest any specific procedure until Customs Regulations appear. Technically, the burden of proof rests upon the importing amateur, although it is likely that manufacturers will, later, be advised to mark their film as of American manufacture where such is the case. For the present, Customs authorities will probably base their decisions upon their very wide knowledge of origins of manufactured products and amateurs are advised to accept these decisions unless they have positive means of proving American manufacture in cases where Customs authorities decide otherwise to be the case.

Amateur films presented for free entry, when made on American stock, may be offered either processed or not, as the importer may elect. They may be made either on "reversal" film or on negative and both negative and positive may be brought in if the two conditions of American manufacture and amateur intention are satisfactorily set up. Film width has nothing to do with the right to free entry and any width may be brought in free if it complies with the two essentials. There is no limitation upon the nationality of the importer and he need not be a returning citizen of the United States. It is not necessary to buy the films in the United States before exposing them; it is only essential that they shall be of American manufacture. However, American manufacture will, undoubtedly, be interpreted to mean raw film that has actually been made in this country, and film made outside of this country, even if made by American firms in foreign factories, will not be entitled to free entry under this provision. It is to be hoped that, pending a scheme of complete identification of American-made film, the Treasury Department will give a liberal interpretation of this provision.

Once an amateur has imported a film with the declaration that it is not intended for commercial use, he should

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Film flam

BY LOUIS M. BAILEY

Wherein we sneeze at the gnats and at the camels, too

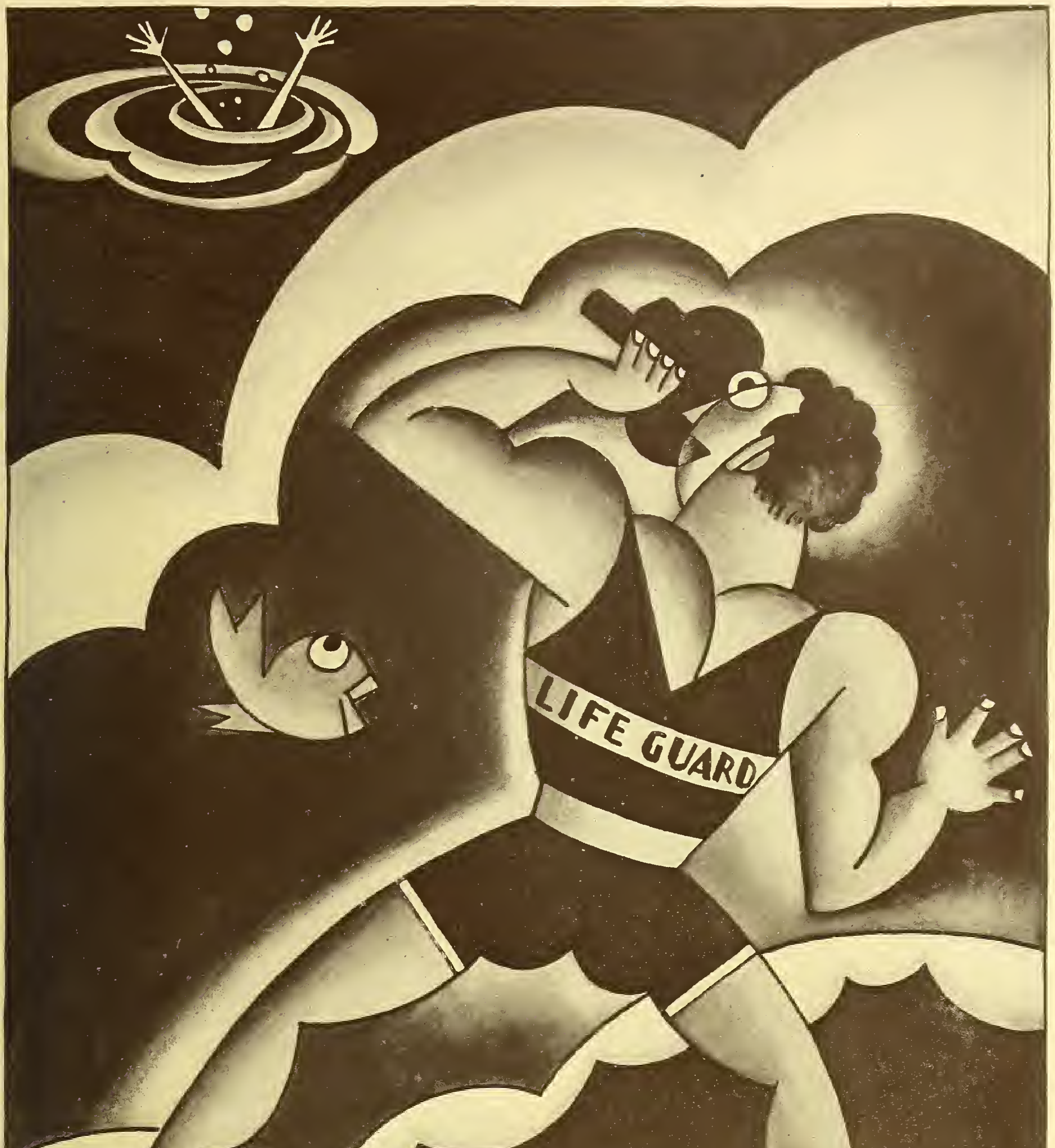
"Between Reels" ■ Madame Castle-Katz was sending invitations for her cine salon—or were there two "o's"? Spelling was so difficult for Madame—she could never be quite sure. Reflection on similar past occasions only added to the uncertainty, for guests had been known to perform as though an "o" more or less really made no difference.

We expected on arrival to find Madame ensconced in a citadel but discovered her instead in the butler's pantry filling the bird bath. "Such a continental existence, my dear; I couldn't possibly give both the servants and my cine experiment due attention so I've dispensed with the servants. Won't you just wander out and find some one to talk with?"

We tried, unsuccessfully, not to recognize a rather dizzy disciple of "Montage" with a capital "M" and, after hearing a lengthy monolog on the mounting methods of Renee Moran, thought perhaps it would be effective to venture that we found the *avant garde* a bit futile. We were immediately delivered into the hands of Kitty Canara, a lady whose failing voice had abruptly ended her operatic career the evening before her debut and whose enthusiasm ever after hadn't begun to be supported by her talents. Canara managed to soon inform us that she had been the bosom friend of royalty and, when we absently-mindedly remarked that her appearance substantiated the claim, we found ourself again a victim at large.

The approach of Madame in a frilly French frock and a hat that can only be justly described as a war bonnet assured a salvation that might well have been considered second choice to annihilation at the hands of the unknown. "Just to ask you, my dear, to arrange for my entrance between reels; I'm doing my number, you know——" How well we knew and our reactions thereto had much better remain unsaid. Madame's quick change into a costume more fabulous than the last, for the purpose of providing an "atmospheric prelude" to the next reel, was the despair of two continents. "And do, my dear, be very careful with the spotlight. It must follow me from my entrance off there to my position and on no account form a halo that extends beyond the longest loop of my pearls. Yes, the soft spotlight and the diffuser—it's so much easier on the eyes and it's so very kind of you to assist me, my dear." Madame disappeared into the nether regions to float out in the inevitable aura of chiffon the moment the spot was turned up during the interminable "between reels." If our bewilderment had not precluded the possibility of our asking if the diffuser would be easier on the eyes of Madame or the eyes of the audience on Madame and if it had occurred to us to suggest that a second projector would eliminate the delays between reels and, therefore, remove the necessity for Madame's number, we might have managed our immediate dismissal. All mental faculties failing, however, we became convinced of the desirability of the second "o" in salon.

Heard in the future—
"Louder, my good man we're making a talkie!"



His day off!

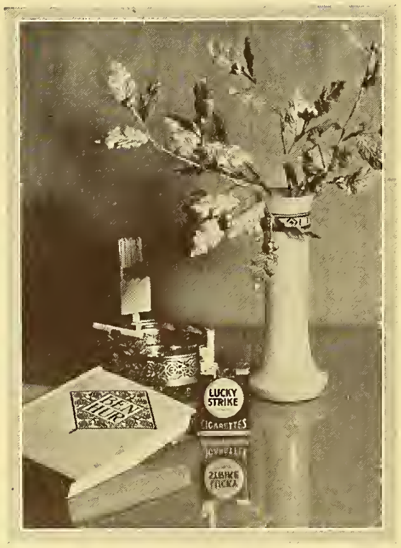
When a filter?

BY LAWRENCE H. SMITH

As well as why, where, how and, of course, which

IN VIEW of all that has been said and written advising the use of filters, let us consider here the well-known but seldom-followed admonition, "be moderate in all things." From every side has come the advice, "use a filter," and more often than not it is good. On the other hand, there are some shots that would be better without a filter.

To judge filter values, it is necessary to know something of the nature of light. To keep the matter as simple as possible let us say that reflected light is a mixture of the three primary colors, red, green and blue. As we see or photograph a thing only by reflected light, it is obvious that, if something appears red to the eye, the blue and green rays in white light have been absorbed. The same principle holds good regarding the other colors. Secondary colors and innumerable tints and tones result from the partial absorption of the light rays and the reflection of those not so absorbed.



It seems hardly necessary to repeat that the greatest fault of all photographic emulsions has been oversensitiveness to the blues and practical blindness to the reds, yellows and greens. With panchromatic film this has been corrected to a certain extent, particularly so far as the reds are concerned, but the oversensitiveness to blue still remains. Filters of varying degrees of yellow absorb varying degrees of blue so that the emulsion, which is extrasensitive to blue, will not be so drastically affected. Since yellow is much less active, it should now be clear why a blue object, say the sky, will appear darker if photographed through a yellow filter; the blue has been held back.

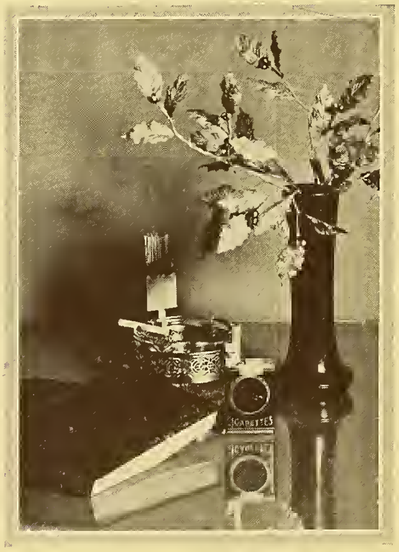
When a filter is used, all the light reaching the film is affected by the color of the filter. The yellow filter transmits yellow light, cutting down the blue, and it is this yellow light which makes the photographic image. As we already know that the film is not as sensitive to yellow as to blue, it naturally follows that the action of the light transmitted will be slower, so the length of exposure must be greater. The increase of exposure depends on how much of the blue is cut out and the filter factors (2x, 3x, 4x, etc.,) are based on the degree of density of the filter and its resulting ability to change the value of the blue. Photographs accompanying this article were made with the Wratten K Filters, K-1, K-2 and K-3, which have factors of 1½, 3 and 4½X, respectively on panchromatic film in daylight. There are, of course, other excellent filters available; the most important point is to ascertain their factors before use.

The choice of the correct filter depends entirely on the judgment of the user. A very good idea is to view the scene through the different filters available and select the one that gives the most pleasing result, although this is not an absolutely accurate test since the film "sees" differently than the eye. In commercial still photography, the cameraman selects the filter that will build up the color or colors that will register but faintly, at the same time holding back the too dominant tones.

Filters have, in reality, two uses. The first, which may be called orthochromatic, is to give a correct tonal rendering. The second is to give color contrast. As an example, let us take the two accompanying photographs of the cigarettes. Here we have a bright red circle on a dark green background and in the circle is black lettering. The book is red, printed in black, and the vase is a very bright crimson with a black design.

Look at the lower of the two illustrations. It was taken on ordinary film with no filter. The reds, greens and blacks are all the same tone with the design and lettering lost. Next, examine the upper picture. Every detail is clear and distinct, just as in the original object. True, the reds are overcorrected but this exaggeration of color contrast is necessary to get detail and the result is far truer to the actual objects. Here a panchromatic film and a red (A) filter were used. The result is color contrast.

Details of this study in the rendering of color are told in text



Another use for a fairly heavy filter is found in shooting directly against the sun when it is partially obscured by clouds as in the crew-race illustration. Since sky and water are brilliant and most of the effect is in silhouette, a small stop and heavy filter are indicated.

For a true tonal orthochromatic rendering, examine the upper yachting picture on page 510. The sky was a deep blue as was the water. The cloud formations were beautiful. With ordinary film and no filter, the sky would have been blank and the sails of the yachts hardly visible against it. There would have been but a suggestion of the clouds at best and most likely they would have been entirely lost. This shot was made on panchromatic emulsion and with a 3X yellow filter.

As indicated at the beginning of this article, there are times when a filter does not help. Take the second picture on the same page, for instance. This is an against-the-light shot and, with the exception of one patch of cloud, the sky was a clear blue. A 3X filter was used with the result that there is a lack of tone contrast between the sky, sails and sea. Without the filter, the sky would have been lighter, the sails as dark and the water practically the same tone. The result would have been far more pleasing.

"Pan" film and heavy filter secured this beautiful silhouette

So, in scenes in which there is an open, cloudless sky, it seems better not to use a filter unless certain color values in the foreground demand it. Just remember that, since the beginning of photography, people have been trained to expect a white sky in pictures. If it is dark, always with the supposition that there are no clouds present, it gives an unnatural aspect.

There are exceptions. Yachting pictures in which the white sails show against a clear blue sky demand a filter unless photographed against the light; otherwise, the sails would be lost. Here, as in the first example, however, we are after color contrast and not necessarily a true orthochromatic rendering of the scene. White buildings—I am thinking particularly of Bermuda—against a blue sky also need a filter even though there are no clouds.

It is seldom that closeups or semicloseups require a filter unless the contrast in the subject is color contrast and not tone. In many cases, a filter will tend to flatten the result, giving a dead, uninteresting picture on the screen. For instance, a scene in which the colors are white, yellow and light red, will be better without than with a filter. The reason is that a filter will bring the yellow and light red to practically the same tonal value as the white. These values may be absolutely correct but they will not look right in a picture. On the other hand, if you are making a semicloseup of a sweet girl graduate in a dainty blue and white dress, a filter will show the color contrast to advantage. There is one other use for a filter in closeups—heavily rouged lips and cheeks can be lightened to somewhere near their true value with a filter.

Do not consider that this is an argument against filters for no one is a more consistent believer in them than the writer. It is simply a plea to use them properly. When the writer first began to use panchromatic film in commercial still work, every picture was made through some one of a set of eight filters. In time it dawned on him that there was something wrong with many of the pictures. Gradually a little judgment was used as far as the filters were concerned. They were used only when the subject demanded. The pictures improved accordingly. The eight filters are still carried on every job but used only as needed.

For artificial lighting, if mazda lights are used, a filter is seldom necessary, except for special effects. The light itself is yellow and of about the same corrective value as a K-1 filter. It, therefore, follows that, if a filter is used with mazda light, the corrective value is increased. A K-1 would give as much correction as a K-2 and a K-2 as a K-3.

For absolutely correct color rendition, the manufacturer recomends the use of the K-3 (4½X) filter but the movie maker will find that even the lightest filter, say 1½X, will give satisfactory results. The 3X and 4X filters can be held in reserve and used when more correction is desired or when the light is so strong that the smallest stop, usually *f*:16, will give overexposure. This is apt to happen at the beach, on the water and in southern latitudes. The use of a heavier filter than 1½ X, under normal light conditions, will allow the use of a larger stop and will avoid the wiry sharpness that is not wanted when soft artistic pictures are being shot. Beside the normal yellow filters, there is an almost unlimited number of special filters available but the movie maker will probably not be interested in most of these.

However, for the amateur who wishes to go a step beyond the plain yellow filters, a red (A) filter will give many new and interesting results. Do not let the fact that it is red prove frightening as the panchromatic film is so sensitive to red that six times normal will give about the proper exposure. It can be used for special effects, too, where slight underexposure is desired.

For those interested in cloud formations, this filter will give perfect results. Its color reduces the blue of the sky to practically black, against which even stray wisps of cloud, hardly visible to the eye, stand out clear and distinct. To digress a moment, remember that, in getting cloud pictures, a filter is necessary only to cut down the blue. If the sky is entirely overcast with heavy clouds, it is simply a matter of exposure as there are only tone values to consider and not color.

Distant views of snow capped mountains stand out as clear as a cameo through the A filter. The atmospheric haze seems to disappear completely. Stills made this way are very familiar. Still photographers specializing in architectural work use the A filter for many of their pictures, the building standing out sharply against a very dark or black sky.

This should suggest the use of the filter for "apparent" evening and night scenes made in full daylight. For such shots, it is better to avoid cloud formations as their whiteness will kill the suggestions of night given by the dark sky. Do not fear a little underexposure in such shots and do not think that they can be made with underexposure only, for the blue

(Continued on page 510)

Amateur clubs

BY ARTHUR L. GALE

Latest news of organized group film activities

Attack duties ■ In happy coincidence with the relief of duty on amateur films by the United States Congress comes the news of the yeoman service which the Johannesburg Cine Society is rendering its fellow amateurs in South Africa. Confronted with a high customs charge on films sent to them from the League Club Film Library, the society paid in good order and promptly made representations to the Minister of Finance. They were at once assured of his sympathy and promised a thorough investigation pending a drastic reduction of the rates as applied to amateur films which they had convinced him were unfair.

At a recent meeting the society announced its intention of building up a film record of Johannesburg from the early mining camp days down to the present. A competition, open to film enthusiasts all over South Africa, will be held and prizes given for the best scenario for the proposed historical film.

Apex Motion Pictures films "Shadows Of Limehouse" in London

Invitations ■ Amateur cine societies and clubs in many foreign cities have extended a generous invitation to all readers of MOVIE MAKERS, through the *Amateur Clubs Department*, to call on them during vacation travels and to make use of any aid or hospitality which the several groups can provide. Such kind offers have come from the cities of London and Sheffield, England; Berlin, Germany; Vienna, Austria; Johannesburg, South Africa, and Shanghai, China. Anyone wishing further details should write to this department and it will be gladly furnished.

Takes stock ■ Drawing from the experience of its members, the Amateur Cinema Club of Montreal devoted a recent meeting to an address by Earle Powter, one of the club's directors, on *What I Have Learned In A Year Of Movie Making*. Mr. Powter illustrated his points by a screening of his first and latest pictures.

A later meeting, preceded by a dinner, featured a demonstration and discussion of Kodacolor and a screening of 1000 feet of members' color films.

Cafe locale ■ The Orleans Cinema Club, fresh from its triumphs in *Campus Love*, is already hard at work on another production to be known as *The Night Club Rose*. The story, dealing with the life of a night club entertainer, calls for many interior sequences to be filmed in one of New Orleans' leading cabarets.

Cleveland dines ■ The Cleveland Movie Club brought a successful year to a close with an enthusiastic dinner at the Hermit Club at which ten new members were enrolled. Although meetings are now suspended until fall, the club members will not be idle, for work on the Cleveland city film is to go on during the summer with organized filming of significant features of civic life.

The film of the Cleveland air meet and races, sponsored by this club and added to by various other clubs at many of the starting points, has been brought to completion and a copy has been promised the League Club Film Library.

Western ■ Cinema Arts Pictures of Modesto, Calif., announces the completion of its latest production, *West Of The Rio Grande*, 2000 ft., 35 mm., and a successful premiere before a critical audience. The film was directed and photographed by Richard L. Bare, president of this West Coast group.

Dinner session ■ Members of the Portland Cine Club of Portland, Oregon, met for the last meeting of this season at dinner in the Hotel Benson. With them was Arthur L. Gale, club and photoplay consultant of the League, who was visiting his home on the West Coast during his vacation. Mr. Gale spoke informally on general club activities and the meeting was concluded with the screening of local scenic films.

N. Y. U. starts ■ The production group led by Seymoure Male at New York University is now formally organized as the Palisades Cine Amateurs with Mr. Male as chairman and Robert Wolfsohn as secretary-treasurer. A constitution has been adopted and a committee appointed to work during the vacation months on the first scenario which, with an all-male cast, will center on the hazing of freshmen and will go into production early in the fall.

From Austria ■ Recent meetings of the Klub der Kino Amateure of Vienna, Austria, have featured a demonstration of a new 9.5 mm. printer conducted by F. Kuplent, an address by Dr. H. Fleischer on editing and the projection of *Parade Of The Tin Soldiers*, 9.5 mm., the first Austrian amateur talkie. The first Wednesday in every month is reserved by this club for the screening of members' films.

(Continued on page 508)

Keeping up club interest

BY EPES W. SARGENT

Stimulants and antidotes for summer lethargy

ABOUT the best way to keep a club interested is to keep it busy but that does not mean going out every Saturday afternoon and making a dozen scenes or so. Often this will be impractical and generally it will develop a feeling that all Saturdays are alike. Moreover, quantity product seldom results in quality and often has quite the reverse effect. Keep them working but not necessarily on the set.

Probably the quickest way to everlasting ruin is to start a club of, perhaps, twenty or more and then form an inner clique, permitting the remaining members to twiddle their thumbs while the clique dopes out the next plot. The other sure-fire way of shooting a club to small pieces is to let everybody run things, with the result that there is neither guiding hand nor head.

Somewhere between these two extremes there lies the happy medium of a club as contented as condensed milk purveyors. The problem probably will vary with each club but the best basis is a work-for-all program. The problem is just how much work. Some clubs are more enthusiastic than others, but, in general, everyone wants to have a finger in the pie even though too many cooks do spoil the broth, to mix the menu a trifle.

One strong factor is regular meetings to hold the between-picture interest. In a small town a club may stand a weekly meeting while, in the city, biweekly or even monthly meetings will suffice. The city has other distractions but in a small town the club is the favorite dissipation. Time the meetings to accord with the local demand.

For two or three years in the glad times when the studios were still buying scripts from the free lances, we were the sole owner of a club of scenario writers. It was known as the Inquest Club and we were the Coroner. That was all there was to the club. There was no formal membership, no dues, no initiation, no treasury, no written records. If you desired to belong you came to the meetings. If you wished to resign, you merely stayed away. It helped to develop a number of writing stars though we recall only two who have stuck. Carl Louis Gregory went over to the camera side but E. J. Montagne still flourishes in Hollywood.

The organization was very simple. Monday evening the club members would attend the early show at some theatre designated the previous week. They would see the three or four one-reel subjects and then adjourn to a certain chop house where we were given a private room. Each person ordered what refreshment he desired and paid for what he ordered. While we ate, there was an inquest on the pictures just witnessed.

Such a scheme might be adapted to a production club. Pick out a picture, watch the first night showing and then adjourn either to some restaurant or to the home of a member for discussion. Take up the picture from the angles of theme, development, direction, mounting and acting. We learn most surely from our own mistakes and the mistakes of others and it is more comfortable to discuss the mistakes of others. (Pictures offering ideas and devices useful to the amateur are reviewed in *Critical Focusing* each month in Movie Makers.)

It is generally possible to borrow a meeting room. Most restaurants have private dining rooms for parties and they will lend this apartment for the sake of the publicity. The original Inquest Club met in one of the best-known chop houses in New York and several theatres offered the use of a room in return for the patronage. These offers were not accepted as it was felt that the supper was one of the attractions. It is better to make use of a public place since meetings in the home are apt to result in the rugs coming up and the phonograph or radio being tapped for dance music.

It is a good plan to assign certain members to note specific aspects of the production, giving to one of the players the dissection of the acting while the mechanical staffs discuss the other factors of production. All should be made to feel that their comments are of value (for each person is supposed to have ideas) but comment should be brief and the discussion of any phase led by the person assigned this topic, the assignments being rotated so that all may be given a chance at every topic of interest.

Flower City Club of Rochester, New York, meets for conference

Personal discussion should be *tabu*. If one member thinks a certain player is too wonderful for words while another entertains a different opinion, debate should be checked. The question is whether or not the player did well and why. The dialog factor will have to be eliminated in considering talking pictures, but other qualities and production factors still furnish many worthwhile precepts to the amateur who is interested in movie production.

This discussion gives the entire club a broader angle on picture making. It develops a better appreciation of good

(Continued on page 501)

Critical focusing

BY ARTHUR L. GALE

Technical reviews for the amateur cinematographer

"None But The Brave ■ DIRECTION: A nice example of the art of creating atmosphere through intimate touches is found in this Paramount story of the Civil War. There are no immense battle scenes though there is a good study of a small attack. A large encampment is shown but the effect is gained more from the foreground action than from huge masses of troops. If you are ambitious to make a war story, note how you can dispense with soldiers, trusting to such details as a field forge or a camp kitchen to suggest the absent army, though bodies of troops are used in this picture. *E. W. S.*

"Shadow Of The Law" ■ DIRECTION: Clever and intelligent selection of bits, creating, in a flash, significant atmosphere without retarding the plot, should be noticed in this Paramount picture. All the harsh impersonality of penitentiary regime is portrayed in the way the prison barber crops Powell's mustache and hair; later, when a pair of scissors is missing from the tailor shop and a general inspection of the cell-blocks is imminent, there comes a sudden and ironically amusing shower of blunt instruments from all along the file of cells down to the corridor. Even the guards are not surprised.

LIGHTING: A striking lighting effect within the reach of most amateurs is also found in this picture. The scene is a railroad freight station at night. All of the light comes from a sunlight-arc hidden by the wall of the station and suggests simply and effectively the natural illumination from a station arc light.

"Nina Petrova" ■ TIME LAPSES: In this recent Ufa production, "The Wonderful Lies Of Nina Petrova," there is an effective use of clocks, not only to establish the passage of time but the change of locality. Early in the picture, a handsome clock is shown striking to establish time when Nina is living in the costly villa of the general. Later, she leaves her humble lieutenant to return to the general. A cheap cuckoo clock chirps eight, then fades into the clock first shown which is striking twelve. Not only has time passed, but Nina, without the use of a printed explanation, has been shown to have changed her social status. *E. W. S.*

"Song O' My Heart" ■ PHOTOGRAPHY: Without an inch of Technicolor, this Fox picture has some photography that will delight the eye of the amateur cameraman. Some of the scenic shots are almost breath-taking, at their first flash on the screen, and in many of the scenes the actual photography is enhanced by the composition of the figure groupings.

STORY TECHNIQUE: The amateur author and director can learn much from a close analysis of this story which, until closely regarded, seems to be nothing but a pleasant little vehicle. Although John McCormick was engaged for his singing rather than his acting ability and is never given much to do, the story revolves around his personality, while the others do the acting. This is useful to remember if your leading players are weak and you have a good ensemble. It should also be noted that there is no heavy suspense and no scenes of villany. It is the general atmosphere of the story rather than punch which puts it over. *E. W. S.*

Shadows in "None But The Brave" emphasize drama

News of the industry

BY RUSSELL C. HOLSLAG

Data for the amateur and for the dealer

Burton Holmes angles with his Eyemo when filming flower girl.

New Cine-Kodaks ■ In this era of constantly appearing new and improved picture-taking apparatus for the amateur, the Eastman Kodak Company of Rochester, New York, pioneers in the 16mm. field, introduce two new models in the well-known Cine-Kodak line. These are the Models K and M, characterized especially by their compactness and lightness in weight. The Cine-Kodak form of rectangular camera case has been retained, together with the compactness and dependability of threading given by placing the feed and takeup reels side by side in separate compartments. The outside dimensions of Models K and M are much smaller, however, yet the cameras each have a full 100-foot capacity. This is specially surprising when it is considered that the new model K weighs but three pounds, eleven and one-half ounces and that the new Model M is offered as the lightest camera of 100-foot capacity. The Model K has an instantly interchangeable mount which will take any one of three Eastman lenses, the one-inch *f*:3.5, the one-inch *f*:1.9, with Kodacolor attachment if desired, and the three-inch *f*:4.5 telephoto. The Model K is also provided with a convenient aid to photography in difficult light in the form of the half-speed button which needs only to be pressed while the camera is running in order to double any stated exposure for Kodacolor or other special condition. Another feature is the special finder objective which is a part of each interchangeable lens and which is automatically put into place when the lens is attached. In this way, the correct field of view for the telephoto or any other lens is always assured. The finder sight also has a correction for telephoto shots. The Model K comes in three colors in leather covered finish; the Model M (which does not have the interchangeable lens feature) comes in black only with U. F. *f*:3.5.

Contest booming ■ The number of entries in Pathé's 9.5mm. Amateur Movie Contest, the first national competition solely for this film width, closing September 15th, has been exceeding expectations and a still greater last minute rush of entries is anticipated. Thus it is safe to predict that the list of films submitted will exceed that of any previous amateur movie contest. All movie makers who are planning to submit films are urged to prepare them as soon as possible so that there will be time for the last minute editing and titling touches which are so effective in making a film attractive and interesting.

Kent-Du-Art ■ Those amateurs who have followed with interest the development of negative-positive processing on 16mm. film will be glad to learn that another prominent laboratory in New York City has adopted 16mm. work as a special feature—the Du-Art Film Laboratories. Inc., 242 West 55th Street, New York City. This announcement on behalf of amateur film processing is sponsored by John A. Kent. until recently the general manager

(Continued on page 517)

A Cine-Kodak making one of last films of late Major Segrave.

A Wonderful New M

THAT TAKES BLACK AND WHITE, KODACOLOR

A Ciné-Kodak that is all you can ask any home movie camera to be

YOU'LL call it marvelous... nothing less. Marvelously complete...marvelously compact! It's all you can ask any home movie camera to be...yet hardly larger than a novel.

It's the new Ciné-Kodak, Model K. With it you can make black and white movies, telephoto movies, and Kodacolor—movies in full color.

Two features of the new Model K give it this wide range of use... interchangeability of lenses, and half-speed operation at the press of a button.

For ordinary use, the *f*.3.5 lens is completely satisfactory. But instantly interchangeable with the *f*.3.5 is the faster, more versatile, *f*.1.9 lens. The *f*.1.9 is required for Kodacolor.

Still a third lens, fitting the Model K, is the *f*.4.5 long-focus for telephoto effects.

The half-speed feature gives each picture a longer exposure, a great help in overcoming poor light.

The capacity of the Model K is 100 feet, though 50-foot reels may be used. Its spring motor is crank-wound and will run as long as a half minute at one winding.

The Model K is richly finished in beautiful leathers—black, brown, blue and gray—and is sold in a combination carrying case with room for extra film, Ciné-Kodak Filter Outfit and long-focus lens. Equipped with *f*.1.9 lens, the Model K camera weighs only 3 pounds, 11½ ounces.

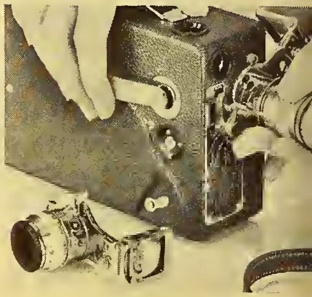
Another New Ciné-Kodak Model M

Your Ciné-Kodak dealer is now showing, in addition to the Model K, the new Model M Ciné-Kodak. This is a 100-foot capacity, fixed-focus camera, equipped with the *f*.3.5 lens. It is the lightest camera taking 100 feet of 16 mm. film.

Model M is furnished in black only, with carrying case to match. It is an ideal camera for the movie maker who wants to keep his investment in equipment as low as possible and still get good pictures.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Interchangeabl



Half Sp

Prices

Model K, with *f*.3.5 lens, in black
gray, with carrying case to match
Model K, with *f*.1.9 lens, in black
gray, with carrying case to match
The *f*.4.5 long-focus lens for telepho
Kodacolor Filter, for Model K, wit
Model M, with *f*.3.5 lens, in black
ing case to match, $75.
Complete outfits—Ciné-Kodak, Ko
and Screen—may be had for as lo

For Distance—Telephoto Effect

Use of the *f*.4.5 long-focus lens gives a telephoto effect by enlarging the size of the image on the film to three times the width and height the other lenses permit.

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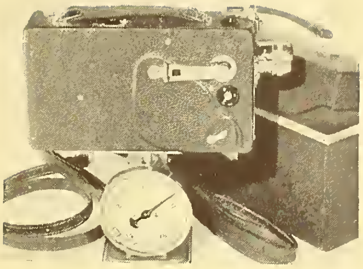
D TELEPHOTO MOVIES



Weighs only 3 lbs. 11½ ozs.

ses—

It's a matter of seconds to slip one lens off and another on, the new Model K Ciné-Kodak. Takes *f*.3.5, *f*.1.9, and *f*.4.5 (long-focus) lenses.

Pressing a handy button automatically reduces the speed from 16 exposures per second (normal) to 8 per second. This is a big advantage in dull light.

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Ciné-Kodak MODEL K

A Wonderful New Movie Camera

THAT TAKES BLACK AND WHITE, KODACOLOR AND TELEPHOTO MOVIES

Weighs only 3 lbs. 11½ ozs.

A Ciné-Kodak that is all you can ask any home movie camera to be

YOU'LL call it marvelous... nothing less. Marvelously complete... marvelously compact! It's all you can ask any home movie camera to be... yet hardly larger than a novel.

It's the new Ciné-Kodak, Model K. With it you can make black and white movies, telephoto movies, and Kodacolor—movies in full color.

Two features of the new Model K give it this wide range of use... interchangeability of lenses, and half-speed operation at the press of a button.

For ordinary use, the *f*.3.5 lens is completely satisfactory. But instantly interchangeable with the *f*.3.5 is the faster, more versatile, *f*.1.9 lens. The *f*.1.9 is required for Kodacolor.

Still a third lens, fitting the Model K, is the *f*.4.5 long-focus for telephoto effects.

The half-speed feature gives each picture a longer exposure, a great help in overcoming poor light.

The capacity of the Model K is 100 feet, though 50-foot reels may be used. Its spring motor is crank-wound and will run as long as a half minute at one winding.

The Model K is richly finished in beautiful leathers—black, brown, blue and gray—and is sold in a combination carrying case with room for extra film, Ciné-Kodak Filter Outfit and long-focus lens. Equipped with *f*.1.9 lens, the Model K camera weighs only 3 pounds, 11½ ounces.

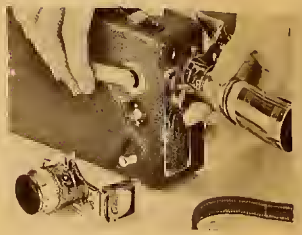
Another New Ciné-Kodak Model M

Your Ciné-Kodak dealer is now showing, in addition to the Model K, the new Model M Ciné-Kodak. This is a 100-foot capacity, fixed-focus camera, equipped with the *f*.3.5 lens. It is the lightest camera taking 100 feet of 16 mm. film.

Model M is furnished in black only, with carrying case to match. It is an ideal camera for the movie maker who wants to keep his investment in equipment as low as possible and still get good pictures.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Interchangeable Lenses—



It's a matter of seconds to slip one lens off and another on, the new Model K Ciné-Kodak. Takes *f*.3.5, *f*.1.9, and *f*.4.5 (long-focus) lenses.

Half Speed—

Pressing a handy button automatically reduces the speed from 16 exposures per second (normal) to 8 per second. This is a big advantage in dull light.

Prices

Model K, with *f*.3.5 lens, in black, brown, blue or gray, with carrying case to match, $110.
Model K, with *f*.1.9 lens, in black, brown, blue or gray, with carrying case to match, $150.
The *f*.4.5 long-focus lens for telephoto effects, $45.
Kodacolor Filter, for Model K, with *f*.1.9 lens, $15.
Model M, with *f*.3.5 lens, in black only; with carrying case to match, $75.
Complete outfits—Ciné-Kodak, Kodascope Projector, and Screen—may be had for as low as $143.

For Distance—Telephoto Effect

Use of the *f*.4.5 long-focus lens gives a telephoto effect by enlarging the size of the image on the film to three times the width and height the other lenses permit.

Takes Movies in Full Color—

Model K with *f*.1.9 lens takes movies in Kodacolor—full, natural color—when used with Kodacolor Filter and Kodacolor Film. As easy to make as black and white.

Ciné-Kodak MODEL K

Educational films

BY LOUIS M. BAILEY

School, medical, civic, industrial, welfare, art and allied uses

Visual aids program ■ Various aspects of visual education in elementary, high and secondary schools were discussed at a very interesting and successful meeting of the New Jersey Society of Visual Instruction held recently in Newark, it is reported by Lawrence R. Winchell, supervising principal of the New Providence, New Jersey, Public Schools. A report on amateur motion pictures in school activities was presented by John A. Spargo, Assistant Commissioner of Education of New Jersey; the value of teacher training in visual instruction was discussed by Mrs. Jane Plenty of the Newark State Normal School; Miss Mary Deans of Newark told of the use of the history films, *Chronicles Of America*, in the Newark schools and several other informative reports were delivered.

Two courses on visual instruction, in the more advanced of which, data on amateur motion picture photography in its application to school work will be presented, are offered by Mr. Winchell at the summer session of Rutgers College.

Mr. Winchell's work in the visual field has been both prolific and highly beneficial, he being prominently identified with this movement in New Jersey. Courses on visual instruction, such as Mr. Winchell is presenting at Rutgers, are included in the summer work of several universities in various parts of the country. Through their accomplishments, an ever-broadening application of amateur motion pictures to school programs is being aided.

Welfare showing ■ Projected at an entertainment given in the auditorium of the Unity Church for the benefit of the Smith College gift fund, films taken last summer by Miss Teresa Kirby of her European trip met with a most enthusiastic reception, it is reported by the *Springfield Union*, Springfield, Massachusetts, in a recent edition.

The pictures cover the entire tour, starting at the boarding of the S. S. Republic with the farewell to friends in New York and continuing with interesting sights recorded throughout Europe. The films are described as being photographically excellent, containing interesting shots of Rome and fine views of the canals of Venice. Pictures of the guard changing at Buckingham Palace were secured and of Austrian troops goose-stepping, as well as scenes of Oxford, the English countryside and of quaint villages and famous ruins in Scotland. The film closes with scenes of the storm which the Republic encountered on the return trip and of the press cameramen at the dock in New York photographing the sailors who were rescued at sea by the crew of the Republic. The film was taken entirely by Miss Kirby, who also did the titling and editing.

Such personal films, utilized at public showings for entertainment, are successfully employed in charity programs by amateurs everywhere. Their use for such worthy purposes is gratifying to the maker of the films and, in many instances,

(Continued on page 500)

Classday tug-of-war filmed for Rutgers records

PATHÉGRAMS

EXTRA!!! EXTRA!!!

PATHÉ'S Firing Squad Shot
The GRAND NATIONAL STEEPLECHASE
at Aintree, England

"Over the Hurdles"

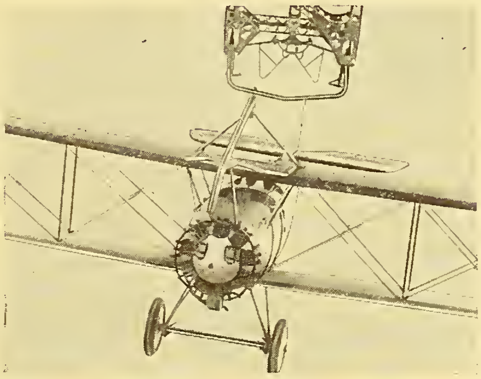
Pathégrams
No. 7058
on 200 ft. reel
$15.00

The most dangerous horse race in the world. The most thrilling steeplechase ever run. Forty-one horses start—only five finish! The final struggle is between an Irish entry and Whitney's American Sir Lindsay. Thrills are piled upon thrills at the thirty hurdles and water hazards where many of the horses stumble and fall, throwing their riders left and right. No Grand National ever packed as many falls and thrills as this spectacular 1930 race.

All about the U. S. Air Fleet bombing li'l ol' New York!

The finest shot of aerial combat ever filmed. See President Hoover reviewing the fleet. See the aeroplane attach itself to the Los Angeles. Don't miss this one!

Pathégrams
No. 7059
on 100 ft. reel
$7.50



"Plane attaching itself to the Los Angeles"

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Cooke Telephoto Lenses

—designed and executed by masters in lenscraft

● So difficult and uncertain was the lens-making of old that when a good lens was made, it was frequently called magic. Something of that indefinable quality still clings to the workmanship of Cooke lenses. Designed and made to the closest of scientific measurements, they still exhibit a quality measurable chiefly in the excellent results they give to the moviemaker—images sharp and clear, shadows deep and with true values when projected on the screen. Send for folder "Filmo Lenses and Lens Accessories."

Telephotos for Filmo 70 cameras:

		Code	*Price
2″	F 3.5	WUZRE	$60.00
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6″	F 4.5	IDCED	95.00
6″	F 5.5	IDFIF	65.00

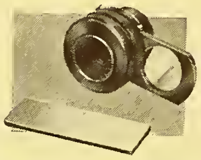
*Deduct $5.00 for omission of viewfinder eyepiece and objective if for Filmo 70-D.

SPECIAL 1 INCH f/1.8 4A
COLOR LENS FOR FILMO CAM

For Speed *and* Kodacolor Movies—*the* Cooke *"Special"* 1-inch F 1.8 Lens

● Falling darkness, a gloomy day, or deep shade—any one of a number of conditions the moviemaker faces almost every day requires an abnormal aperture. Here is presented a speed lens of high quality. But, in addition to the F 1.8 aperture provided, the Cooke F 1.8 "Special" has been specially corrected for Kodacolor, so that two lens problems are solved in one, and at great economy for the moviemaker who wants the best in his equipment. The Cooke F 1.8 "Special" comes complete with Kodacolor filter, neutral density filters, carrying case, 50′ take-up spool, and alignment gauge at $82.50. For Filmo 70 cameras, Code IDPKB, and for Filmo 75 cameras, Code GLIKC.

B & H Combination Filter Set



● The easily marked excellence of many movies made with Filmo cameras is due in part to the use of correct filters. The B & H Combination Filter Set, with its 2x and 4x duplex filters, and its variable sky filter with 8x maximum, gives, in compact form, a full range of effects. The set, complete with holder and case, $5.75, Code CAREX.

The B & H Filmo Duplicator

● A subject filmed through the B & H Filmo Duplicator is shown as a double image upon the film. A man playing golf, running, or jumping, appears to have a double. In a closeup, an individual can be presented as twins. When the subject is off-center in the viewfinder, one image appears ghost-like and semi-transparent. Filmo Duplicator for Filmo 70 and 75, Code CARTA, $4.50.

B & H Lens Cleaning Kit for Photographic Lenses

● Dirty lenses imperil your pictures; improper cleaning imperils the lens. The B & H Lens Cleaning Kit is composed of special lens cleaning fluid, a special chamois skin which will not stain the lens, imported Irish lintless linen, and camel's hair brush. Full instructions on lens cleaning included. The Kit, in attractive, sturdy case, $2.00, Code MISUI.

FILMO LIBRARY RELEASES

● These Filmo Library Talking Films may be rented or purchased from your dealer.

Felix the Cat in *False Vases*. An exciting trip to China.

Felix the Cat in *One Good Turn*. Felix gets chummy with a fox.

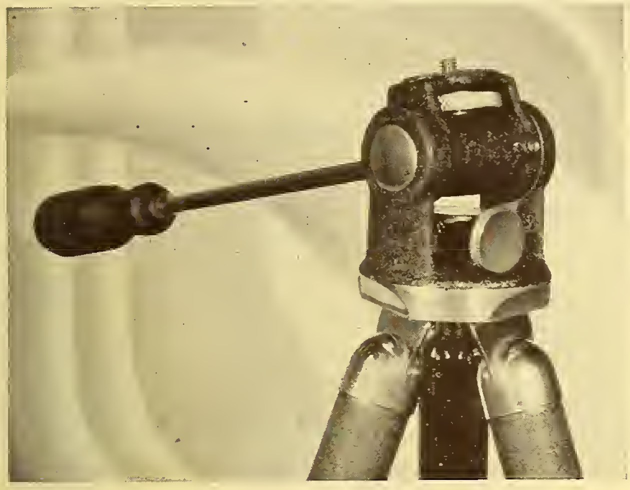
Felix the Cat in *Oceantics*. Adventures on board a battleship.

Felix the Cat in *Tee Time*. He gets in trouble over golf.

Each subject, on one 400 ft. reel, $30. Dialogue and music disc, for each, $5.

BELL & HOWELL

Bell & Howell Company, Dept. T, 1843 Larchmont Avenue, Chicago



B & H Filmo ALL-METAL TRIPOD

—modern design with old-fashioned sturdiness

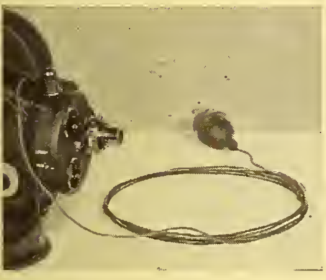
● The B & H Filmo All-Metal Tripod not only provides an ultra-serviceable piece of equipment for telephoto shots and pamming, but has a versatility which is new in tripods. Its chief feature is the automatic tilt retard, which holds the camera in upright position when the guide arm is unlocked. The tubular legs are unlocked with a twist of the wrist, extended, and relocked the same way. Uses of the tripod are multiplying with the introduction of this Filmo Tripod—for tilting, for vignetting, for use in blinds, for indoor shots, and in numerous other instances. B & H Filmo Tripod complete with pamming and tilting head, $36.00, Code CAMCB; same, with leather case, $48.50, Code CAMCD; case alone, $12.50, Code CAMCE.

See what you're shooting for with the B & H PHOTOMETER

● It's a relief to know exactly what you're doing before you start to take a movie.

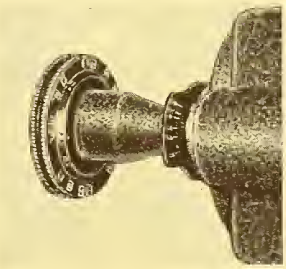
Many good exposure guessers have turned to Photometer, glad to avoid the danger of uncertainty. Sighting with Photometer is direct, with full vision of the object to be photographed. Adjustment can be made to individual eyesight. Exposure readings may be taken for high lights, shadows, or average light intensity. A rheostat, which you turn with the fingers, controls the brilliance of an electric filament, making it match the brilliance of the light from the object photographed. Then you have your reading on an easily legible scale. The Photometer with carrying case is $20, Code CADUL; without case, $17.50, Code CADUM.

B & H Remote Control for Filmo 70 Cameras



● The B & H Filmo Remote Control has an ingenious plunger which presses the button of your Filmo 70 camera by pressure on a bulb. Excellent for use when you want to get into the picture, for shots from difficult angles, and particularly for shots to be taken from wild animal blinds. Many Filmo owners use the remote control constantly for their ordinary work. Price, with 10 ft. of tubing, $4.50; Code CARWA; Extra 10 ft. lengths of tubing, $1.50, Code CARWB.

B & H Iris Vignetter for Filmo 70 Cameras



● You can avoid abruptness in changing from one scene to another when you use the B & H Iris Vignetter. A twist of the fingers makes your scene fade in and fade out, at any speed you desire. This feature is especially valuable in the filming of titles. Titles fit more naturally into your continuity when faded in and out. The Vignetter attaches to the lens in place of the sun-shade. Vignetting mattes are also available in various shapes. Iris Vignetter, $10.50. (State kind of lens you use).

Filmo

New York, Hollywood, London (B & H Co., Ltd.) *Estab. 1907*

Bell & Howell Co., Dept. T, 1843 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send me special literature on items marked: ☐ Cooke Telephoto Lenses; ☐ Cooke "Special" F 1.8 Lens; ☐ B & H Filmo All-Metal Tripod; ☐ B & H Photometer; ☐ B & H Combination Filter Set; ☐ B & H Filmo Duplicator; ☐ B & H Lens Cleaning Kit; ☐ B & H Remote Control; ☐ B & H Iris Vignetter; ☐ Filmo Library Sound Releases.

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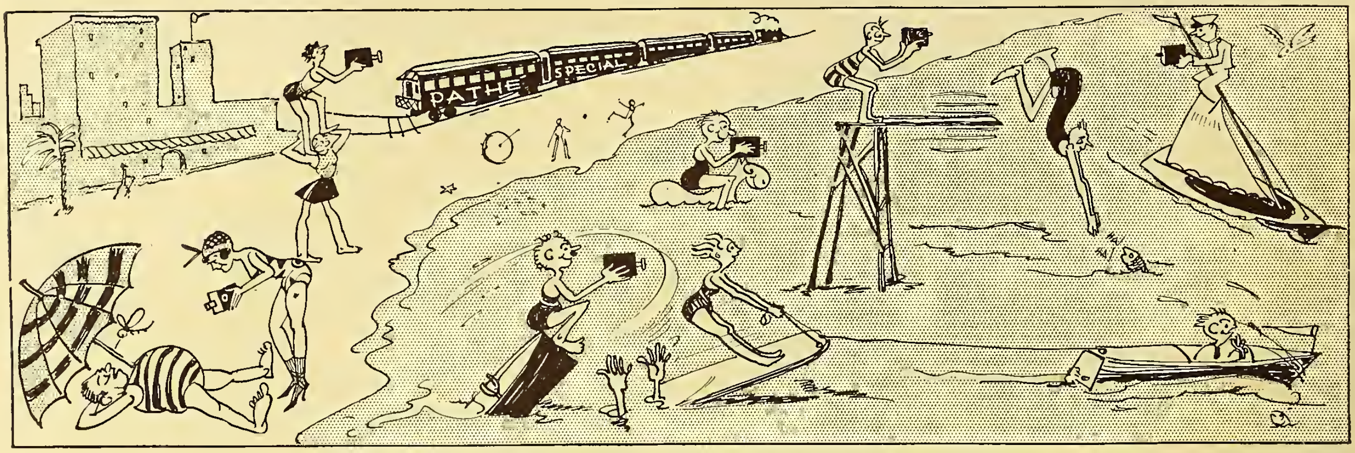


All Aboard for Pathé's 9.5mm Amateur Movie Contest

Come on in, the water's fine! There's oceans of opportunities to ride the waves to Pathé's 30 Prizes, but don't wait until the "tide goes out" to launch your entry in this fascinating contest.

No matter where the Vacation Trail may lead, you will find a picture right in front of your Motocamera. The seashore for a fast moving comedy or romance . . . the shady woods in the valley for the story to "pull your heart-strings" . . . or the Dude Ranch for the story of the "hero who shoots from the hip to rescue the only girl from those awful bandits."

Opportunities a plenty. But you'll have to get your entry in soon. Contest closes on September 15th, which leaves only six weeks for you to write the plot of your story and shoot the picture.

Climb aboard the Pathé Special now. There's room for all, the only ticket you need is the determination to win one of the 30 prizes.

METHOD OF PROCEDURE

The films prepared for the contest should be sent to our laboratories, as usual, for developing. After the film has been returned to you from the laboratory, you can then examine same and cut out and re-arrange parts to suit yourself, and insert titles. When you have finished 1, 2 or 3 reels you return them to us, well packed and insured, to the address below, in the box marked Contest Department.

DO IT NOW—Order from your dealer empty sixty foot spools necessary to mount your Contest entries on.

CONTEST DEPARTMENT
Pathex, Inc. 35 West 45th St. New York City

Please enter my name as contestant

My name is____________________

Address____________________

The name of my dealer is as follows:

Name____________________

Address____________________

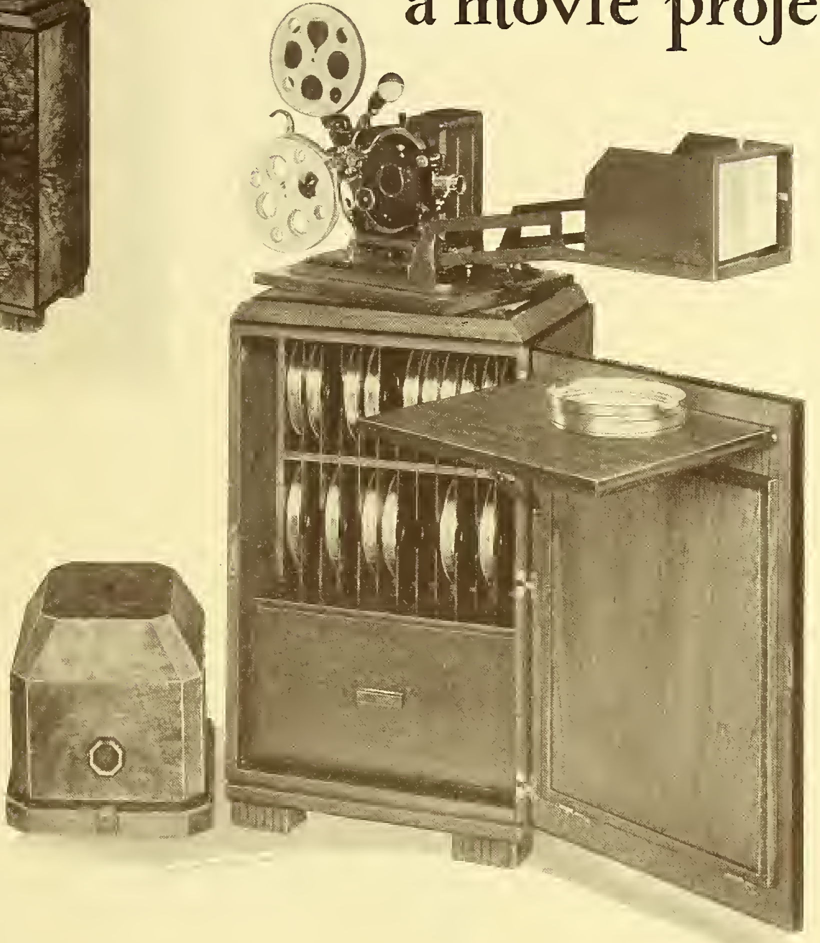
Please send me each month all information regarding this contest.

"Watch September Issue For A Big Surprise"

PATHEX, INC.
35 West 45th Street
NEW YORK, N. Y.

This handsome piece of furniture...

is quickly turned into a movie projector



The illustration above shows the Library Kodascope and cabinet as they look when not in use—a handsome piece of furniture.

At the right the combination is shown with the Kodascope ready to project movies on the small, translucent screen. A larger screen, suitable for black and white or Kodacolor movies, is clipped to the cabinet's door beneath the hinged shelf.

THERE'S THE SAME full pleasure in showing movies with the Library Kodascope and cabinet that there is in driving the finest of cars. In each case you are conscious of every convenience, free from every petty and troublesome detail that might detract from your enjoyment.

The Library Kodascope and the cabinet that is made especially for it are unique in home movie equipment. There is no outfit offering the advantages of this distinctive unit—the combined advantages of beauty, convenience, and unexcelled pictures.

The beauty of the ensemble is instantly evident in its design—the work of a nationally known artist—and in the grain and finish of its hand rubbed, ebony inlaid walnut.

Its convenience is equally obvious. The Kodascope and cabinet being a part of living room or library furniture, it is merely necessary to remove the case of the Kodascope and extend the arms supporting the translucent screen. In a moment's time the picture selected from those in the cabinet is being shown to interested friends.

The excellence of the pictures—their brilliance, sharpness of detail, and, if Kodacolor, fidelity of color reproduction—will be at once appreciated, for the mechanical and optical perfection of the Library Kodascope assures the quality of movies that discriminating movie-makers take pride in showing.

The Library Kodascope is priced at $300, complete with walnut case, spare lamp, two 400-foot aluminum reels, humidor can, 1-inch and 2-inch lenses, oiling outfit, splicing outfit and self-contained screen.

The cabinet is priced at $150, complete with screen.

Know the pleasure of showing home movies at their best!

EASTMAN KODAK COMPANY, Rochester, N. Y.

Vacation Byways

J. V. D. Bucher shot the art title background on page 498—it was titled by Ralph R. Eno.

Outdoor experiences

(Continued from page 478)

he fervidly clutched the reins and the unipod. When the horse stopped to drink, the camera swung around and hit it in the neck, which would have been a catastrophe had not the horse been "oh so gentle."

"You should fasten the camera securely to the saddle, if it is provided with saddlebag hoops, or carry it as I told you when hiking," I remarked.

Mr. Jenkins, realizing that his telephoto, from the ground, wouldn't give him a bird's-eye view of a bird's nest decided to climb the tree and, not wanting the extra weight of the case, took the camera in his teeth. As he has hay fever, I told him he might sneeze and drop the camera, which would be bad for it and I suggested that he drop a string down after he got up there and I would tie it to the camera so he could pull it up after him.

Mr. Jenkins paddled a canoe with a peculiar stroke, his right arm held stiff, his left working as if he were rowing and his body moving inefficiently and swaying the canoe. Just when his balance was most precarious, he sneezed and the canoe would have capsized had I not been expecting this. As it was, I barely managed to right it after it had partly filled with water. Mr. Jenkins had fallen out and I flopped overboard before my weight sank the canoe and wet the cameras, which I had tied to the top of a thwart. We were near the bank and, as we swam ashore, Mr. Jenkins holding to the canoe with one hand and with the unipod in the other, I explained that water would spoil the film by making the emulsion stick and that it was always well to keep the camera dry. If he wanted to take the camera in swimming with him, I told him, he should use my water-tight box of wax-impregnated wood. This I had made with a glass window and a wire extending through a rubber washer with which to start the camera. This could be wound and placed in the box before the cover was screwed on and sealed by pouring melted wax around its edge.

When we had dried ourselves, Mr. Jenkins started to reload his camera on the beach in bright sun. I caught him just in time.

"Never, Mr. Jenkins," I cried, "never load in bright light; go in a deep shade. Don't take a chance on fogging the edge of the film. If you have to, you can throw your coat over the camera or load under the canoe but, if you do, spread your coat out first and be very careful not to get any sand in the camera as sand is worse than water."

Mr. Jenkins no sooner started his next shot than the camera stopped.

"Sand?" he said. "What shall I do?"

"We'll see," I replied, and got out my changing bag. "Put the camera in here and your hands in these sleeves and you have a portable dark room that may save you lots of film. What do you feel?"

"Aha!" he said. "The leader broke from the film as it was going through the gate and the film has just become jammed. I'll remove the leader and thread the camera again with a foot or so of the film itself."

"A changing bag is very handy," I replied, "to investigate such likely mishaps as a spring belt breaking or film jamming."

"I wanted to make a shot from the canoe before we fell out," said Mr. Jenkins, after a long silence, "only the boat was rocking too much and I didn't see how the unipod would help any. What would you have done?"

"It is very hard to keep the camera steady in a rocking boat unless one has a professional, weighted tripod," I replied. "It is advisable to avoid such shots or do the best you can to keep the horizon level."

The hike back to the car seemed shorter and easier to Mr. Jenkins. When I asked him why he was still carrying the unipod stick, he said he didn't know where he would get another in the city.

We were well started on the return drive when Mr. Jenkins spoke: "I could have used a lot more film for I don't know when I'll get a day like this again."

"It is always expedient," I told him, "to estimate how much film you will use and then carry twice that amount. And make your shots plenty long. You can shorten them later when you edit."

The doors of the store were just closing to the public when Mr. Jenkins entered with a new interest. He wasn't even disheartened when the manager asked him where he had been all day.

"Gawsh," said Mr. Jenkins.

The most recent development in this store is a service department, the aim of which is to help customers make more interesting outdoor films. It is presided over by my good friend, Mr. Jenkins.

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Have you investigated the possibilities of the Victor Model 5, with Direct Visual Focusing,—the new Ampro Superlite Projector or any of the more recent appliances or instruments that make amateur cinematography so interesting and enjoyable? Drop in to see Joe Maggio who will be glad to explain all the latest fol-de-lols and doodads. We are large enough to serve you adequately and sufficiently specialized to serve you well.

Luma Camera Service
(Opposite New Yorker Hotel)
302 West 34th St. N. Y. C.

Enlargement from 16 mm. of Van Loon picture by W. Ward Smith

The clinic

(Continued from page 480)

worth remembering: if you desire depth of focus or latitude for your subject to move towards or away from the camera, keep in a strong light so that you will be able to stop the lens down. So successful was this closeup that Mr. Smith was able to enlarge the frame to a size of two and one-half by three inches on his projector enlarger, after which the resulting negative was further enlarged to five by seven inches without loss of definition. And, to put a final stamp of approval on the result, it is reported that Mr. Van Loon regards this enlargement as a "speaking likeness" and prizes it as one of his best portraits.

Graflex movie stills ■ Wishing to make satisfactory enlargements from single frames of 16mm. movie film by some self-devised method, I found there are two problems. The first is that of getting an exact focus on the surface of the still film. I set up a film pack in its holder and focused on the surface of the safety slide. But the slide, although thin, was in a different plane than the film and, thus, the aim of exact focus was defeated when it was removed. The second difficulty was the matter of exposure speed. The concentrated projector light calls for a fast shutter speed or a small diaphragm opening. I had a tendency to misjudge this factor in such a way as to get considerable overexposure. Finally, however, I hit upon an idea which solved both problems in a very easy manner. Having a Graflex in my camera battery, I removed the lens and used the reflecting mirror and ground glass as a projection screen. After having selected the frame I wished for a still, I secured the detail I wanted on the ground glass, which meant that the focus would be exact on the exposed film, set in its normal place at the rear of the camera. In addition, there was all the latitude of exposure offered by the focal plane shutter so that it was only a matter of some experimentation before I hit upon the correct shutter speed. Anyone who has a Graflex can, therefore, enlarge his movie frames easily by following this plan. In fact, with a little modification of method, any camera employing a ground glass for focusing can be used. It is preferable that the camera used should have a large opening at the place occupied by the lens. In a dark room it may be possible to dispense with the bellows entirely if the film surface is shielded from extraneous light. In ordinary plate cameras, the shutter is usually removed with the lens. However, it is easy to make a small cardboard diaphragm with a fixed opening to cut down the light from the projector lens. The one precaution necessary, if the camera has a removable ground glass in whose place the film is set after focusing on the glass, is that the camera be firmly fixed so that it cannot move while inserting the holder.—*Joseph M. Ramsey.*

Educational films

(Continued from page 492)

they have proved to be largely instrumental in the raising of desired funds. Library films might well supplement such personal films of local personalities or events in this type of program.

FREE FILMS ■ *Subjects discussed here are available on loan free except for postage. Films are on 16 mm. stock unless 35 mm. is specified. Requests for these films* *should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Blanket requests cannot be handled nor can films be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.*

Learning To Fly, two reels, produced by Visugraphic, is a most interesting record of the air training school system conducted by the Curtis Wright Corporation. This film touches on the highlights of the training course and shows students in class and on the field. An idea of the extent of "air-mindedness" in the United States is conveyed in the different types of planes shown for commercial purposes and in the extent of schools for fliers which are now located in leading cities throughout the country. For those interested in this commercial and sport activity, this film contains much of entertaining and instructional value.

To The South Pole With Byrd, one reel, produced by W. J. Ganz, shows aspects of Byrd's preparation for the South Pole expedition from which he recently returned.

The Electric Blacksmith, a one reel film offered by the Electric Arc Cutting And Welding Company of Newark, New Jersey, concerns the use of a gasoline-driven motor-generator power unit in electric cutting and welding and allied applications. How this device serves in the repair and manufacture of various kinds of shop steel work is well-conveyed. The photography is excellent and there is considerable information of value in the film for those to whom the workings of such a device might appeal. This film is on both 16 and 35mm.

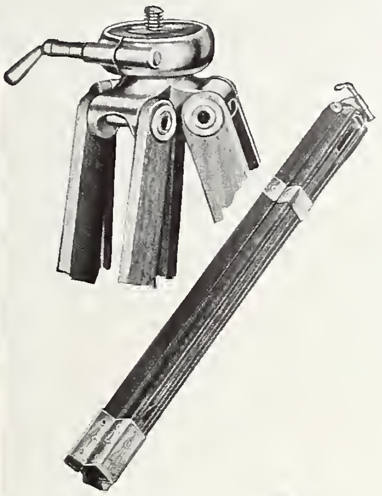
Keeping up club interest

(Continued from page 487)

direction. It brings even the property man and the costumer into the limelight of appreciation and you will make better pictures of your own because you have dissected the methods of others. It provides a weekly contact essential to team work and it provides that contact in an attractive and not too laborious form. If the director deserves his title, he can guide the discussion along proper lines and make these meetings constructive as well as entertaining.

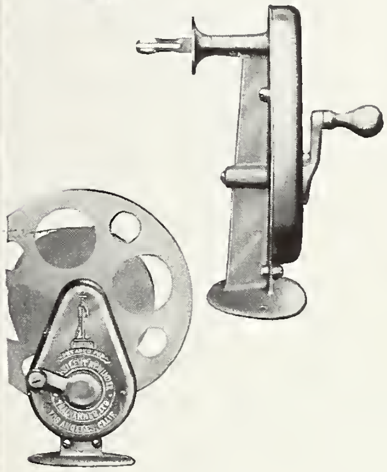
In addition to the study club, the members—all of them—should be permitted to have an active part in the preparation of club scripts. When it is decided to put something in work call a meeting for a discussion of the topic.

Three New Accessories by Thalhammer!



A husky new baby tripod for still cameras

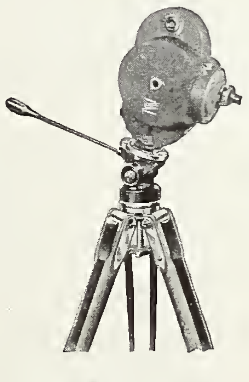
THIS new tripod will almost go in your pocket. Folds down to 21 inches. Weighs only 1¼ pounds. Stands 45 inches and holds the lens of most cameras at 50 inches. Easily supports 25 pound load. Instant on camera plate. For use with still cameras. $10.00



A Silent Rewinder

No gears in this rewinder to ever make noise. Slotted spindle lets reel spring on, holds it firmly in place while in use and allows it to spring off when winding is completed. Also available with Craig Splicer. Set of two rewinds $10.00.

And for the famous Model B Pano-Tilt
A new Instant-on Camera Plate



Replaces regular camera mount on Model B Pano-Tilt. Camera can be set on or taken off in a jiffy. Locking device, though quick acting, is absolutely positive. Works equally well with projector plates. Available at all Thalhammer dealers.

Model B Pano-Tilt

The regular model B Pano-Tilt remains unchanged in design and in price. Its well earned popularity is emphasized by the advent of the new camera plate.

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Keep the debate brief but let every member have a voice. Decide on the general idea of a theme. Now the members of the script staff and all others who may be interested are asked to prepare a brief synopsis to be brought to the next meeting.

All of these should be read and discussed. Frankly, there will be more nonsense than intelligence in most of the discussion but the idea is to make each member feel that he is on even terms with the rest and that the executive staff does not feel itself superior to all advice. It may be necessary to put a time limit on discussion and to enforce this rule rigidly but it is the only way to get a real consensus of opinion and the dumbest member will occasionally come through with a bright idea. We recall one incident in which a glaring fault was hit by the club dumb-bell when all the others had failed to notice it.

As a result of this meeting, a full scenario should be prepared by the script staff, giving the action in running form with the general layout of the scenes to be followed. From this, the continuity is prepared and discussed but no further changes should be made unless they appear to be vitally necessary. It is presumed that the details have all been threshed out at the earlier meetings and the reading of the continuity should be more in the nature of a ratification meeting.

Once the continuity is passed, the work should be parceled out. If the club is large, it may be that not all can find employment in the cast, but these opportunities should be rotated. Nothing will more surely put a club on the rocks than the feeling that Minnie Smith is predestined to play the heroine to the hero of Leander Jones. That is a fine way to cut the membership down to the director, Minnie and Leander. Give them all an equal chance even if you have to select a story in which Minnie cannot possibly play the lead.

Those not assigned roles should be asked to support the mechanical staff. Try to find something for each person. Some of the boys can help "Props" rustle his stuff while the girls can help with the costumes. Let each feel that he is helping through work as well as financial contributions.

From another angle, it is a good plan to divide a large club into smaller groups, each putting on a pantomime sequence at a club meeting. This should be done without scenery and with someone reading a description of the scene and the necessary subtitles from the side lines. Set a time limit of three to five minutes and do not permit criticism of the production.

Another form of this is to make a clinical study of a scene or sequence. With a club membership of only twenty-five, it will cost but twenty cents a head to expose an entire hundred-foot reel. Make the same scene with different casts and in different ways. Send it off for processing and run it at the next meeting. This will not only give a series of tests of the players, perhaps developing some hidden talent, but it will provide definite food for study of direction.

If possible, arrange to borrow the films of other clubs in return for the loan of your own reels. (This is aided through the League Club Film Library.) Study these for new ideas and fresh hints.

A good director will plan at least one surprise a month to keep up the interest. And a good director will never feel that just belonging to the club is all that is necessary for an attraction. He will realize that it is necessary to make the members feel that it is a privilege to belong and that they must come to each meeting to see what will happen.

Keep hustling and remember that the best way to avoid getting into a rut is to keep off the beaten tracks.

Some comments on going abroad

(Continued from page 473)

of the sensitive soul business.

I saw several scenes of other amateurs shooting pictures that made me shudder. I must have seen ten persons with movie cameras spraying the landscape. They simply squirted their cameras as they would a garden hose. What will they think when they get their processed film back? What must the film people think when they inspect these reels? What must the poor friends think when they are herded in to see the European trip pictures? The thought is sickening. I have had to look at miles of them and be polite afterward. Where is amateur movie making trending with all these "panoram" fiends at large? What devilish instinct is it that animates a man to wildly "panoram"? I saw one inspired idiot actually spraying an active girl playing deck tennis on the steamer. He was about fifteen feet away and joyously following her around with his camera as she jumped and gyrated all over the court. What is that poor man going to think of amateur cinematography when he gets this film back?

Another example of deficient will power manifested itself on this trip. I had decided to cut out the kid stuff and only make real pictures which a discriminating audience would say indicated feeling, atmosphere and art, whatever they mean. Instead of loading up with twenty or thirty reels, I would be sophisticated and only take eight. These would all be panchromatic, of course, and I would have a few filters and a few lenses to catch the difficult stuff. I would not be banal.

This I vowed. On previous trips to Europe I had shot the pier scenes as the steamer backed out into the stream, the crowds on the dock waving handkerchiefs, the tugs straining alongside, the whistle blowing out steam and all the other first time stuff. There was to be no more of this childish trash.

Things did not turn out the way I expected. I have to blush when I confess that I fell for the gang-plank being pulled ashore, the people on the dock waving handkerchiefs, the tugs, the tall building skyline and the entire line of first time hooey. When I reached Wales and we still had a lot of England, all of Scotland and France ahead of us, I ran out of film. If there is one fool thing that "grinches" me it is to run out of film and have to buy more in a foreign country and pay the high prices. But I had to do it. One gets sort of drunk on shooting film. As long as he has any left, it burns until it is shot. Getting the extra film into the luggage is no joke. Adding more to that which is already too much is nerve wearing.

What these customs inspectors in New York think of us crazy tourists I often wonder. My inspector quickly passed over my dozens of yellow boxes with a tired sigh. He was so bored with them he could have cried. But when he came to the little wife's stuff he was different. He assumed a cold, critical manner and carefully went through everything she had. He indicated as distinctly as a man could that, although he could find nothing dutiable, he suspected her of being a smuggler.

I heartily dislike this customs declaration business. Not that I would dare to smuggle anything. I know positively I should be caught red handed the first minute. The trouble with it is that it affords the little wife a chance to count the little yellow boxes. This presents the embarrassing opportunity to multiply the number of boxes by seven and one half. From this she is able to deduce the approximate amount of money that I spent upon films. A comparison between what I spent upon films and what she spent upon souvenir gifts always works to my disadvantage and throws the broad light of day upon matters which were better left in the dark.

I had a queer sensation when these films came back after processing. I ran them through the splicer, cutting out the worst blobs and putting them into the 400-foot units. I had made more extended use of filters than ever before. In running the film rapidly through the splicer, it seemed to me that it looked suspiciously black. I did not stop to investigate in detail but, by the time I had it all spliced together and reeled, I had a sickening feeling that there was a terrible lot of black stuff and that this meant that there must be a lot of underexposed shots. A dreadful uncertainty possessed me. Had I wasted

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all the money that those films cost? Had I badly bungled the filter business, not allowing enough light to make good what the filters cut off? What on earth was I to say to the little wife? As I set up for the screening, I trembled.

Being scared stiff, I turned up the rheostat on my projector to four man-sized amperes and then shoved her up another half an ampere for good luck. Then I moved the screen up closer than usual and, after these preparations for the black ones, I let her go with a faltering heart. Imagine my delight when I discovered that the black stuff was intended to be black and that the usual shots were as sharp and fine as a photograph can be. Oh man, what a glorious feeling!

The panchromatic and the filters had done their work, and I have the best assortment of photography I have ever made. They make the earlier stuff, taken on ordinary film, look like thirty cents. Why everybody does not use panchromatic beats me. But this does not end the tale. I am now in the throes of the last and greatest of all the troubles. How am I going to make these European pictures *interesting?* The good photography will not do it alone. And there will be several thousands of European trip films made this summer. Our friends are going to be asked to look at an awful lot of foreign scenes this fall. Are they not more than likely to be considerably fed up? They are! To keep them from yawning and going to sleep during projection, one's European pictures *must be interesting.*

There is only one way it can be done. It is to grit your teeth, take a firm hold upon your emotions, forget the money you spent upon the films and ruthlessly chop out everything that is not intrinsically interesting. If you have taken hundreds of feet of what amount to stills in which there is just exactly no cinematic action at all, it is just too bad. If you have taken dozens of cathedrals and castles and hotels where you stopped, it, also, is just too bad. Somehow, nobody seems to care a darn what the hotel we stopped at looks like. If you have landscapes and distant shots that look as though a heavy fog had settled down, if you have a lot of panoram stuff that tires the eye, it, again, is just too bad. They all must come out and go up to the attic or down to the cellar or wherever else you lay away the dear departed stuff. Mine goes direct to the ash barrel.

I know it's a bitter pill and that one has to avert his gaze at the brutal butchery but, nevertheless, it is one of those painful things that must be done if those pictures are to be *interesting.* But, after all, is not all this preaching a waste of paper and printer's ink? Who ever heard of an amateur being induced to cut out and throw away two-thirds of his film? It just isn't done.

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Cameras, crime and civics

(Continued from page 475)

miniature models of motors and bicycles. Experience proves that, with the aid of such means, witnesses are able to explain themselves much better and are often obliged to modify their evidence.

"But such devices as these are far from perfect. It often happens that situations that were incomprehensible, in essential respects, at the hearing of the oral evidence become quite clear as soon as the judge, witnesses and experts repair to the spot where the event took place and endeavor to reconstruct the circumstances in which it was alleged to have occurred. The judge does not himself go to the spot in all cases of motor accidents, owing to press of work and lack of time. As, however, in such cases, the circumstances of the accident are ascertained during the preliminary enquiries, always in the presence of witnesses and experts, the scene and circumstances of the disaster might well be filmed and later screened in the presence of those who have to adjudicate it. I consider it most expedient that the fullest use should be made of film for the purposes of technico-criminal investigation."

Use of the 16mm. motion picture in studying traffic conditions, as evidence against traffic offenders and as a teaching medium whereby police may be taught proper protective tactics in apprehending lawbreakers has been effectively undertaken by the Police Department, headed by Chief of Police, W. O. Freeman, of Evanston, Illinois, a suburb of Chicago. Production of motion pictures, by means of amateur equipment, in which police officers play an important part is included in this program which is hoped will aid greatly in crime prevention and in solving various other police problems. Showings of the films to clubs and other civic groups will be given to stimulate public interest in law enforcement. Similar use of amateur motion pictures is reported by the Providence, Rhode Island, Safety Council. This organization has filmed violators of motor traffic regulations and has presented the evidence thus secured to the Board of Police Commissioners as the chief exhibit to prove that additions to the police force are essential to prevent disregard of the city's ordinances. In addition to using this effective testimony in behalf of police increase, it is said that the films will also be employed in trying the cases of the violators.

In the *Review Of Criminal Science*, reference has been made to the use of film in training police officers. It is stated that it has been proposed to show an instructive film, illustrating not only the technical means requisite for the identification of criminals but also the

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methods of investigation on the spot and, in particular, the observation of tracks and objects, the examination of evidence and everything in general that might afford a clue to the police. This film would be screened in classes for the training of these officials, in the finishing institutes for higher officials and lawyers and to serve as a means of completing instruction in penal research. Dr. Kalbus in his book, *German Instructive Films In Science And Teaching*, mentions a film of this type taken by Engineer Nelken who has made a special study of this branch of criminal investigation. This film demonstrates, among other things, how the public can best protect themselves against pickpockets and burglars.

With the advent of sound motion picture recording, a still further application of the motion picture to criminology becomes evident. Tests made by L. B. Schofield, Director of Public Safety, Philadelphia, Pa., reveal that sound movies may be most effectively employed in tracing criminals and for recording examinations so that the accused may not later repudiate his confession on the grounds that it was extracted under threat or mistreatment. In tracking down criminals at large, while the still photograph is of invaluable assistance, sound motion pictures can overcome limitations which are inherent in the first medium. The still photo can reveal only a few static angles of the person. His speech, walk and characteristic mannerisms, all of the greatest importance in correct identification, cannot be recorded by the still photo whereas movies with sound show all these aspects with great fidelity. Too, while facial characteristics of a fugitive from justice may be changed so that the person is no longer recognizable from a photo, speech and characteristics of movement are not so easily altered and may thus be compared by means of the talking motion picture record. Director Schofield predicts, therefore, as a result of the findings in these experiments, that every large city will eventually equip its police department with apparatus for sound recording and that sound films of criminals will, in the future, be exchanged just as still photos and Bertillon measurements are now. Raymond Moley, Professor of Public Law at Columbia University, states in this regard, according to the *Survey*, that every step in the direction of more scientific and accurate methods of criminal identification is a step toward the elimination of the more crude and cruel types of establishing criminal identity, such as the third degree. Consequently, the development of the sound method of preserving records of identity is also of great humane importance. Its value from the standpoint of accuracy is obvious. It is well known that we recall to memory the identity of a person by almost indefinable shades of voice tone and of bodily movement. These characteristics are often much more reliable than the stiff and stereotyped characteristics which are present in a photograph or the indefiniteness of description by words and measurements alone. While there are certain legal questions which are going to require somewhat extensive research and possibly testing in the courts, it is Professor Moley's belief that this process is a revolutionary step in bringing criminal justice into harmony with modern science. Reduction of such films to 16 mm. copies would greatly facilitate use of this medium since the attendant

Philadelphia police witness first "talkie confession"

International Newsreel

economy would make possible their more widespread utilization.

Thus we see that the application of amateur movies as a practical aid in serious pursuits is becoming constantly broadened. While the motion picture as an aid to criminologists is, perhaps, most extensively employed in Europe at present, its value is becoming rapidly recognized on this side of the Atlantic. It is hoped that rapid and successful results will accompany these early experiments. The author solicits the contribution of information concerning their work by those interested in this or similar employments of amateur motion pictures to aid serious endeavor, feeling that, by publishing news of such effort, the further application of our medium to helpful accomplishment may be aided and encouraged.

Thoughts of a two-year-old

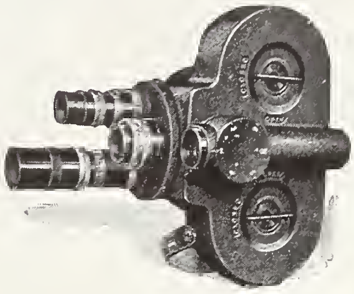
(Continued from page 474)

laziness and oppression due to the heat. Then, through a title, someone might suggest ice cream. The idea is highly acceptable but not one is willing to go for it. Sporting instincts are aroused at the suggestion of a game of tennis to decide who goes. Everyone rises to the occasion (incidentally forgetting the heat). The paraphernalia is gotten out, the game played. The ice cream is obtained and served as you fade out on the happy group enjoying it. Of course, your main object was to film a tennis game but, in writing a story around it, you've concocted a good excuse to film the game and yet produce a picture that might be viewed with pleasure even by persons who didn't care a bit about tennis.

Again, suppose you want to check up on your golf form. It isn't necessary to turn out a series of shots showing you swinging the various clubs, uninteresting to anyone but yourself. Just imagine that your wife or best girl is and objects to being a golf widow. You agree to teach her the game. You get out the clubs, drive off in the car, arrive at the course, start the game and demonstrate your stance and swings to your heart's content. The pupil proves apt and you "live happily ever after."

Even sports like skiing or swimming can be photographed in story form. A beautiful but backward lady can be persuaded by her friends to try the sport. She may sprain an ankle or swallow a mouthful of water, as the case may be, only to be rescued and abducted by the handsome hero.

Animal pictures are always interesting to adults and a joy to children. If you are permitted to take your camera into the city zoo, film the animals, preceding each different shot with a title made by photographing the name on



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the cage. Take your dog and cat at play. Get horses working and racing. If you have a telephoto, film the birds. You might even go on a camera hunt and see how many wild birds you can shoot. It's just as much fun as using a gun and leaves your conscience freer and the birds happier. Continuity in animal pictures may be indicated by titling such as *A Trip to the Zoo*, *Hunting With a Camera* and so on. Then group your shots according to the animals' sizes, families or habitats. Don't shoot a tiger next to a sea gull or, rather, don't leave such shots in that order.

Travel films are always interesting if thoughtfully made. Here the suggestion about taking pictures of motion should be carefully kept in mind and here you will need plenty of titles. You can provide many of them by taking short shots of dock signs, railroad station signs, street signs—anything that will indicate the scene following.

Make sure you know what the subject of each scene is. Too frequently, especially when filming in foreign countries, we get interesting shots but when we arrive home are at a loss to identify them. We might know it was a certain park, cathedral or street but the question arises as to what is its name and why is it supposed to be interesting. Friends will certainly want to know, so be prepared to tell them in the body of a title. A nice way of keeping account of these shots is by means of the scene record books obtainable for the purpose. Each record card contains a number large enough to be photographed so it is only necessary to shoot a few inches of this number before taking the scene to be described thereon to positively index the scene for later editing and titling.

In travel pictures, as in all others, you can achieve continuity. You have the start, the successive happenings or places visited and finally the home-coming.

As mentioned before, however, continuity does not necessarily mean *story* in the usual sense. To remind you again, it usually means *logical sequence*. If you wanted to work continuity into a film of abstract motion, such as motion of machinery, you could do it in several ways. You might follow a certain product through the machines required in its manufacture. You might arrange your shots in such an order that each successive one showed greater rapidity of motion. You might even get an interesting picture out of ultra closeups of motion in the various machines by which the lady of the house does her work or has it done, photographing them in the order of use throughout the day.

If you reach or have reached the point where you want to make photoplays acted by adults, continuity, roughly speaking, will mean *story*. And the question of where to get the story is sure to arise. First of all, you can write it yourself. Your success at this will, of course, depend somewhat on your imagination but, surely, anyone can turn out the straightforward type of scenario, as indicated above in discussing sport films. If you don't consider this type advanced enough, you can turn to the magazines where you will quite frequently, especially among the short stories, find something within the scope of your apparatus and prospective cast. Of course, you must remember that, if you make pictures from such adaptations, you cannot show these pictures for profit, even to charity benefits, unless permission is obtained from the copyright owners. However, you're probably in the movie game for pleasure rather than profit so this shouldn't worry you.

The magazines failing you, there are always compilations of short stories, such as O. Henry's works which, incidentally, offer a fertile hunting ground. Or, if you're a member of the Amateur Cinema League, you will find its photoplay department always ready to help you.

To make photoplays, you will, of course, need a cast and probably a cast larger than can be chosen from your immediate family. Here's where your friends come in. This calls to mind the question, wouldn't it be fun to form a producing group, a movie club. If you broach the subject over the bridge tables some night, it may not appear to be well received. Some won't seem at all interested; others may laugh it off, thinking it impossible to do anything worth while; still others may claim they can't act and one or two may "yes" you. It's quite possible that your suggestion will fall by the board. At the same time, underneath, your friends will probably be interested. Somewhere in most everyone's makeup there is the desire for self expression through acting. It's a hangover from childhood and only needs to be nursed a bit to bring it to the surface again. The League can also help you in this regard since simplified organization material is available to anyone asking for it.

Amateur clubs

(Continued from page 486)

Summer contest ■ At Plainfield, N. J., the last meeting of the Cinema Club before the summer recess was devoted to a discussion of a summer filming contest. A prize is offered for the best 100 foot film submitted. The latest addition to this club's newsreel, pictures of the community Easter egg-hunt, were screened at the meeting along with *Fly Low Jack* from the League Club Film Library.

Add to program ■ The cine division of the Cleveland Photographic Society has not been idle in its support of the society's meetings, bringing a demonstration of Kodacolor and a screening of *Fly Low Jack*, amateur photoplay, to programs that featured travel and scenic films made by the members.

Last for summer ■ The Metropolitan Motion Picture Club of New York City closed the season with a large-screen demonstration and discussion of Kodacolor. Eight hundred feet of 16 mm. scenics, filmed by Robert P. Kehoe, were screened and the formal projection was concluded with a fifty-foot trick reel in Kodacolor by Russell C. Holslag. A film clinic on members' films brought the meeting to a close.

Rushes ■ The newly organized Motion Picture Club of Norfolk, Va., already has to its credit a photoplay, *The Golfer*, and a growing club newsreel. *The Fall Of The House Of Usher* was projected recently.

■ The booklet being prepared by the Toronto Amateur Cinema Club has been brought to successful completion. In pleasing format, it balances its contents nicely between a club history, pictures of officers, future plans and advertising.

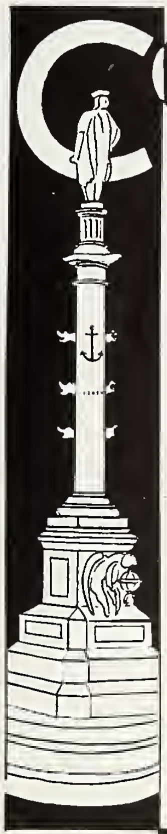
■ The fifth contest of the Amateur Cinema League of Shanghai, China, held at the Japanese club in that city, was devoted to films on early summer. Awards were made for the first five places, there being a considerable number of films submitted.

■ To stimulate interest in amateur movies throughout its community, the Springfield Cinema Club of Springfield, Mass., has conducted a public screening of outstanding amateur work.

British amateurs

Summer filming ■ With its program meetings concluded for the summer, the Sheffield Amateur Film Club, Sheffield, England, continues its activities on two outdoor productions, *Boxed*, the winning comedy scenario by Norman Hill, and *Resurrection*, written by J. W. Gillott. Work on *Resurrection* starts at once with a staff which includes Mr. Gillott, director; Alan Steward, assistant director; J. W. Berry and A. D. Hobson, cameramen; H. Mottershaw, still camera; J. Roper, scripts; F. Stillings, costumes and properties. The leading players already chosen are Miss Betty Ovrington, Messrs. E. Pickering, A. Mottershaw, R. E. Harpham and F. Stillings.

Mr. Steward, the club chairman, has offered a silver cup to the producer of the best film made during the year, irrespective of the subject chosen.



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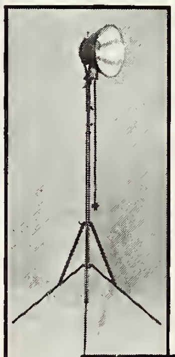

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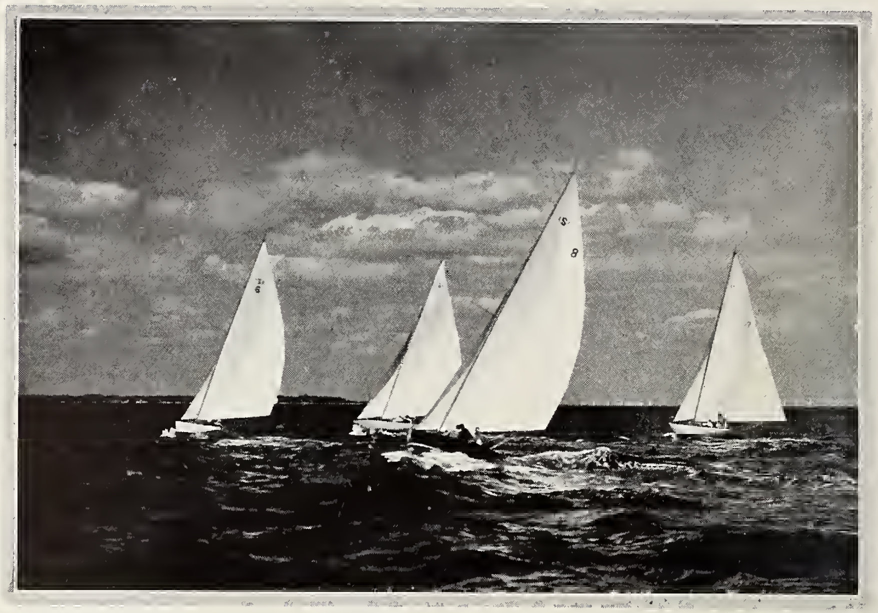


Result of proper filter use shown above—improper, below

"Varsity!" ■ At Merton College, Oxford University, Merton Motion Pictures is bringing to a finish its production entitled, *Through Horn-Rimmed Spectacles*, to run 2000 ft., 35 mm. The story is an English version of the American collegiate movie and mixes straight drama and burlesque with nice effect. Opening at St. Paul's school in London, from which the two leads are departing to go up to the University, the film also includes interesting holiday scenes taken around Windsor and major sequences taken throughout the college grounds.

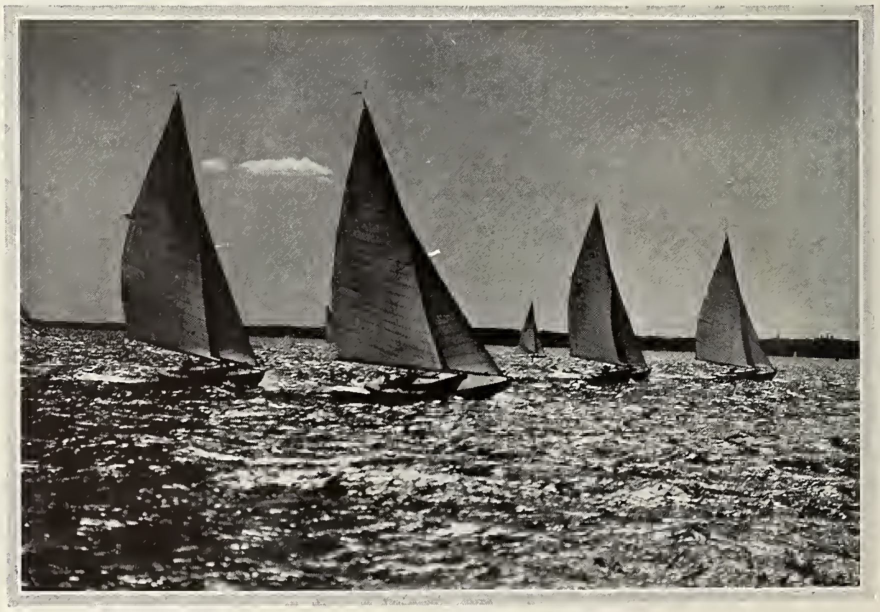
Written, directed and partly photographed by Frank Bowden, president of the group, the staff and cast include G. H. Newson, assistant cameraman; the Misses Ruth Bowden and Molly Warwick, feminine leads; J. T. Race, male lead; R. B. Peacock, the villain, and his assistant "hearties," J. H. Meyer Young, W. H. Phear, T. C. Fraser, T. W. Childs, J. D. Carleton and P. H. Kenshaw. Some twenty others have been used as friends and parents.

Film derby ■ The Civil Service Cine Society, with headquarters in London, has concerned itself of late with the compiling of its newsreel film of a famous English event, the Derby, at Epsom Downs.

When a filter?

(Continued from page 485)

sky must be killed and that can only be done with the proper filter. Faked moonlight shots are also made this way, shooting directly against the light with the lens shaded from the direct rays of the sun by a shadow in the foreground. These are particularly effective if a body of water shows in the picture, as the play of the light on the ripples is extremely interesting. Sunset scenes are



made by this method, except that usually there is no attempt to shield the lens from the sun.

There may also be cases where you have much the same problem as shown in the cigarette pictures illustrated. This effect can be made as well with a movie as with a still camera but, of course, your light must be strong as time exposures are out of the question in movie making.

Another filter that is helpful is the Wratten G which has a factor of 5X with "pan" film and is a deep yellow filter considerably heavier than the K-3 and requiring, as a rule, almost as much increase in exposure as the A. It gives much the same results as this red filter and is used in preference to the red when yellows are to be emphasized. What has been said regarding the use of the A filter applies to the G and it should be used in the same way.

The effect filters, which, in reality, are not filters, are, nevertheless, generally spoken of as special filters. They include the soft focus, the iris, both the black and white, fog, diffusion iris and many others. The use of such effect filters requires special accessories and their description has no place here.

"Duty free"

(Continued from page 481)

take particular care that it is not later converted to this use. If he wishes to commercialize it, he should, before doing so, communicate with the Treasury Department at Washington and arrange to pay the proper duty at the rate set for commercial films. He should be particularly careful to do this before selling any films as the action for false importation will, presumably, lie against the importer in such a case rather than against the person who commercializes a film that he has obtained from the importer. In order to be absolutely fair to the United States, amateurs should make a strict interpretation of "commercial purposes." An amateur film that is shown for an admission charge, even if for charity or similar altruistic purpose, would, strictly speaking, have been put to a commercial purpose.

The information in this article is purely provisional in character and is the best obtainable by the Amateur Cinema League at this time. As soon as the Customs Regulations for the Tariff Act of 1930 have appeared, MOVIE MAKERS will provide information covering them and will offer specific suggestions for carrying them out.

The important fact is that the basic principle of the freedom from duty of amateur movies has been written into the laws of the United States and that movie amateurs have been given privileges equal to those previously enjoyed

(Continued on page 513)

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EQUIPMENT FOR SALE

FREE FOR THE ASKING! Just out! Bass BARGAINGRAM, issue No. 201. The classic of used apparatus. Largest offering in all the world of used and reconditioned, guaranteed, good-as-new amateur and professional 16 mm. and 35 mm. camera projectors and accessories. WRITE FOR YOUR COPY NOW. Just a few of the bargains: Bell & Howell Filmo 70A with 1' Xenar *f*:2 lens, very fine condition, $112.50. Cine Kodak Model B with *f*:3.5 lens, $55.00. Bell & Howell Filmo 70A, reconditioned like new, Plasmat *f*:1.5 lens, Kodacolor unit and 1" Cooke *f*:3.5 lens, $137.50. Write or wire for your copy of the Bass BARGAINGRAM No. 201 to BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

COMPLETE PRINTING OUTFITS for movie titles; presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50, Meriden, Conn.

NEW PATHEX OUTFITS—Camera, tripod, projector, screen, etc., complete—formerly, $98.50, while they last, $32.50. Other bargains in new and used cameras, projectors, etc. We buy, sell and exchange. List free. ZEHRBACH, 148½ Walton, Atlanta, Ga.

FOR SALE—Cine-Kodak Model B, *f*:1.9, equipped for Kodacolor, with case, $110.00; Filmo Model 75, with case, equipped with *f*:3.5 lens, $75.00, complete. Correctoscope for Victor, new, never used, $25.00; 1" Meyer Kino Plasmat *f*:1.5 to fit Filmo 70 or Victor, $45.00. Will ship C.O.D. I. M. MacLEISH, R. R. 1, Colorado Springs, Colorado.

HOME-TALKIE MOVIE UNITS—Can be attached to any 16 mm. projector. Regularly priced at $49.00. Our special price for a limited time only, $15.00. One hundred and 200 foot subjects are being closed out at half price. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

NEW GUARANTEED EQUIPMENT—Filmo 70 with T.H.C. 3.5 and case, $125; DeVry Model G projector with case, $80; DeVry Model B motordriven projector with case, $42; DeVry Model 2 beaded screen, 30 x 38, $10; DeVry Quickset beaded screen, No. 1, $20; DeVry combination rewind, $5.00; Agfa film, $5.00 roll. R. G. ANDERSON, 2078 West 65th, Cleveland, Ohio.

BRAND NEW 16 MM. DeVry Continuous Projector, $60.00. CAROL FENYVESSY, Box 485, Rochester, New York.

ONE 400-FOOT UNIVERSAL with 6 extra magazines and cases, $150 for quick sale. Excellent condition. STARK-FILMS, 219 W. Centre St., Baltimore, Md.

PROFESSIONAL BELL-HOWELL CAMERA for sale. No. 263—A-1 shape, 4 magazines, 2 cases, tripod and 4 lenses, $800.00. GEO. RICHTER, 7915 Santa Monica Blvd., West Hollywood, Calif.

WE CARRY the complete Qrs DeVry line of motion picture products. EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, California.

FOR SALE—Victor 3T Turret Cine Camera Wollensak *f*:3.5 lens. Used 3 times. Carries new camera guarantee also manufacturer's testimonial of present absolute perfect and modern condition throughout. Cost, $172.50. Sell, $120.00. E. A. IMHOFF, 456 N. Booth, Dubuque, Iowa.

BARGAIN—Cine Kodak *f*:3.5, excellent condition, case, filter, $65.00. Also quantity Radio parts exchange for 16 mm. accessories. MERRITT W. BROWN, 757 50th Street, Brooklyn, N. Y.

FOR SALE—Cooke 4" lens and filter for 70D, $40; B. & H. Tripod Nu Tiran head, $7; New model Dremophot, $9; Filmo focusing microscope, $7; Double 500 watt Fotolite, $10. Guaranteed good-as-new condition. J. STAPP, 2323 12th St., Rock Island, Ill.

ONE SIX-INCH T. H. C. Telephoto Lens with view finders complete in leather plush-lined case, $75.00; one Auxiliary Finder Unit, $3.50; one one-inch *f*:1.8 T. H. C. Lens in focusing mount with 2X ray filter, $45.00. CHARLES J. ZAHN, 1439 South Sheridan Road, Highland Park, Illinois.

30 x 40 ESTASCOPE Beaded Surface Screen, self-erecting type, $13.50; Books—How to Make Your Own Motion Picture Plays, $.75; Agfa Ansco 16 mm. Camera, $72.00; Q. R. S. 16 mm. Camera, $25.00; Q. R. S. 16 mm. motor-driven projector, $35.00; Kodascope B Projector, black finish, $125.00; B. & H. Projector, 200 watt, round base, $100.00; 400 ft. 16 mm. Hayden Reels and Cans, reg., $1.50, $1.00, net; 1" F1.5 Wollensak Lens with Kodacolor attachment, $52.50; 3¾" *f*:3.3 Wollensak Telephoto Lens for Cine B Kodak *f*:1.9, $37.00; 4" *f*:4.5 Wollensak Telephoto Lens for Cine B Kodak *f*:1.9, $30.00. WILLOUGHBY'S, 110 W. 32nd St., New York

EQUIPMENT WANTED

CASH IN—On your Pathex films, projectors, cameras, etc. Dealer will pay cash for good films and equipment. STARK-FILMS, 219 W. Centre St., Baltimore, Md.

FILMS WANTED

HERE'S A MARKET FOR 16 MILLIMETER SHOTS! We want interesting short, newsy scenes involving automobiles, trucks, tractors, motorboats, and airplanes, doing unusual things or of unusual construction. Will pay from fifteen to fifty cents a foot for acceptable scenes. Special rate for pictures of race winners where Mobiloil is used. E. F. HALLOCK, Vacuum Oil Company, 61 Broadway, New York.

FILMS FOR SALE

ONE HUNDRED FOOT daylight loading rolls, negative film on spools for DeVry or Eyemo 35mm. cameras at $3.50. EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, California.

TRADING OFFERS

ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. Macgregor golf clubs, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

ATTENTION: MOVIE MAKERS

Nomad Magazine Pays $200 Each Month for Movie, Still Photographs and Photo Enlargements.

The Nomad Publishing Co. cordially invites the amateur cinematographer and photographer to submit still and movie photographs to the Camera Department of Nomad.

NOMAD will pay each month $25 for any photograph accepted showing an amateur making a moving picture, $15 for a still photograph for the Camera Page, $10 for an outstanding photo enlargement of a 16 or 9½ mm. frame, and $5 each for thirty other photographs accepted:

For further details, consult the August issue of Nomad, on sale at your photographic dealers or newsstands. If magazine is not available in your vicinity, write direct to Camera Department, Nomad, 150 Lafayette Street, New York.

25c per copy or $3.00 per year.

NOMAD

The Magazine of International Travel

150 Lafayette St. New York

by still photographic amateurs. It is to be hoped that other countries of the world will follow the lead of the United States in lifting tariffs from motion pictures that are not commercial in nature in order that the international exchange of amateur movie efforts may become full and in no way obstructed.

Things I was ashamed to ask

(Continued from page 479)

disappears. Otherwise you will make a bad error. In "disappearing" the filament to get your exposure, keep moving the meter *very slightly* from side to side so that you can see the filament wave across that part of the scene the exposure of which you are taking. This will help to catch the exact instant at which it disappears or *merges* into the object across which it has been moving. And don't forget to average your exposures, if there is much variation of light in the scene and if you want a generally clear picture for the whole view. In "disappearing" the filament, keep your eye's attention on the background rather than the filament itself.

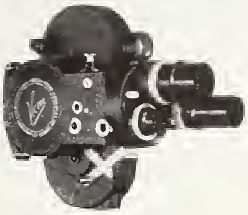
The Zeiss *Diaphot* calls for no individual eye adjustment and works on the "shadow detail disappearance" principle. It is conveniently small and serves for still pictures as well as movies. There are no specific cautions for it.

The Lios *Kinometer* has had only a limited American marketing. It operates upon the principle of "disappearing" colors into blackness and one does not see the picture itself through the meter, as with the Bell & Howell *Photometer*, the *Correctoscope* or the *Diaphot*. As with the Drem products, the Lios apparatus calls for the eye to place its attention upon changes in the field of vision within a tube. There are no particular additions I can make to the instructions given with this instrument except to make sure that you have the correct instruction sheet for the *Kinometer* and not for the *Actinometer* for still photography.

Now for a catch question. Which one do you use? No catch at all. I've used them all and have got good exposures with every one of the five. But I'll say this. If I went out to make some movies and didn't have one of these meters with me, I'd try to have the feeling a man ought to have with his chips in a poker game, so far as my rolls of film were concerned. I'd say to myself that I could lose them all and it would make no difference. And if—to tell the real truth—I couldn't say that in justice to my pocketbook, I'd lay the camera away for that week-end and would spend my time playing croquet instead.

So you don't believe in guessing? Not with film at several dollars per!

AN IDEAL COMBINATION
The ULTIMATE *in* CAMERA *and* LENSES



MODEL 5 VICTOR CINE CAMERA WITH DIRECT VISUAL FOCUSING AND DALLMEYER LENSES

This unique camera provides for the visual focusing of each scene before exposure. It is equipped with a 3 lens Revolvable Turret Head and possesses an operating speed for every need—8 to 72 frames per second.

Fully equipped for excellent work when provided with Dallmeyer 1, 2 and 4 inch Lenses for normal focus and telephoto effect.

Special Herbert & Huesgen Outfit
Victor Model 5 Camera with carrying case
1 inch F.3.5 Dallmeyer lens
2 inch F.1.9 Dallmeyer lens
4 inch F.4.5 Dallmeyer lens
PRICE, COMPLETE, AS ABOVE, $368.00

HERBERT & HUESGEN Co.
18 EAST 42ND STREET N.Y.
DALLMEYER LENSES SINCE 1860

Illustrations from
Kodak Trade Circular of January, 1930
KODAK LTD.
LONDON

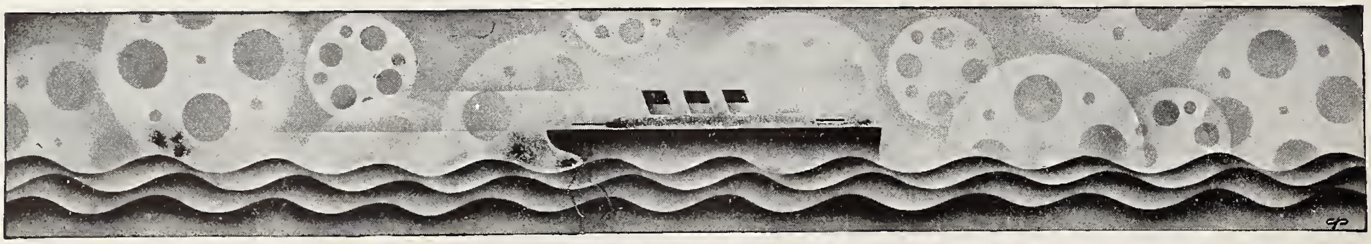
DREM
CINOPHOT
UNIVERSAL CINE-METER

The instantaneous exposure meter
for
any light — any time — any place

Complete, with sole leather case, $12.50

AT ALL DEALERS and EASTMAN KODAK STORES

DREM PRODUCTS CORPORATION, 152 West 42nd Street, NEW YORK, N. Y.



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine—VISIT THEM!

UNITED STATES

ARIZONA

Tucson: Tucson Sporting Goods Co., 15 E. Congress St.

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
House of Better Radio, 1740 N. Highland Ave.
Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
Ries Bros., 1540 Cahuenga Ave.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine St.
Los Angeles: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 1137 S. Hope St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Photomaton Studio, "All Things Photographic," 532 S. Broadway.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Diego: Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: ***CINE SHOP,*** 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Keck's, 454 Post St.
Photomaton Studio, "All Things Photographic," 968 Market St.; 2534 Mission St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD ELECTRIC CO., 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Ana: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
Santa Barbara: J. W. Collinge, 8 E. Carillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.
Yosemite National Park: Best's Studio.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc. 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Mead Stationery Co., 249 Greenwich Ave.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Britain: Harvey & Lewis Co., 85 W. Main.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 495 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H. St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Theodore M. Merz, 231 Munsey Bldg.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 22 W. Bay St.
McDaniel Gift Shop, 21 W. Forsyth St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Thomasville: A. W. Moller, 133 S. Broad St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Hobbs & Sutphen, 31 E. Adams St.
Holland's Stores, 6351-53 S. Halsted St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Lake Shore Radio Co., 3204-6 Broadway.
Leonard Lynn Radio Co., 223 W. Jackson Blvd.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Photomaton Studio, "All Things Photographic," 853 E. 63rd St.; 4651 Broadway; 115 N. Clark St.; 6337 S. Halsted St.; 3240 Lawrence Ave.; 1323 Milwaukee Ave.; 2648 Milwaukee Ave.; 4705 S. Parkway; 3213 Roosevelt Rd.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Bernard Sullivan Co., 360 N. Michigan Ave.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Hartman's Camera Shop, 17 S. Chicago Ave.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Ottawa: Corbus Drug Co., 700 LaSalle St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: L. E. DeWitt, 613 Monroe Ave.
Smith & Butterfield Co., 310 Main St.
Fort Wayne: Biechler-Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 908 Locust St.
Hyman's News and Book Store, 518 Locust St.
Westing Photo Service, 3816-6th Ave.
Grinnell: Child Art Rooms, Cine Dept.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.
Southern Cine Co., Inc., 310 Milam St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: H. F. Murdock Co., 160 Free St., Congress Sq.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Lewy Camera Shops, 502 N. Howard St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 260 Tremont St.
Photomaton Studio, "All Things Photographic," 273 Huntington Ave.; 46 Scollay Square.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Photomaton Studio, "All Things Photographic," White City Park.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: Acme Camera Exchange, Inc., 517 Shelby St.

CLARK CINE-SERVICE, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Kalamazoo: Camera and Art Shop, 334 W. Main St.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Sly Fox Films, 49 S. 9th St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Joplin: Wingo Studio, 417 Main St.
Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1118 Boardwalk; 2133 Boardwalk.
Clifton: Home Film Co., 38 Arthur St.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.; 319 Jackson Ave.; 18 Journal Square.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photographic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.

NEW MEXICO

Gallup: J. R. Willis.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Babylon: Music Shoppe, 23 E. Main St.
Binghampton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
David A. Parks, 1191 Fulton St.
Photomaton Studio, "All Things Photographic," 920 Flatbush Ave.; 427 Flatbush Ave. Ext.; 1223 Avenue J; 1226 Kings Highway; 695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Glen Falls: M. Lapham's Sons, 2 Rogers Bldg.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, Inc., 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlaudt St.
Clinton Book Store, 62 W. 8th St.
ABE COHEN'S EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
CULLEN, 12 Maiden Lane.
Davega, Inc., 15 Courtlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
EASTMAN KODAK STORES, INC., Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.; 113 West 42nd St.; 205 West 125th St.; 1575 Broadway; 1630 Broadway; 1947 Broadway; 2539 Broadway; 3542 Broadway; 73 E. Burnside Ave.; 140 Dyckman St.; 567 Lenox Ave.; 907 Prospect Ave.; 1402½ St. Nicholas Ave.; 965 Southern Blvd.
Pickup & Brown, 41 E. 41st St.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
S. W. Raymond, 354 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Brookside Dr., Brighton.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: FasFoto Finishing Co., 2114 Reading Rd
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence Photo Shop, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Chickasha: W. P. Fowler Music Co., 427 Chickasha Ave.
Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson s, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Easton: J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: Amateur Movies Corp., 132 S. 15th St.
G. P. Darrow, Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Gilbert Co., 4827 N. Broad St.
Home Movie Studio, 20th and Chestnut Sts.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
John G. Nuebling, 849 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, (Arthur Miller) 711 Procter St.

(*Continued on page 516*)

(Continued from page 515)

San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Charleston: Educational Film & Supply Co., 506 State St.
Huntington: Film Shop, 416 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: McVicar Photo Service, 723 University Ave.
Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Plankinton Arcade News Stand.
Oshkosh: Coe Drug Co., 128 Main St.
Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

South Africa

Johannesburg: City Photo House, 52 Kerk St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

ARGENTINE

Buenos Aires: City Kodak Service Corp., Avenida Roque Saenz Pena 567.
Connio, Gattamorta & Cia, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRITISH WEST INDIES

Jamaica

Kingston: A. Duperly & Son, 85 King St.

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., Ltd., 156 King St. W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film and Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Estado 150.
Eckhart and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna, 8 and Narodni tr. 26

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Harrogate: A. R. Baines, 39 James St.
Kent: Direct Service Co., 112 Ravensbourne Ave., Shortlands.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St. Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminister Photographic Exchange, Ltd., 111 Oxford St.
Newcastle on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

GERMANY

Berlin: S. 42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Armhem: Meijlink's Fotohandel, Rijnstraat 17.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, 76 Lindsay St.
Karachi: Thakar & Co., Bunder Rd.
Simla: New Book Depot, No. 79, the Mall.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Montomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
T. Uyeda, No. 4 Junkeimachi, Shinsaibashi-suji Minami-Ku.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Waterworths, Ltd., 705 Colombo St.
Hamilton: Watson's Camera House, Victoria St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Barcelona: James Casals, 82 Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm. Kienast & Co.), Bahnhofstr. 16.

VENEZUELA

Caracas: Edo Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Dealers Listed in Black Face Italics Are Advertising In

$3 a year (Canada, $3.25, Foreign, $3.50); 25c a copy (Foreign 30c).

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Featured releases
for home and school

Bell & Howell Co., Chicago, Ill. Four 400 ft., 16 mm. Felix The Cat sound pictures, *False Vases, One Good Turn, Oceantics* and *Tee Time*, are stressed as the initial synchronized offerings of this library. Felix is described as more entertaining than ever now that he is "in voice." The sound feature of each subject consists of music and dialog recorded on a sixteen inch disc which operates on equipment gauged at thirty-three and a third revolutions per minute.

Eastman Kodak Co., Rochester, New York. Five 100-foot subjects on Northern Africa and the Near East comprise the Cinegraph releases for August. *Damascus* pictures this oldest city in the world as a place unspoiled by Western civilization. *Haifa, Nazareth, Tiberias and the Sea of Galilee* shows Haifa from Mt. Carmel and then continues to Tiberias on the Sea of Galilee. *Jordan, Jericho and the Dead Sea* shows the beautiful, wild mountain scenery that is encountered on the road from Jerusalem to the Dead Sea. *Cairo* depicts many interesting aspects of this colorful city and *The Pyramids and Sphinx* takes one to the Mena house in the shadow of the pyramids and includes a climb up the great pyramids of Cheops from which can be seen Mena Village, the new excavations at the base of the mountains and, finally, the Sphinx.

Kodascope Libraries, Inc., New York City. *Where The North Begins*, a thrilling romance of the Northwest concerning the lives of trappers, is a happy release for summer projection. Rin-Tin-Tin is featured. Over 500 other subjects are available from the Kodascope Libraries located throughout this country and Canada.

Pathe Exchange, Inc., N. Y. C., Pathegrams Dept., *The National Steeple Chase*, two reels, picturing this English race which is considered the most dangerous in the world, is the latest thriller obtainable from this varied and excellent library. A newsreel release in which the U. S. air fleet bombs New York City, President Hoover reviews the naval fleet and an airplane attaches itself to the Los Angeles is also recommended. Pathe releases for this fall include the most famous stars of this company in their latest features. A catalog is available.

Reynolds, Ernest, M., Cleveland, Ohio. An extensive library of travel and other reels for the home projectionist is offered by this company. The *Gold Seal Catalog*, listing all Reynolds subjects, may be had upon request.

Ufa Films, Inc., New York City. *A Jungle Roundup*, one of the four subjects, each approximately 1000 ft. in length, especially stressed by this new entry to the library field, concerns the jungle hunt of the Brazilian "cowboy" for the native snakes and crocodiles, the skins of which are prized for their commercial value. *How Eyes Tell Lies* exposes in a most fascinating manner several common optical illusions. In *Roumania*, the industries of this Balkan state are reviewed. So interestingly presented is this matter, woven into a theme that springs from the activities, both industrial and festive, of the people of this land, that one is moved to applause on viewing this informative subject. *The Palace of Honey* reveals the doings in a beehive. For the uninformed on the subject of this industrious worker, there is a wealth of interesting information contained in this film and, as for its entertainment value, the Ufa trademark assures this in fullest measure.

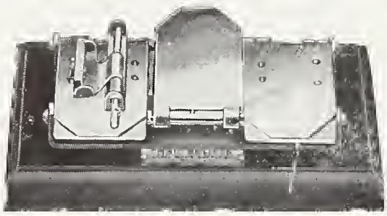
News of the industry

(Continued from page 489)

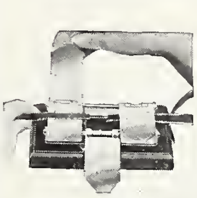
of the Expert Film Lab. in New York City. Now associated with the Du-Art organization, Mr. Kent states that it is his desire to provide amateurs with all the quality and service to which they have been accustomed in the past and to put at their service Du-Art's large laboratory, fully equipped with all the latest appliances known to the industry. Tinting and toning of the same kind as is used for professional effects will be done at a slight extra cost, it is said.

Tripod by Hayden ■ A new tripod, all metal in construction, is offered this month by A. C. Hayden of Brockton, Mass., noted for his innovations in the 16mm. accessory field. It is said that

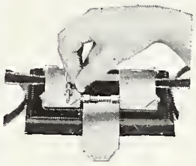
CRAIG



MAKES SPLICING A PLEASURE


1. Insert Film

2. Cut


3. Scrape

4. Splice

THE CRAIG reduces splicing to four simple operations; reduces the time required to make a splice to thirty-seven seconds. One swing of the cutter cuts both ends of the film square. A few, quick strokes of the attached, perfectly aligned scraper clean the emulsion off the bonding surface. The ends shift together to complete the splice.

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WHERE THE NORTH BEGINS

Featuring Rin-Tin-Tin

A thrilling romance of the Canadian Northwest where the trappers live, love and fight for their very existence. Rin-Tin-Tin helps the hero to vanquish the villain and brings deserved happiness to the heroine.

One of the 500 subjects available from our Branch Libraries and Distributors in 60 leading cities of the United States and Canada.

ATTRACTIVE PROPOSITION
To Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No Risk.

Kodascope Libraries, Inc.
33 West 42nd St. New York, N.Y.

this tripod provides an automatic "panoram" motion, thus enabling the amateur to rid himself of that well-known screen bugbear—a too-fast and erratic "panoram." In addition, provision is made for the manual operation of the "pam"; tilting is also provided for. The tripod is finished in nickel and ebony black and is claimed to be rigid but without excess weight.

Victor refinement ■ A feature, hereafter to be incorporated on all the new models of the Victor Cine Camera, is a handy swivel chain for retention of the winding crank. This chain is provided with a small knurled bushing which screws into a threaded hole at the bottom of the camera. The small chain interferes in no way with the proper operation of the winding crank and insures it against loss. It may easily be detached if desired.

Passport service ■ Passport photographs that do not look like someone else are guaranteed by Herbert and Huesgen's new passport photo department at 18 East 42nd Street, New York City. The movie maker who regards all things photographic with the eye of a connoisseur will be well pleased with the results; moreover, he may, at the same time, have his equipment serviced in the motion picture department.

Burglars visit ■ Favored by a visit from certain light-fingered gentry, J. J. Navilio, cine dealer at 1757 Broadway, Brooklyn, N. Y., mourns the loss of a Cine-Kodak *f*:3.5, Serial No. 58058. Amateurs are cautioned against the purchase of cameras from questionable sources and are urged to investigate all such "bargains."

DeVry DeLuxe ■ Much interest was aroused last month by mention and illustration in these columns of the new QRS-DeVry De Luxe turret Camera. Having recently been favored with the privilege of a close examination of this new instrument, we are now in a position to gratify this curiosity on the part of our readers as to specific details. The new camera is very trim and compact in its two-tone bakelite case and is surprisingly light in weight. Its rectangular shape is such that it fits the hand comfortably for picture-taking. The release is in the form of a button on the front of the camera where it is easily reached by the index finger when shooting. Speeds of 8, 16, 64 and stop motion are easily controlled. The stop motion is exceptionally interesting as, by its aid, the entire film may be exposed one frame at a time, if desired. The turret is also of bakelite with metal insets and is quickly set for any of the three lenses. The focus-on-film is of the professional type and enables the user to observe exactly the image that will appear on the film. The viewfinder at the top of the camera is most ingeniously constructed and allows for quick shift to the included field of any lens on the turret. A clever corrective device shows the field for close-ups at a flick of the finger. An ingenious exposure meter of the movable type is built into the camera door. This does not separate from the camera but opens on hinges. The threading of the camera is simple and positive and, on tests conducted at high speed, the image on an exposed film was perfectly steady when viewed through the reflex focusing device. By reason of this device, the camera may also be used for viewing 100-foot lengths of processed film in motion, for quick inspection.

Flexible records ■ Interested followers of the development of apparatus for home talkie entertainment will welcome news of a new type of disc record of approximately one-third the weight of the 33 1-3 or 78-speed record ordinarily employed. In addition, this record is so thin and flexible that it may be bent double, rolled up, or dropped without the slightest injury. It is said that one of these records has withstood over 3000 runs. Since the record can have engraving on both sides, a duplicate of the recording may be made on the reverse face which, of course, doubles the life of the disc. The new product is called the Flexo Record and will be used exclusively for the reproduction of the latest series of Cine-Art synchronized 16mm. talkie films, released by Hollywood Film Enterprises, Inc., of 6060 Sunset Boulevard, Hollywood.

New Nizo ■ Superseding the Model 16 which was introduced to this country some time ago, comes now the Cine Nizo 16D, made by the firm of Niezoldi and Kramer of Germany, who are prominent there as manufacturers of automatic amateur movie cameras for 9.5 and 16mm. film. According to an advance announcement recently received, the new Cine Nizo is more compact and smaller than the earlier model. Its shape is unique and is said to be especially designed to afford a firm grip to the hand in shooting. Features include any speed from eight to sixty-four frames per second, direct viewfinder with correction for closeups, standard lens mount, permanently attached winding key, hand cranking, if desired, cast metal body of light and rigid construction and a number of others. The intermittent movement has been revised and redesigned and the principle of straight-line film travel is maintained. The American distributor for Nizo products is Burleigh Brooks, 136 Liberty Street, N. Y. C.

Printed by W. N. U., New York

This Year... you'll want COLOR in your vacation movies

The deep blue of mountain lakes... the soft browns and greens of rugged mountains ... the bronze of wind-blown cheeks... all are easily captured in Kodacolor.

Beach scenes in Kodacolor are extremely beautiful—for Kodacolor faithfully reproduces the colorful costumes, the green waves lapping the yellow sand, the delicate flesh tones that contribute so much to the charm of childhood.

Take them with Kodacolor. Bring new beauty... new realism... into every summer picture you make!

IF YOU want to get the greatest summer pictures you ever saw... then in big letters at the top of your vacation list write ... KODACOLOR!

It will mean new beauty and new realism for every vacation scene you take.

Every tint... every hue... every splash of color will be in your pictures. Radiant greens and reds... soft yellows and blues... warm, fleeting flesh colors... reproduced with true color fidelity right on your screen.

No more futile explanations to neighbors about that blazing red patch of mountain flowers... or the colorful bathing suits on the beach.

Now you can show them each spot of beauty just as you saw it... in its natural, life-like colors.

To make Kodacolor, you simply load Ciné-Kodak, Model K, B, or BB, *f*.1.9, with Kodacolor Film and insert the small Kodacolor Filter before the lens. The filter locks the exposure lever at *f*.1.9, so there is no question as to what aperture to use.

Bright sunlight (except when using the half-speed feature of Models K and BB, *f*.1.9) and proper focusing are the only other two things required for excellent Kodacolor results.

To project Kodacolor, simply attach the Kodacolor Assembly to Kodascope, Model B, or the Kodacolor Projection Lens Unit to Kodascope, Model A. A turn of the switch brings your pictures to your screen, in full color.

The special Kodacolor Screen, beautifully mounted in walnut, assures Kodacolor projection of highest quality.

Kodacolor Film is only $4.75 the 50-foot roll, reduced from $6.00. There is also a new 100-foot roll for $9.00.

See a Ciné-Kodak dealer about Kodacolor equipment—take Kodacolor movies of children, parents, friends, your garden, summer's riotous colors—show them on a Kodacolor Screen—then you will know the marvelous beauty and color fidelity of Kodacolor! One showing will win you!

EASTMAN KODAK COMPANY, Rochester, N. Y.

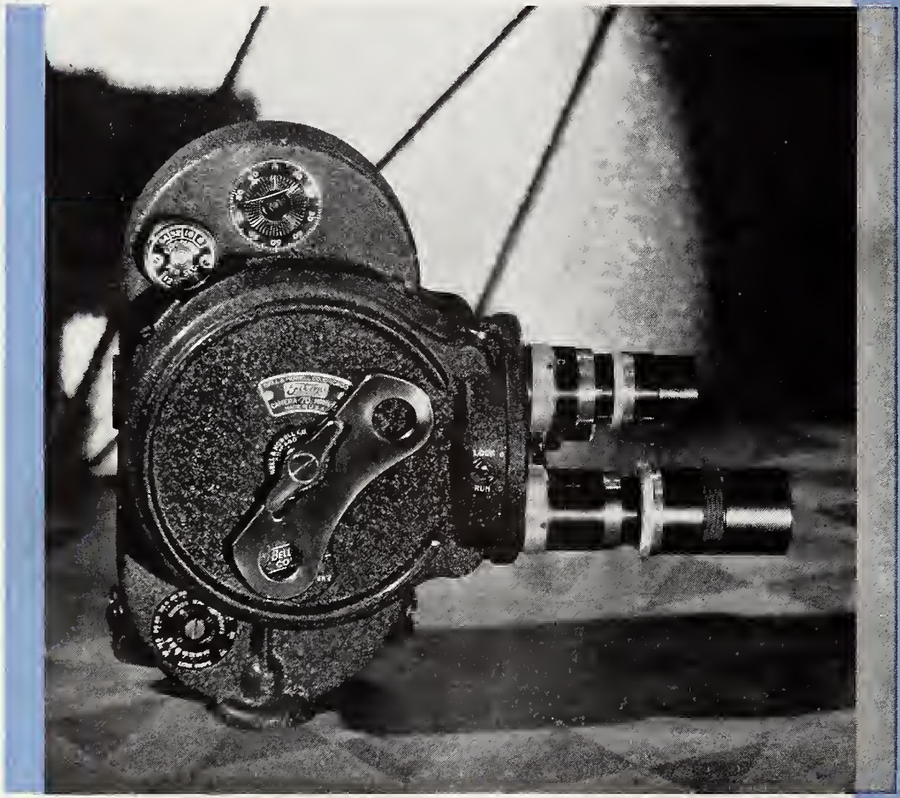
Making "picture weather" to order with FILMO

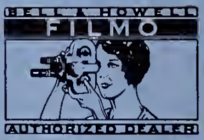
VERSATILITY in movie cameras comes only with skillful design and precision of manufacture . . . versatility that makes any weather "picture weather." With Filmo, speed, light, and distance are reduced to the merest formulae. From the precision of the lens seat to the accurately timed shutter, Filmo design and construction make every hour a good time to take movies.

Interchangeability of lenses and filters in Filmo, made possible by precision manufacture, exemplify Filmo versatility. There is not a gear or a bearing but whose function contributes directly to the excellence of the movies Filmo makes. Filmo owners have a confidence in the results of their movie making which grows with every foot of film they expose.

Filmo 70-DA, with its critical focusing attachment, permits ultra-sharp definition of your object with focusing mount lens . . . a feature long standard on Bell & Howell professional cameras.

Ask your Filmo dealer to demonstrate Filmo 70-D or Filmo 70-DA. They combine the finest features of the whole Filmo family. Write today for new booklet "What You See, You Get."





Look for this sign—the mark of Authorized Filmo Dealers everywhere.

Filmo 70-D. Seven film speeds, three-lens turret, variable viewfinder, $245.00 and up in Sesamee-locked Mayfair case. Filmo 70-DA, illustrated here, has Critical Focusing Attachment as added feature, $270 and up. Other Filmos from $120 up. Filmo Projectors $198 up.

FACTS ABOUT FILMO

Insuring good pictures with Filmo

Each lens emplacement in the turret head of the Filmo 70-D is in perfect registration with the camera aperture. The movement and setting of the turret head is guided by three index rollers which drop into their respective notches with the greatest precision. The standard distance from the lens plate to the aperture plate is .690 of an inch. The interchangeability of Filmo lenses depends upon the accuracy of this measurement, which holds the optical center of the lens at a distance from the film to give the sharpest definition with the lens set at infinity. This measurement is held to an accuracy of ½ of .001 of an inch. Any retreat from this high standard of precision would mean motion pictures of a quality below the mark established as the foundation upon which the fame of Filmo rests.

BELL & HOWELL COMPANY, Dept. T, 1843 LARCHMONT AVE., CHICAGO
New York · Hollywood · London (B. & H. Co., Ltd.) · *Established 1907*

BELL & HOWELL
FILMO

Professional Results with Amateur Ease

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

SEPTEMBER, 1930

25

FILMO » » SIMPLE AS 2+2 VERSATILE AS CALCULUS

Filmo 70-D. Seven film speeds, three-lens turret, variable area viewfinder. $245 and up in Sesamee-locked Mayfair case. Other Filmos from $120 up. Filmo Projectors, $198 and up.

IN the hands of a child, Filmo almost runs itself. In the hands of the advanced amateur, Filmo is an obedient and versatile servant.

Would you dispense with everything but just pressing the button? Filmo gets the picture, clean-cut and brilliant. Would you try a shot under almost impossible conditions, yet draw from the whirling shutter and sensitive lens a masterpiece of moving shadow? Filmo is with you at every step, responsive to every subtlety in your plan.

Perhaps, with the Filmo 70-D, you need an F 2.5 opening and have no speed lens handy. Just slow the film to half speed. Seeking exact focus with a wide-open lens? Peek in the critical focuser of the Filmo 70-DA and get the image razor sharp on the film. Closeups and distance shots mean but a twist of the wrist which replaces short lenses with long ones quicker than it takes to tell it.

Ask a nearby Filmo dealer to demonstrate for you the Filmo Camera and Projector, products of Bell & Howell, makers of the professional studio cameras used by the major film producers of the world for almost a quarter of a century. Or write for illustrated booklet "What You See, You Get."

BELL & HOWELL CO., Dept. U, 1843 LARCHMONT AVENUE, CHICAGO · New York · Hollywood
London (B. & H. Co., Ltd.) · *Established 1907*

FACTS ABOUT FILMO

Filmo Motor Spring Untouched by Human Hands

Filmo motor springs, rugged and powerful as they are, are nevertheless handled with the utmost care during manufacture of the camera. After the spring is formed and wound, it is kept fastened in place by clips for a period of more than two weeks to allow it to accommodate itself to its new form . . . the perfect spiral. At all times, during winding, forming, and assembly, the spring is handled only with gloved hands. Moisture, acids, and oils from the skin are thus prevented from damaging the spring in any way. The long life of the spring and its good working condition are insured many fold through this precaution . . . an example of the painstaking care which is rigidly adhered to in all phases of Filmo manufacture.

Look for this Filmo sign — displayed by better dealers everywhere.

BELL & HOWELL
FILMO
AUTHORIZED DEALER

BELL & HOWELL

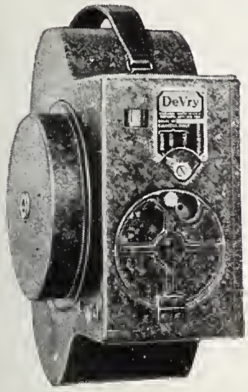
Professional Results with Amateur Ease

FILMO

GREATEST SALE of
HOME MOVIE CAMERAS and PROJECTORS
TAKES ALL STANDARD 16 M M. FILM
Camera and Projector regularly sold for $144.50

OUR PRICE $69. FOR BOTH

YOU SAVE $75.50 ON THIS OFFER

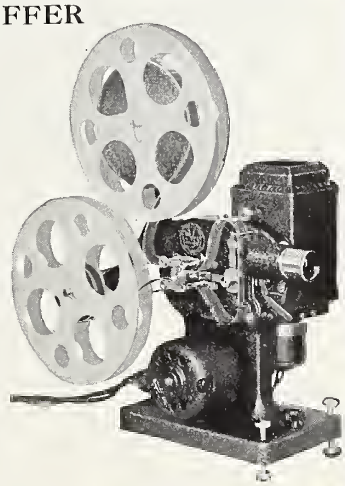


THE CAMERAS

Regularly sold for $39.50; are brand new; sturdily constructed; spring driven; with footage dial; two finders; hold 50 or 100 ft. roll, 16 mm. films; ƒ:3.5 lens.

THE PROJECTORS

Regularly sold for $105; are brand new, Model G; 16 mm. motor driven; for A. C. or D. C. current, double claw movement; rheostat control of speed; geared rewind; 200 watt coil coil bulb with pre-focus base; safety stop on film feature; carrying case.



LET THE TRIPOCANE

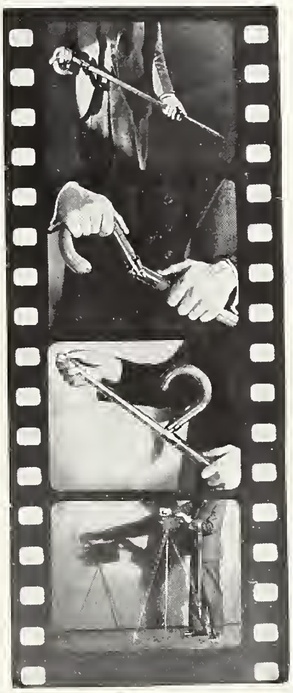
SOLVE YOUR TRIPOD PROBLEMS

It is really a smart malacca walking cane with tripod concealed. A turn of the bayonet lock permits the handle of the cane to swing back and release the tripod.

The tripod has two telescopic sections of extra rigid aluminum and is 4 feet high when extended. Will hold any 16 mm. movie camera.

Now you can carry your tripod without carrying an awkward parcel!

$10.



For
Better Photography
Use Filters

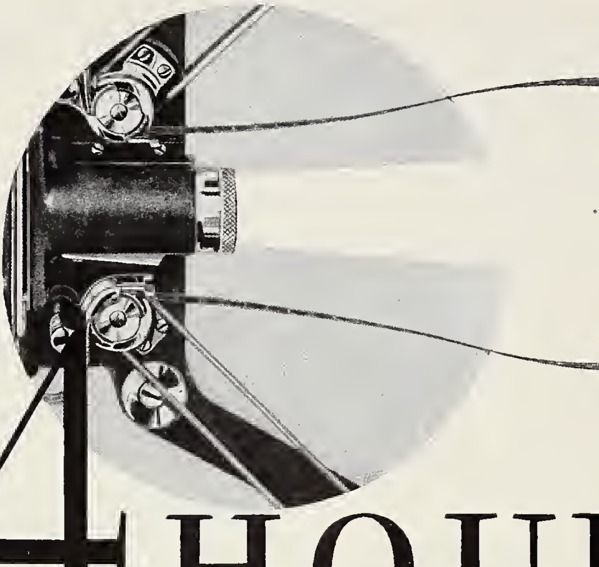
RHACO-ORTHOPLAN-GELBFILTER

Orthoplan filter sets with Rhaco spring holder consist of three uniform color glass filters of imperishable, unfading color, not affected by atmospheric conditions.

Filters are numbered 1, 2 and 3, their factors being 2x, 4x and 8x, respectively, on all regular film, including 16 mm. cine film. On panchromatic films, the factors are 1½x, 2x and 3x respectively.

Order No.	Filter Diameter mm.	Filter Diameter Inches	Outside Diameter of Lenses Fitted	Price Per Set
325	25	1	¾ to 1 inch	$5.00
331	31	1 7/32	⅞ to 1¼ inch	6.00
339	39	1 17/32	1⅛ to 1⅜ inch	7.80
351	51	2	1⅜ to 2 inch	12.00

WILLOUGHBYS
MOVIE CAMERA HEADQUARTERS
110 WEST 32ND STREET, NEW YORK



104 HOUR Endurance Run *reveals two more amazing facts about* Ampro!

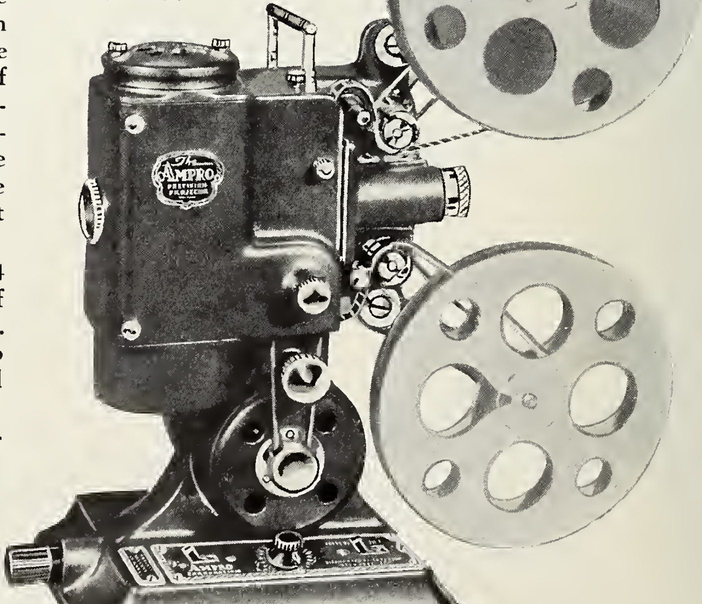
Capacity to project a nine by twelve foot picture of genuine theatre brilliance is the basis for but one of Ampro's claims to distinction. Two more equally astounding facts of Ampro's performance were unearthed at the finish of a 104 HOUR endurance test.

An Ampro projector with a two foot loop of film threaded into it was operated 104 hours at normal speed. It was found necessary to change the loop every three hours. This meant that each loop of film had made an average of well over 2,000 laps through the projector. Each individual frame of the two foot loop went thru the Ampro gate over 2,000 times. Microscopic examination of this strip revealed the sprocket holes to be in perfect condition, and showed that no appreciable amount of emulsion had been removed. This means that it would be possible for you to run any one of your films thru the Ampro Precision Projector at least 2,000 times without harming it!

The other amazing fact developed by the Ampro 104 hour endurance test, was that the initial lubrication of the projector was more than adequate for the entire run. This definitely establishes the efficiency of the Ampro "one shot" lubrication system and is your unqualified assurance of continuous, dependable service.

See all the features of The Ampro Precision Projector demonstrated at your local dealer's store.

The Model A Ampro Precision Projector, having 200 watt lamp, is priced at $165. The Model B, equipped with 250 watt lamp and capable of projecting a 9x12 foot picture, is priced at $195. (For alternating current only.) The Model C, having the same capacity as the Model B, but designed for either A-C or D-C operation, is $210. All models come equipped with lamp, cord, spare reel and de-luxe carrying case. Made by The AMPRO CORPORATION, 2839 N. Western Ave., Chicago, Ill.



The
AMPRO
PRECISION
PROJECTOR

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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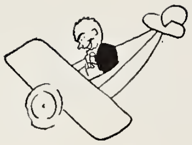
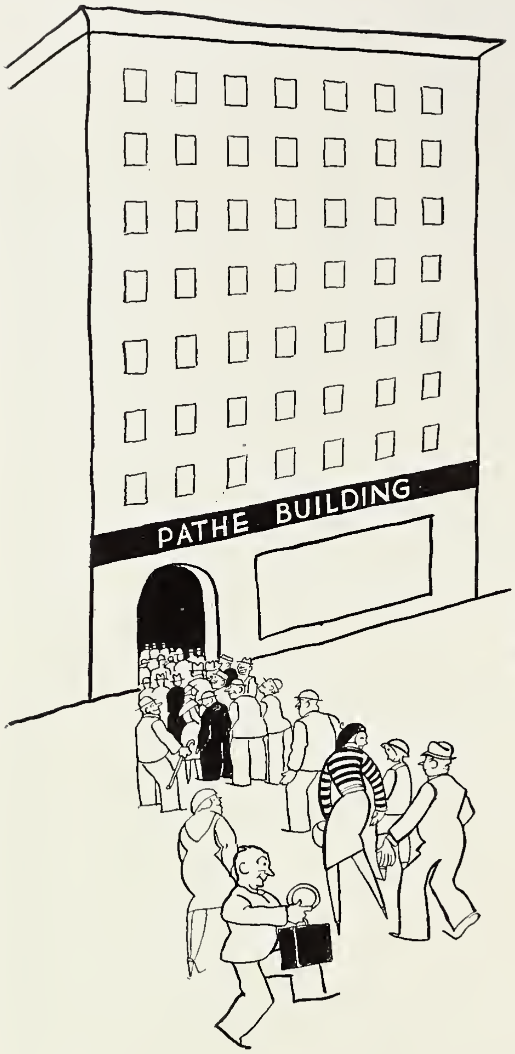
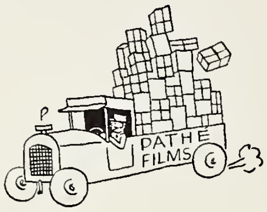




THE HOLIDAY RUSH IS ON— AND HOW!



"Follow the crowd
to PATHÉ'S 9.5mm
Amateur Movie Contest"

BE SURE to get your contest films in before Sept. 15th which is the closing date . . . Don't miss this golden opportunity to win one of the 30 wonderful prizes—the First Prize is valued at over $500.00 . . . Don't hold your entry because you are doubtful of its value. That simple story of the home-folks may be one of the winning entries. Send it in today.

A new addition to the Pathé family— meet the PATHÉ KID

The Pathé Kid Projector is scientifically designed and precision-built by Pathé, the pioneers of home-movie equipment. It needs no study to operate. There is nothing to get out of order. At a distance of 9 feet it projects a sharp, clear picture 30 inches wide. Exhibition films cost only 75c. and $1.75 and there are over 400 subjects to select from. The world's lowest priced practical home-movie projector.

See it at your dealer's today

ONLY
$19.00

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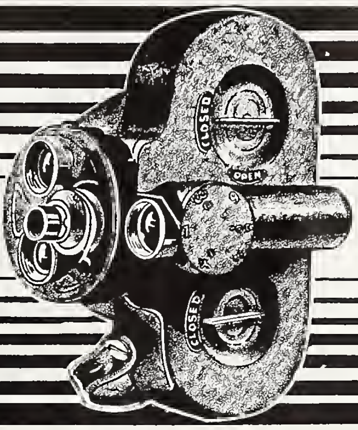


Suggestions For Movie Makers - -

The several items in used and shop-worn equipment listed herein are remarkably fine values. Mechanically and optically these cameras and projectors are very serviceable. Due to the limited number of such items on hand, we suggest that you inspect this equipment at your earliest leisure.

1 B. & H. Filmo 70C, Turret Model, used,	$85.00
1 B. & H. Filmo 70, used,	88.50
3 Victor Cameras, slightly shopworn, each	94.00
1 B. & H. Projector, 250 watt, variable resistance, used,	95.00
1 B. & H. Projector, 200 watt, used,	85.00

DREMOPHOT

An Instantaneous Exposure Meter For Filmo Cameras

In taking movies, some of your scenes will be overexposed or underexposed, blurred or indistinct. Prevent this by using the Dremophot, the convenient compact, simply operated exposure meter. Complete with sole leather case. . . $12.50

HUGO MEYER

Kino-Plasmat f:1.5

Prepare for the vivid colors of Fall. Capture the gay tints of a colorful season with a lens ideally adapted for this purpose. The Kino-Plasmat will reveal in infinite detail the varied hues of autumnal foliage—the gayety of sports attire and the glow of health on your youngster's cheek. The Kino-Plasmat *f*:1.5 is fully corrected for the primary colors of the spectrum.

PHOTO SUPPLIES SINCE 1882 **CULLEN** 12 MAIDEN LA. NEW YORK

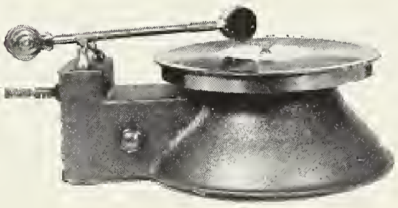
CINEVOICE
"THE VOICE OF HOME MOVIES"

The Talking Picture Attachment That Fits ANY Projector

16 MM.—OR—35 MM.
Plays 33 1/3 R.P.M. and 78 R.P.M.

Instant Popularity Has Proven Its Success

Now Being Demonstrated By All Leading Dealers



Cine Art Singing and Talking Pictures Now Available

+

NEW RELEASES BEING ISSUED EACH MONTH

+

"Flexo," the unbreakable record, is an exclusive feature with all Cine Art releases.

+

Write for catalogues and descriptive matter.

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109 N. Wabash Ave.,
Chicago

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Classified advertising

10 Cents a Word. Minimum Charge, $2

EQUIPMENT FOR SALE

FREE FOR THE ASKING! Just out! Bass BARGAINGRAM, issue No. 201. The classic of used apparatus. Largest offering in all the world of used and reconditioned, guaranteed, good-as-new amateur and professional 16 mm. and 35 mm. cameras, projectors and accessories. WRITE FOR YOUR COPY NOW. Just a few of the bargains: Bell & Howell Filmo 70A with 1' Xenar *f*:2 lens, very fine condition, $112.50. Cine-Kodak Model B with *f*:3.5 lens, $55.00. Bell & Howell Filmo 70A, reconditioned like new, Plasmat *f*:1.5 lens, Kodacolor unit and 1" Cooke *f*:3.5 lens, $137.50. Write or wire for your copy of the Bass BARGAINGRAM No. 201 to BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

SELECTED 16 mm. Library Films at 20 to 60 per cent discount. Several beaded screens, cameras, projectors, tripods and lenses at bargain prices. J. B. HADAWAY, Swampscott, Mass.

NEW DE VRY B CAMERA, $25.00; De Vry G Projector with case, $55.00. R. PRILLAMAN, BonTon, Easton, Pa.

PROFESSIONAL B. & H. Camera outfit, late model, extra magazines, cases, tripod, lenses. A-1 shape, cheap for cash. Also Filmo Projector, variable resistance. ROYCE STUDIO, Vineland, N. J.

PATHEX 9.5 mm. scenes—San Francisco, Cliff House, Seal Rocks, Chinatown, Zoo, Shipping—to order, $3.50 per 30 ft. reel. ERIC UNMACK, The Movie Man, 1608 Ocean Avenue, San Francisco, Calif.

EYEMO WITH CASE, absolutely like new, $125; Acme Projector, suitcase model, perfect condition, practically new, $125. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

BRAND NEW EQUIPMENT — Cine-Kodak Model B, *f*:1.9 lens with case, $110.00; Cine-Kodak Model B, *f*:3.5 lens, $50.00; Cine-Kodak Model B-B. *f*:3.5 lens, $45.00. ZEPP PHOTO SUPPLY CO., 3044 Greenmount Ave., Balto., Md.

MUST SACRIFICE $125.00 Victor Camera. Used only a few times. Equipped with 1" *f*:3.5 lens in focusing mount. First $75.00 takes it. BOX 107, MOVIE MAKERS.

DE VRY Motion Pictures Machines and Cameras —EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, California.

NEW CINE-KODAK, MODEL B, *f*:1.9, Reg. Price, $150.00, special at $110. Demonstrator Pathex Motor Driven Camera and Projector, complete with splicer, etc., perfect condition, regular price, $112.00, special, $50.00. Closing out these models. BETHE PHOTO SERVICE, Green Bay, Wis.

CINE NIZO H 9.5 mm. with Plasmat *f*:1.5, like new, $50.00; Pathex Projector and screen, $20.00. Write F. M. MIRALBELL, Lauria 19, Barcelona, Spain.

PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Junior Press, $5.90, larger, $11, rotary, $149; print for others; easy and interesting; rules sent. Write for catalog of presses, type, paper, etc. KELSEY COMPANY, M-50, Meriden, Conn.

PROFESSIONAL BELL-HOWELL CAMERA for sale. No. 263—A-1 shape, 4 magazines, 2 cases, tripod and 4 lenses, $800.00. GEO. RICHTER, 7915 Santa Monica Blvd., West Hollywood, Calif.

FOR SALE—Guaranteed, used DeVry, Type E 35 mm. Projector, $75; sent subject to inspection. A real buy. T. L. HAINES, 821 Market St., San Francisco, Calif.

UNUSUAL BARGAINS in Pathex, 16 mm. and 35 mm. cameras, projectors and other equipment. We buy, sell and exchange. Trade in your old equipment for new. Our big bargain list free. ZEHRBACH, 148½ Walton, Atlanta, Ga.

CINE NIZO CAMERA with *f*:1.5 Meyer Plasmat, complete in case, new, $180.00; Filmo Model 70A Camera and case, perfect condition, $90.00; Filmo Model 75 Camera and case, $60.00; 16 mm. QRS Camera, $20.00; 16 mm. QRS Motor-Driven Projector, $30.00; 16mm. Pekoscope Projector, motor-driven, $29.50; Kodascope Model B Projector, black finish, $125.00; Bell & Howell Projector 200 watt bulb, round base, $100.00; 1" *f*:1.5 Meyer Plasmat with Kodacolor, $56.00; 1" *f*:2 Schneider Xenar, $19.00; 4¾" *f*:6.3 Tele-Tessar Telephoto, $45.00; Hayden 400 ft. reels and cans, $1.00. WILLOUGHBYS, 110 W. 32d St., N. Y.

EQUIPMENT WANTED

WANTED—To buy or exchange library films and Eyemo and Filmo lenses. J. B. HADAWAY. Swampscott, Mass.

TRADING OFFERS

ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss, Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. Macgregor golf clubs, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th., Minneapolis, Minn.

FILMS FOR SALE

ONE HUNDRED FOOT daylight loading rolls, negative film on spools for DeVry or Eyemo 35mm. cameras at $3.50. EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, California.

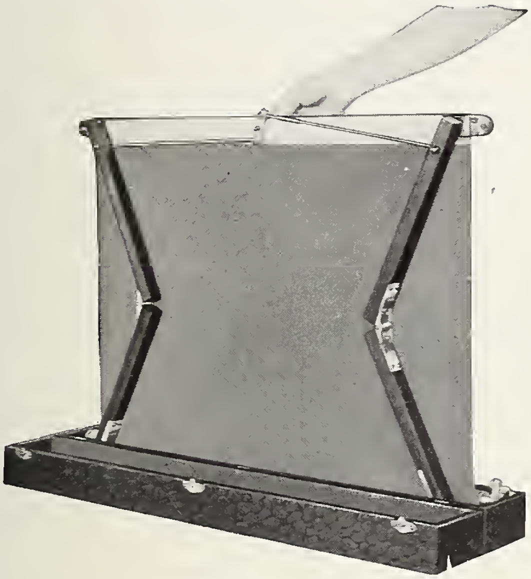
FILMS WANTED

HERE'S A MARKET FOR 16 MILLIMETER SHOTS! We want interesting short, newsy scenes involving automobiles, trucks, tractors motorboats and airplanes, doing unusual things or of unusual construction. Will pay from fifteen to fifty cents a foot for acceptable scenes. Special rate for pictures of race winners, where Mobiloil is used. E. F. HALLOCK, Vacuum Oil Company, 61 Broadway, New York.

Future Oberammergau Passion Players smile for a Cine-Kodak

DA-LITE

THE MODEL-A
Solves Your Screen Problems



Sponsored by twenty years of motion picture screen achievement, this latest member of the Da-Lite line of screens is definitely designed to provide theatre standards and the greatest possible simplicity of operation.

The Model-A is as attractive in appearance as it is efficient in performance.

Favor this new Da-Lite Amateur Screen with an exacting examination at your nearest dealer. Here you will find everything you could possibly look for in a screen—efficiency, beauty, compactness, reasonable price and ease of operation.

SPECIFICATIONS

The Model-A reflective surface is composed of a layer of very small imported glass beads of the finest quality and efficiency.

The case—can be had with Duco or Imitation Leather finish.

The top slat—special metal construction.

The side arms—hinged to top slat and bottom of box. Works on the jackknife principle. The strong spring hinges in the center, snapping them into a secure upright position when the screen is raised.

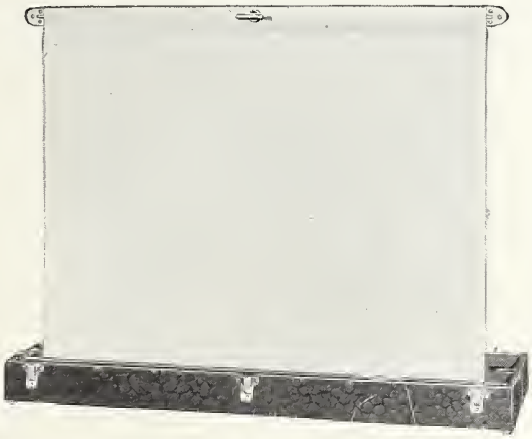
The trip rods are attached to collapsible side arms and trip handle in center of slat.

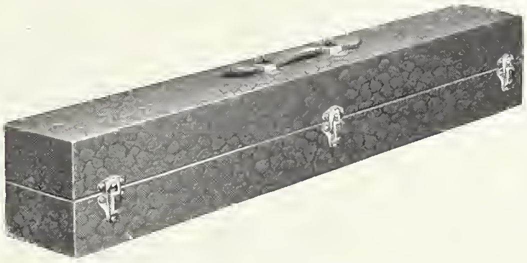
Turning the trip handle, exerts a leverage on the side arms, causing them to collapse, and allowing the screen to automatically return to the box. One motion erects it, and one motion returns it to the box. No reaching around or over is necessary.

The stretching device located in the end of the box operates directly on the spring roller. By pushing the lever, the screen will be stretched to a drum like tension.

The tripping and stretching devices are exclusive Model-A features.

The Lazarus Patent No. 1,399,566 owned by—





IMITATION LEATHER

22″ x 30″	$20.00
30″ x 40″	25.00
36″ x 48″	30.00

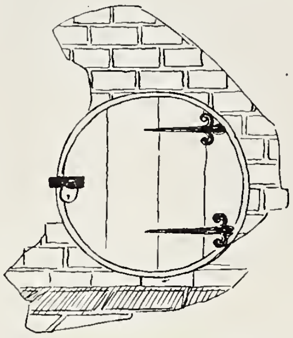
DUCO

22″ x 30″	$18.00
30″ x 40″	22.50
36″ x 48″	28.00

THE DA-LITE SCREEN COMPANY

2723 NORTH CRAWFORD AVENUE
CHICAGO, ILLINOIS

FOR A NATION'S
HISTORICAL
RECORDS.....
AN AIR-TIGHT
VAULT



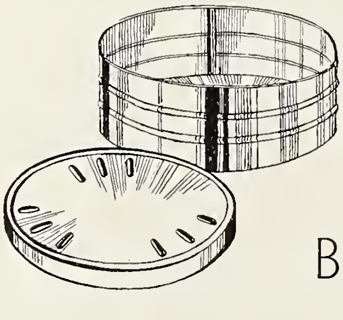
and for the family film-history
it's **FILMADOR**
the thermo-humidor film safe

AFTER the ultimate step has been taken, after your film has been spliced, titled and edited, do not affect false economy . . . store your film in the scientifically constructed FILMADOR.

FILMADOR will conserve the moisture content of your film, will preserve its pliability and protect it against sudden temperature changes.

The FILMADOR consists of two heavy aluminum containers, one locking tightly within the other, leaving a dead air space of approximately one half inch around the inner container. The inner box is humidified, keeping the film fresh and pliable, while the dead air around it prevents any variation of outside temperature from affecting the film. The capacity of the FILMADOR is three 400 foot reels of 16 mm. film.

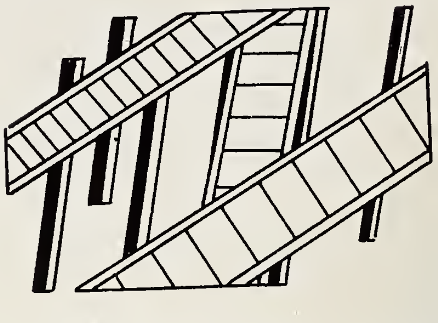
Price $5.00



BELL & HOWELL
1843 Larchmont Avenue
Chicago Illinois

Preserves!

Featured releases for home and school



Bell & Howell Co., Chicago, Ill. 120 Ufa educational film subjects are now available from the already comprehensive Filmo Library. Fifty-two of these films, picturing every domain of the scientific and educational world, have sound accompaniments by outstanding American educators. These Filmo subjects reflect in full measure the artistry of conception and photography for which Ufa films are world famous.

Diemer, M. E., Madison, Wis. A most interesting and varied list of world travel reels is offered by this library. South America, the Orient, Africa and the Philippines are among those parts of the world well represented.

Eastman Kodak Co., Rochester, N. Y. A 400-foot Cinegraph, analyzing, in slow motion, golf as played by Bobby Jones is the special release for this month. Thus "the world's smoothest swing" slows down to a speed that permits close examination from the address to the completion of the follow through. Intermittent action is also introduced. Mr. Jones stops at the top of his swing, half way down and so on. A dotted line follows the club head line through several swings so that the whole stroke may be reviewed.

Hemingway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play*, described as more elaborate than the Oberammergau spectacle, is available, complete in six reels. The religious, inspiring and educational aspects of this film make it particularly appropriate for young audiences in the home, school or church.

The Hollywood Film Enterprises, Inc., Hollywood, New York and Chicago, releasing Cine Art Classics, announce the following twelve 400-foot fully synchronized singing and talking films for home projection and reproduction: *The Lion's Roar, The Happy Ranch Boys, The Wise Crackers, The Cuckoo Nuts, Bum Business, Irish Romance, The Dizzy Four, The Royal Flush, That's Funny, Gypsy Melodies, Down In Dixie, Gypsy Troubadours.* These numbers may be used on any reproduction machine, operating at 33 1-3 revolutions per minute. They are the first of many diversified subjects that will be announced during the month.

Kodascope Libraries, Inc., N. Y. C. Four comedies, *Motor Boat Demon, Girls, Man About Town* and *Light Wines And Bearded Ladies*, are especially stressed by this library, which offers over 500 other subjects, available from Kodascope Libraries located in leading cities throughout the U. S. and Canada. The fourth edition descriptive catalog, illustrated, is available upon request.

Pathe Exchange, N. Y. C., Pathegrams Dept., Our Gang in *Olympic Games*, two 400 ft. reels, *Aesop's Fables*, one 400 ft. reel, and *Fun*, a Grantland Rice Sportlight in one 400 ft. reel, are offered from the 16mm. library of this company to the amateur through a large list of Pathe distributors.

Pathe Exchange, N. Y. C., 9.5 mm. Dept. The announcement of an extensive 9.5mm. rental library is promised for October. The first rental library of films in this width, it will contain a wide selection of the finest of Pathe's subjects

Reynolds, Ernest M., Cleveland, Ohio. *Rough Weather* and *Heart Of The Adirondacks*, each 100 foot subjects, are especially stressed this month. Many other interesting subjects are listed in the *Gold Seal Catalog* of this library.

Ufa Films, Inc., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one-reel subjects, is offered in both silent and synchronized versions for school use. An entertainment version of these subjects is also available for use in the home and classroom.

Pathé Presents

THE PATHÉ 9.5MM RENTAL LIBRARY

Now the 9.5 mm movie fan can rent library subjects at low cost

In response to an overwhelming demand from 9.5mm home-movie fans, Pathé presents the 9.5mm Rental Library.

This new Rental Library will offer a wide choice of subjects, chosen from Pathe's finest pictures giving the discriminating home-movie fan opportunity for high-grade entertainment at low cost.

Fifty subjects of the finest pictures ever screened will be ready for October release, and others of the same high standard will follow . . . . Watch for further announcements.

PATHEX, INC.
35 West 45th Street
NEW YORK, N. Y.

PATHÉ 16MM RENTAL LIBRARY

New Rental Subjects for October Release

Pathegram No. 8000—OUR GANG in "OLYMPIC GAMES"—a screamingly funny skit on this world famous event—on 2—400 ft. reels.

Pathegram No. 8001—AESOP'S FABLES—Two finer and funnier "fables"—"The Early Bird"—"The Huntsman"—on 1—400 ft. reel.

Pathegram No. 8002—GRANTLAND RICE SPORTLIGHT—"FUN"—a small word describing one of Grantland Rice's best pictures—on 1—400 ft. reel.

The following is a list of Pathé Library Distributors where all films may be rented or purchased:

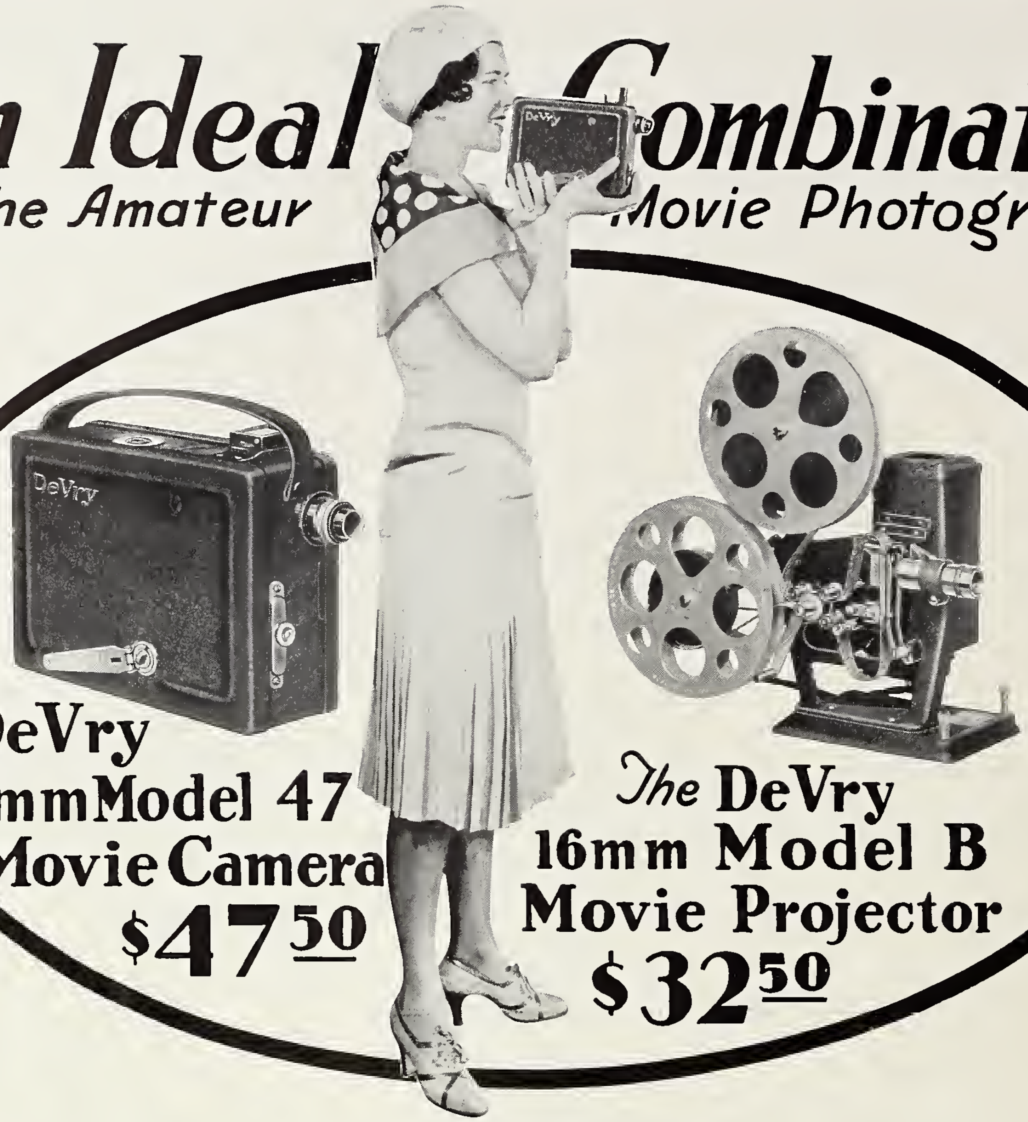
UNITED STATES

Avendish Films, Inc. - - - - 56 West 45th St., New York City
W. C. Cullen - - - - 12 Maiden Lane, New York City
Gillette Camera Stores - - - - 117 Park Ave., New York City
Rab Sons - - - - 1373 Sixth Ave., New York City
Manhattan Film Library - - - - 3723-18th Ave., Brooklyn, N.Y.
Home Movie Studios, 20th and Chestnut Sts., Philadelphia, Pa.
Iver-Johnson Sporting Goods Co.
155 Washington St., Boston, Mass.
The Harvey & Lewis Co. - - - - 849 Chapel St., New Haven, Conn.
The Harvey & Lewis Co. - - - - 1148 Main St., Bridgeport, Conn.
The Harvey & Lewis Co. - - - - 513 Main St., Worcester, Mass.
The Harvey & Lewis Co. - - - - 1503 Main St., Springfield, Mass.
Starkweather & Williams - - - - 47 Exchange Pl., Providence, R. I.
Buffalo Photo Material Co. - - - - 37 Niagara St., Buffalo, N. Y.
Edward A. Hohn - - - - 111 Columbia St., Utica, N. Y.
J. C. Reiss - - - - 10 Hill St., Newark, N. J.
Butlers, Inc. - - - - 415 Market St., Wilmington, Del.
Elbert H. York - - - - 424 Clay Ave., Scranton, Pa.
Cohen's, Inc. - - - - 1122-11th Ave., Altoona, Pa.
Escar Motion Picture Service, Inc.
10,008 Carnegie Ave., Cleveland, O.
Famous-Barr Co. - - - - Olive and Locusts Sts., St. Louis, Mo.

CANADA

Home Films, Inc. - - - - Keefer Building, Montreal, Can.

PATHÉ EXCHANGE, INC.
Pathegrams Department
35 WEST 45TH STREET NEW YORK CITY



# An Ideal Combination
for the Amateur Movie Photographer

The DeVry 16mm Model 47 Movie Camera $47.50

The DeVry 16mm Model B Movie Projector $32.50

COST OF BOTH ONLY $80.00

The Camera holds 100 feet of 16 mm. film—is operated by powerful spring motor or by hand crank for variable speeds. Accurate footage meter and Graf *f*:5.6 Anastigmat Universal Focus Lens on standard mount for quick interchange of other lenses.

The Projector is motor driven for 400 ft. or 100 ft. reels—with Graf 2″ projection lens. Ample light for the home. (Equipped with motor, $50.00—case $5.00.)

Most other movie cameras and projectors cost more than $80.00 for either camera or projector alone.

DeVry Movie Machines have been on the market for 20 years—have earned the high opinion of the leaders in both amateur and professional circles. The DeVry name cannot be attached to inferior mechanisms. To keep the costs down the units shown above have been stripped of all fancy work—but the mechanisms may be relied upon to do the work expected of them—and more. The DeVry Unconditional Guarantee is behind them.

● ● ● ● ● ●

Other DeVry 16 mm. Movie Cameras

The DeVry DeLuxe (16 mm.) $250.00

4 speeds—3 lens turret—built in focus on film magnifier—an aristocrat of Moviedom. Furnished with three lenses and case as regular equipment.

Other DeVry 16 mm. Projectors

DeVry Model C—AC only for long throws	$98.50
DeVry Model D for AC or DC	$115.00
Q R S Children's Projectors	$7.50 up

Q R S - DeVry Corporation

(Established 1900)

333 N. Michigan Ave., Chicago, Ill.

New York San Francisco

Toronto, Q R S Canadian Corporation, 255 Spadina Ave.

The LATEST in Cameras,

AN UNSURPASSED TELEPHOTO LENS AND THE FINAL WORD IN PROJECTORS

DALLMEYER

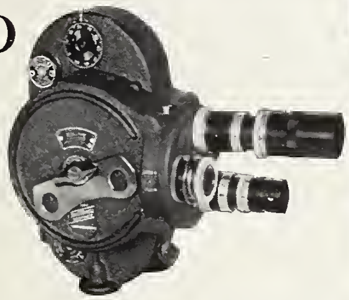
f:2.9, 3" focus, for Filmo 70A, 70D, 75, Victor and all Cine-Kodak Models.

The new Dallmeyer *f:2.9* is the largest aperture telephoto lens made and therefore exclusive to the Dallmeyer range.

Each and every Dallmeyer Lens is subject to rigid standards of inspection at the factory. The slightest flaw or imperfection is an immediate cause for rejection of a lens. Thus the uniquely high standards of the House of Dallmeyer are maintained. Send for comprehensive booklet describing Dallmeyer Lenses and their choice and use for amateur cinematography.

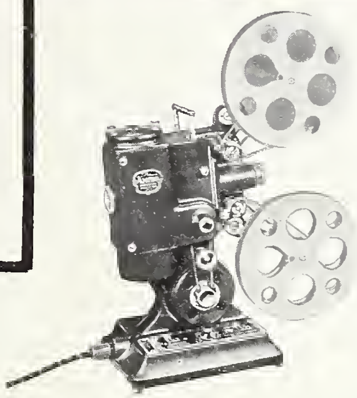
FILMO 70 DA

with critical focusing device.



This camera is similar in every respect to the Filmo 70D—with the exception that this model is provided with a critical focusing attachment which permits ultra-sharp definition of your object with focusing mount lens.

If you have a 70D, let us bring it up-to-date by having a critical focusing device adapted to it. The price for this is $40.



AMPRO PROJECTORS

Some of the characteristic features of The Superlite Models are:

Perfect Steadiness.. No Flicker..
Centralized Control.. Greater Illumination..
Simplified Threading.. Automatic Rewind...
Beauty of Appearance

Model C Superlite, 250 watt, 20 volt lamp, AC or DC, with outside resistance, $210.00.

Model B Superlite, 250 watt, 20 volt lamp, AC only, $195.00.

Model A, 200 watt lamp, AC or DC, $165.00.

HERBERT & HUESGEN Co.
18 EAST 42ND ST. NEW YORK

THE TEST OF TIME HAS SHOWN THAT

The Kodascope Libraries' Dealer-Distributor Franchise

(1) insures maximum profit without speculative risk to the Dealer, and
(2) furnishes greatest satisfaction to the Customer

through a constant supply of fresh subjects from the world's greatest producers, exchangeable every four months.

Every Distributor has also available on a commission basis the entire Kodascope Library repertoire from our nearest Branch Library.

Kodascope Libraries are located at

Atlanta, Ga.	Kodascope Libraries, Inc., 183 Peachtree St.
Boston, Mass.	Kodascope Library of Boston, Inc., 260 Tremont St.
Chicago, Ill.	Kodascope Libraries, Inc., 137 North Wabash Ave.
Cincinnati, Ohio	Kodascope Libraries, Inc., 110 West 8th St.
Cleveland, Ohio	Kodascope Libraries, Inc., 806 Huron Road
Detroit, Mich.	Kodascope Libraries, Inc., 1206 Woodward Ave.
Kansas City, Mo.	Kodascope Libraries, Inc., 916 Grand Ave.
Los Angeles, Cal.	Kodascope Libraries, Inc., 643 South Hill St.
Minneapolis, Minn.	Kodascope Libraries, Inc., 112 South 5th St.
New York, N. Y.	Kodascope Libraries, Inc., 33 West 42nd St.
Philadelphia, Pa.	Kodascope Libraries, Inc., 132 So. 15th St.
Pittsburgh, Pa.	Kodascope Libraries, Inc., 606 Wood St.
Rochester, N. Y.	Kodascope Libraries, Inc., 343 State St.
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Kodascope Libraries offers its Distributors an ideal partnership arrangement with participation in profits, your own choice of subjects (frequently exchangeable), no speculative investment and privilege of termination on thirty days' notice.

Our enormous variety of subjects and supply of duplicate copies permits frequent change of your library which stimulates and holds your customer's trade.

Authorized Kodascope Dealer-Distributors

as of August, 1930

Albany, N. Y.	Albany Photo Supply Co. E. S. Baldwin
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Baltimore, Md.	Eastman Kodak Stores, Inc.
Boston, Mass.	Eastman Kodak Stores, Inc. Andrew J. Lloyd Co.
Bridgeport, Conn.	Harvey & Lewis Co.
Buffalo, N. Y.	United Projector & Film Corp.
Charlotte. N. C.	W. I. Van Ness & Co.
Chicago, Ill.	Almer Coe & Co.
Denver, Colorado	Eastman Kodak Stores, Inc.
Detroit, Michigan	Eastman Kodak Stores, Inc. Crowley, Milner & Co., Dept. 124
East Orange, N. J.	M. B. Ross, Inc.
Great Neck, L. I., N. Y.	Lovett Cinema Studio
Hartford, Conn.	Harvey & Lewis Co. D. G. Stoughton Co. Watkins Bros., Inc.
Hempstead, N. Y.	Agnew's
Honolulu, T. H.	Honolulu Photo Supply Co., Ltd. The Camera Shop
Jamaica, N. Y.	B. Gertz, Inc.
Miami, Florida	Tropical Camera Stores, Inc.
Montclair, N. J.	The Edward Madison Co.
Morristown, N. J.	Ajemian Camera Shop
Newark. N. J.	L. Bamberger & Co.
New Brunswick, N. J.	Hoaglands' Drug Store
New Haven, Conn.	Fritz & Hawley, Inc. Harvey & Lewis Co.
New York, N. Y.	Eastman Kodak Stores, Inc. Gillette Camera Stores, Inc. Wm. C. Cullen Abe Cohen's Exchange Golden Rule Radio Supply Co.
Omaha, Nebraska	Eastman Kodak Stores, Inc.
Pasadena, Calif.	The Flag Studio
Pawtucket, R. I.	Thomas N. Simpson
Philadelphia, Pa.	Eastman Kodak Stores, Inc.
(Germantown)	G. P. Darrow Co., Inc.
Pittsburgh, Pa.	Kaufmann's
Portland, Oregon	Eastman Kodak Stores, Inc.
Providence, R. I.	Starkweather & Williams, Inc
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Salt Lake City, Utah	Eastman Kodak Stores, Inc.
San Diego, Calif.	Eastman Kodak Stores, Inc.
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San Francisco, Calif.	Schwabacher-Frey
Spokane, Wash.	John Graham & Company
Springfield, Mass.	Harvey & Lewis Co.
Toledo, Ohio	The Gross Photo Supply Co.
Trenton, N. J.	E. S. Applegate & Co.
Washington, D. C.	Eastman Kodak Stores, Inc.
Waterbury, Conn.	Curtis Art Company
Wheeling, W. Va.	Twelfth St. Garage
Wilmington, Del.	Butlers, Inc.

Ciné equipment dealers who are interested in film library rental business should send for our booklet, *How the Kodascope Library Brought Prosperity to Our Store.*

KODASCOPE LIBRARIES, Incorporated
33 West 42nd Street **New York, N. Y.**

Subsidiary of Eastman Kodak Co.

EDITORIAL

SEPTEMBER brings its own particular emphasis to our thoughts of boys and girls because so many of them take up the working part of their lives with the opening of schools everywhere. As with everything else in the world, young people are integrated vitally with personal movies. This integration is more direct than many of us might think.

Among the thousands of inquiries that come yearly to the Amateur Cinema League, an increasing number come from correspondents who tell us that they are a "boy of eleven," "a girl of fourteen," "still in preparatory school," "will finish high school next year." The growth of interest in home movies among boys and girls, with the genuine enthusiasm of their age, is significant because it indicates that a generation is developing to which amateur movies will be a natural fact and not a novelty.

Mothers and fathers can count themselves blessed if their children become amateur movie hobbyists because making good movies—and children with hobbies are never satisfied with the half-results that we adults accept with more or less resignation—calls for certain qualities that pedagogues often find next to impossible of transference to their students. One must be careful, forethoughted, methodical, inventive, capable of finding new ways if the first way is blocked, patient and deft-handed. The dangerous risks of amateur movies are next to none. Idleness and gang-mindedness give way to specific preoccupation with fine machines that lack the capacity of crushing their directors if unwisely handled.

These priceless qualities of personal movies have been recognized by the highest authority in the United States, because two of the directors of the Amateur Cinema League, Messrs. Hanmer and Winton, are serving on the White House Committee on Child Health and Protection, the former as chairman of a sub-committee covering a broader scope, the latter particularly because of the desire for a discussion of amateur movies and their aid in child development.

Personal movies appeal strongly to the eternal child in every one of us because that eternal child always wants to say what he has in his mind in a new and original way. If familiarity can more and more begin in the early "teens," the amateur films of 1950 will be what we all would like ours to be now.

Amateur movies have much to gain from the interest of young people and young people will get full measure in exchange for what they give. The Amateur Cinema League is proud of its members still under their majority and welcomes more of them. At all costs, it must keep young and no better way can be found than, by the preponderance of its membership, to be young.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates Movie Makers.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

THE DIRECTORS OF THE LEAGUE,

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Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
105 W. 40TH STREET, NEW YORK CITY, N. Y., U. S. A.

H. Armstrong Roberts

With gun for safety, field
glass to scan the sky and
a cine outfit in his pack—
all cares are left behind

AUG 28 1930 ©CIB 84633

MOVIE MAKERS

Hints for cine hunters

BY W. E. KIDDER

What to take and what to do when on the game trail

IF IT were as easy to shoot with a camera as it is with a gun, most of us would inevitably choose this fascinating photographic pastime. However, the thrill that can result only from the patient and determined effort necessary for a good camera shot is its own ample reward. One also has the satisfaction of the permanent record of good sportsmanship, to be shown to one's friends even though they may not appreciate what it represents in difficulties surmounted. A half-dozen good pictures of this type and the desire to kill will lose its thrill.

For this delightful and exciting sport, a carefully prepared outfit is highly desirable. It is usually impossible to purchase or replace any item of cine equipment in the regions where good game and good pictures are to be had.

Any camera may be used but better all-around work may be done with an instrument having a three-lens turret and multiple speeds. Essential lens equipment should provide a one-inch *f*:3.5 in focusing or universal-focus mount for all normal shots where the light is good; a one-inch *f*:1.5, *f*:1.9 or other fast lens for poor light and for closeups at short distances and under difficult conditions; an *f*:2 or *f*:3.5 lens of two inches focal length, which may be hand-held and yet will give an effect approaching the telephoto. With these objectives, the best emergency shots are secured, but for immediate auxiliary use one will need a three and three-quarter or four-inch telephoto for distance, working at *f*:4.5 or a faster stop if possible. There should be 2X filters for all of the shorter focus lenses and 2X and 4X for any objective over 25 mm. in focal length. A graduated filter with a universal-spring lens attachment is also advisable.

A sturdy tripod with a good "pam and tilt" head is always desirable and is absolutely essential to the steadiness of all shots where the lens has a focal length of more than two inches. Do not forget to include a small roll of surgeon's tape, one-half inch in width, as you will find many uses for this in the woods; also a thirty-inch canvas strap for securing the camera should be in the case ready for use when the tripod is not available. A standard exposure meter should, likewise, be included as an important part of the equipment.

Provide plenty of panchromatic film. It brings out contrasts between certain colors in both light and shadow and will help to distinguish the protective coloring of your game from that of its environment. In this way, better definition is provided. Cloud effects, views over water and of distant objects are infinitely better with pan film, requiring generally at least a 2X filter for the best results (see the filter series of articles in recent issues of MOVIE MAKERS).

The camera and its equipment should be carried personally. Do not trust it to the baggageman or guide: they cannot know its worth and seldom handle it properly. The camera case should always be waterproof. It is also a good plan to provide yourself with a thin rubber shirt of ample dimensions to carry in the game pocket of a canvas shooting coat. The shirt will keep you and your apparatus dry on the trail and will ward off the wind on frosty mornings. A rubber sheet will protect the duffle from rain or spray while in a canoe and will cover your bed and camera when rain invades your tent. A heavy mackinaw coat, combined with your rubber shirt and sheet, will make you very comfortable in a blind in the early morning or in camp at night.

Tie up the neck of the rubber shirt, weigh down its edges and you will have an emergency dark room for use if it becomes necessary to open the loaded camera for any reason. Films and flares carried in the duffle bag should always be in light wooden boxes for protection. You cannot carry everything yourself so do not allow the carelessness of a clumsy guide to ruin your holiday. It is the unexpected that always happens so that it is just as well to be a Boy Scout when cine-hunting.

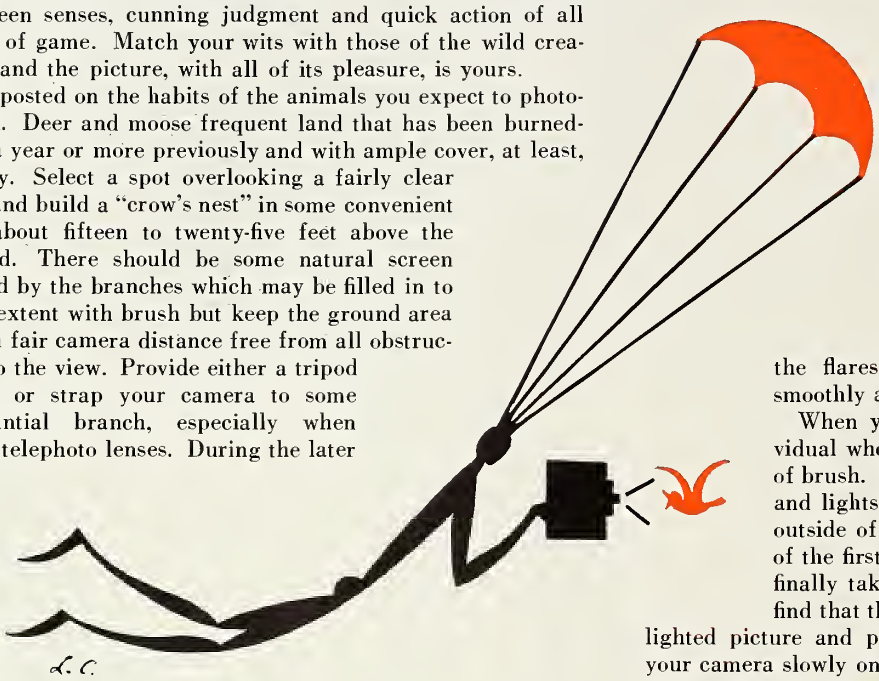
First fit up your camera. If a turret head is available, mount the universal *f*:3.5 lens in the first opening, a speed lens for the early morning and late evening shots in the second place and the two-inch telephoto in the last place, with the auxiliary objectives in a quickly accessible pocket. Tape on the filters and fasten all foci at infinity to insure against movement on the trail; set the speed at twenty-four frames per second, if the light will permit, for this will give you more film on an unexpected shot that may involve a subject whose only desire is to disappear. Either set up or partially open the tripod with the camera mounted and ready for use. These may seem overcareful preparations but the cine shooting of game is an intriguing problem requiring patience and skill in its execution. You cannot fix the time nor the place in which your picture is to be found and must be prepared for instant and unexpected action. Most predatory animals feed at night so that it is only on rare occasions you can catch a daylight picture, while even the grazing animals such as deer, moose, mountain sheep and goats feed only in the early morning or late evening.

Because most of our prospective actors gain their livelihood under the cover of darkness, Nature has gone light on their powers of eyesight. Most predatory animals are born blind so that their other senses may develop first; these latter become unusually keen and game photography becomes correspondingly difficult. Too careful precautions cannot be taken to avoid disturbance of the game in approaching.

Wear rubber boots or sneakers; dress in tans to match the average landscape. Avoid the thickets, using the worn trails wherever possible. Your slow walk should be broken frequently as you pause to listen to every sound and search every movement and trail-sign for the game you seek. Always travel with the wind in your face and, in territory that the game frequents, do not touch or move brush that can be avoided. Avoid smoking as much as possible for game will detect smoke easier than almost any other odor and will retreat from evidence of live fire.

And, above all, wait patiently and be ready to act intelligently when the time comes. If you do not find the deer or the moose you expect, a groundhog, "porky," weazel or squirrel may provide an interesting picture. Never underestimate the keen senses, cunning judgment and quick action of all kinds of game. Match your wits with those of the wild creatures and the picture, with all of its pleasure, is yours.

Be posted on the habits of the animals you expect to photograph. Deer and moose frequent land that has been burned-over a year or more previously and with ample cover, at least, nearby. Select a spot overlooking a fairly clear area and build a "crow's nest" in some convenient tree about fifteen to twenty-five feet above the ground. There should be some natural screen offered by the branches which may be filled in to some extent with brush but keep the ground area within fair camera distance free from all obstruction to the view. Provide either a tripod set-up or strap your camera to some substantial branch, especially when using telephoto lenses. During the later part of September or fore part of October, an expert "caller" should bring a bull moose almost directly under you and often keep him there for half an hour or more. A little common salt sprinkled in the desirable portion of your area often helps. If you are content to camp in one spot, it might be well to salt the banks of a stream or spring at a game-trail crossing where a blind can be built so that it will give a fair exposure morning and evening. Salt should be scattered in the mud on banks where the game cannot lick it up readily.



Always go to and from your "crow's nest" or blind by the same trail, preferably in rubber boots to avoid human scent. Remember deer or moose will not cross your trail if it is fresh, unless driven or frightened. Most grazing animals lie down in the middle of the day and you should go carefully to your blind before daylight or in midafternoon. During the heat of the day, you may surprise deer or moose lying down and, at times, if the approach is slow, they will allow you to get very close to the hiding place before they jump and run. This makes a quick shot necessary.

A bear is one of the easiest animals to approach if your action is slow, cautious and deliberate and, because of his sweet tooth, he is easily attracted to a favorable spot for the screen test. With a pointed stick, dipped in his favorite diet of honey, barely touch a tree or a bush every twenty feet along a well-worn trail. A tiny bit of honey at each spot and the bear will readily follow this trail to your improvised set where a couple of small-necked bottles filled with the same bait will keep him busy for a long time and he will provide more antics than a circus clown.

Those cool nights around the campfire can be brought home through the use of flares. Equipped with thorough instructions, they are easy to operate and add just that touch of wizardry we all long for in any film of the woods. The first point to be considered in securing a good campfire shot is that the actinic power of your flares decreases rapidly as they are moved away from the subject. Remembering this, build up your campfire of light wood and a few logs, which will continue to smoke during the filming of your picture. But be careful that the smoke does not blow towards the camera. Next, dig a hole *behind* the fire, sloping toward the field of action, and plant one of your flares where it will not ignite until you are ready and yet will be in line with the fire and your camera when you want it.

Your action should be far enough away and far enough back of this flare so that the faces of the subjects will be well illuminated from the front. Plant a second flare to one side of the line of your camera and the fire so that it will not show in the picture. It should be about four feet out of the field of view and at least ten feet from the action. Your camera must go thirty-five to forty feet back from the scene in order to include it with a one-inch lens. Time your action and have it thoroughly rehearsed so that everyone will work in unison since, once the flares are alight, the action should move smoothly and without a hitch.

When you are ready to shoot, have the individual who is to light the flares secure an armful of brush. Lighting one flare, he steps slowly back and lights the fuse of the second. Then, walking outside of the picture, he comes up into the light of the first flare, throws the brush on the fire and finally takes his place in the picture. You will find that this arrangement of action brings a well-lighted picture and provides ample time. Be sure to move your camera slowly on any change in position. If these flares are of sufficient strength and are rightly placed they will give you a campfire scene gradually increasing almost to a daylight effect with the 3.5 opening. At least, this is the appearance when both flares are in full action. Then the light subsides slowly as the brush on the campfire burns out, with the first flare leaving a silhouette effect for the close of the scene as the second flare dies out.

Invariably, the animal you particularly desire to photograph is of neutral color and the backgrounds during this season are composed of various shades of greens, reds, yellows and browns.

This is where panchromatic film can be most advantageously used. Its superior results are proven with telephoto as well as with the shorter focus lenses. To get the best results, a filter should be used. This will vary in density with the speed of the lenses and the light available on the subject.

Sometimes there are variations from the commonly accepted rules in the use of filters that will produce better results, especially in taking the kind of pictures every cine huntsman prizes. On distant shots I have found it more advisable to use a filter of greater density rather than a smaller stop to compensate for the increased light. This plan has a tendency to minimize that haze which is almost always present at this time of the year and also gives better color correction and more natural effects.

This is the kind of thing the cine hunter strives for. His sport is to circumvent the wariness of the game and the uncertainty of the elements—to capture nature as it is without recourse to artificial "sets" or actors. To this end he himself must become acquainted with the ways of the wild; he must be prepared at all times to meet that special shot which comes unexpectedly. He must, in short, always be "quick on the trigger"—of his amateur cine camera.

The clinic

BY RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Shadows ■ Why does the average amateur cine photographer consistently try to avoid shadows, especially on his closeup portraits? Perhaps because he has, once or twice, photographed some of his friends at noonday with their hats on. Result—a deep black eclipse over half the face with only the mouth showing! Frightened at the spectres he has thus created, the unthinking amateur rushes to the other extreme, he waits until the sun is well over his shoulder and shines full and fair on the face of his blinking victim. Then he tries again. Second result—a chalk-white face innocent of expression or contour; still it doesn't seem right. But, at least, the face is all visible—not three-quarters hidden in inky shadow. What shall we do about shadows? Of course we cannot avoid them always, nor should we persuade ourselves that this avoidance is ever necessary. For any artist will tell you that without shadows he can have no "separation of planes" and without this there can be no roundness, or "modeling," as he calls it. When the light falls from the side upon a rounded object, such as the curve of a cheek, it merges from pure brightness and becomes, by degrees, darker and darker until the full area of shadow is reached. To our eyes, this area is luminous; we can see detail in it. Unfortunately, the film emulsion does not always see as our eye, so that the area in shadow, although full of detail to our eye, will usually be recorded as inky black on the film. But, assuming that shadows are desirable, how can we employ them in our picture if they block-up so? Shadows block-up because of the great difference between the illumination of the high lights, or bright parts of the picture, and the illumination in the shadows. The eye, so much more sensitive than the film, can perceive detail both in shadow and in highlight. But the film picture must be aided by the lightening up of the shadows in some way. This is very easily done by the use of reflectors. A reflector is a simple thing and may be made of simple materials but whatever trouble may be taken in bringing reflectors to bear on the subject will be well repaid. Simply hold the reflector so that the shadow side of the subject will be lightened. In other words, catch some of the light coming from the original source and turn it back on the shadow. Lighten up the shadows! For want of anything better, a sheet of newspaper or a white garment will serve as a reflector. In general, the larger the reflector surface, the better. A piece of heavy, white cardboard about two feet by three will serve in a closeup. More efficient reflectors are made from silver-surfaced material and may be of much larger area for the longer shots. Handy reflecting surfaces, made to tilt at any angle on adjustable stands, may also be purchased. More than one reflector will be found desirable if there are people at hand to hold them so as to reflect the light in the right direction. Often large reflectors may be propped into position by a stick thrust into the ground. Needless to say, the reflectors should not come within the field of view of the lens nor should they be held so that they reflect light towards the camera. A little moving of the reflecting surface this way and that will soon show the best position for it. And, finally, take an exposure reading with a good meter, not upon the brightest part of the subject but, rather, from the shadows which you have lightened up with the reflectors you are using.

Stunt-of-the-Month ■ We have the honor for this month's stunt to publish a clever little idea worked out by one of our directors, Mrs. L. S. Galvin of Lima, Ohio. The basic principle used is similar to that described last month—double exposure. That is, the same area of the film is exposed twice; between the first and second exposures the film is rewound so that it is threaded in the camera twice. This is not particularly difficult of accomplishment; all that is needed is a dark closet, the editing rewind and an extra camera spool, or the rewinding, if done rapidly, can be performed at night in an ordinarily darkened room. The method of locating the correct portion of the film, after the second threading, has been described before in these columns. (See *A Kidder Monograph* in the June, 1930, *Clinic.*) The manner of rewinding having been settled, we now proceed to the "stunt." Its cleverness lies in its simplicity, as illustrated herewith. Mrs. Galvin, having recently completed a Mediterranean trip and desiring a good lead title for her travel films, selected a recent excellent Movie Makers title background, *Lands of the Mosque*. This she lettered and exposed in the ordinary way. But, noticing that the right-hand lower corner of the title was dark (all good title backgrounds are dark), she conceived the original and happy idea of double-exposing an appropriately costumed figure in this area. This was done by rewinding and photographing the figure against a black background. The proper place on the frame was determined by making a

[Cont. on page 563]

Tabloid industrial scenarios

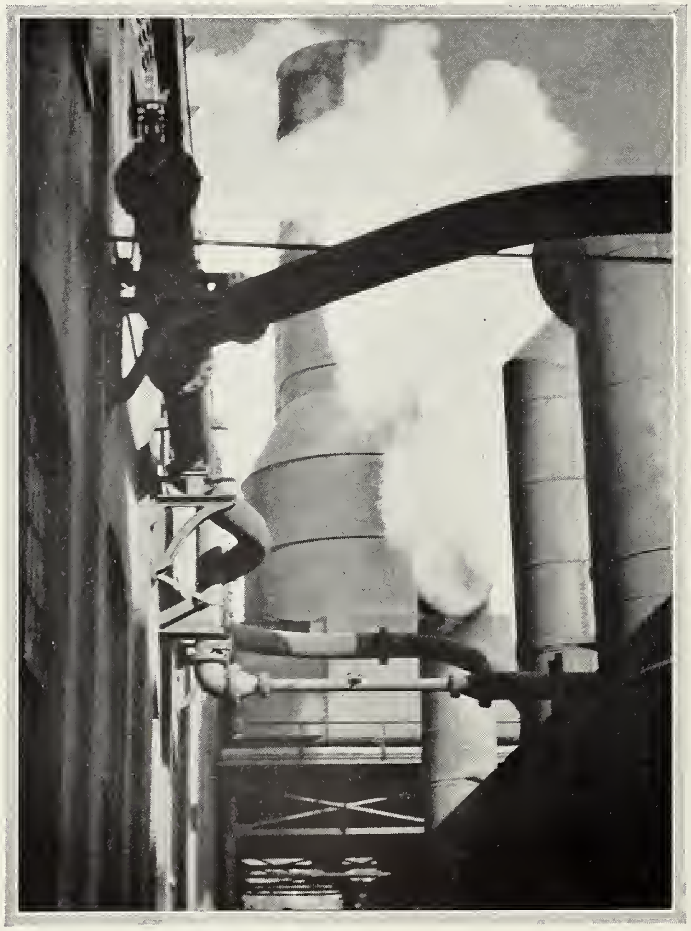
BY PAUL D. HUGON

Outlines for the making of your own industrials

NOTE: No hobby is as important as one which fits in with all possible types of personal interest. In this respect, amateur movie making has perhaps the broadest scope of all classes of personal recreation. Whether you are a sportsman, a scientist or a man of business, amateur movies can satisfy not only your "hobby interest" but can also serve your major life activity, your business or profession.

Movie makers are now generally awakening to the fact that the universal applicability of the motion picture extends to business and industry as well as fields of recreation. Many amateurs are making industrial films either for the personal pleasure of recording their business on film along with their other interests or, in many cases, for direct commercial use in advertising and selling. Of course, those making a general use of industrial and publicity films secure the services of the well equipped companies specializing in the field. Nevertheless, every movie maker wants the personal satisfaction of himself recording one of the most important of his interests—his business or vocation.

One of the major tasks facing one about to film his business is the evolution of a plan that will present the story of his work in an effective and interesting manner or will efficiently emphasize his sales points, should the film be designed for commercial use. This is a question for careful advance thought; indeed, one of the most important phases of industrial film making is the analysis of its purpose and continuity. When planning the picture in advance, the reduction of the story to its principal elements is the chief consideration. The more direct the treatment, the more effective the finished film will be. Using the experience of others, this job is simpler than it appears, as the following article, with its suggested outlines, reveals.—*A. L. G.*



William M. Rittase

LIKE every other technique, the technique of industrial film scenarization is largely repetitive. Certain formulae have proved very successful while attempts to follow other plans have often led to failure. It is no more inartistic to profit by the experience of those who have gone before you than it is inartistic for a mariner to follow the charts showing where the sunken rocks lie. Even the best studio productions are largely built upon formulae.

The following skeleton industrial scenarios, indicating, as they do, the thought sequences—the psychology rather than the actual scenes and their details—will be found to yield a surprising variety in actual productions. Details will, of course, vary greatly, depending upon the industry portrayed. The movie maker must remember that these outlines are only general molds in which to fit the story of the business. In many instances, several scenes would be actually included under the one heading in the skeleton. However, details can be readily fitted in and, following the outline, you can scenarize your business completely before beginning camera work. Individual assistance may be had by applying to the continuity consultant of the Amateur Cinema League.

Take a view of some outstanding exterior feature of the plant

I. *A Local Manufacturing Plant.* (Titles to be inserted and scenes subdivided as necessary.)

1. Exterior of plant, showing only the name. No panoram. (About 7 ft. 16mm. These footages are intended as rough indications only.)
2. Full view of exterior of establishment. (10 ft.)
3. Other view, if possible, of some outstanding exterior feature, such as smokestacks, loading cranes, etc. (10 ft.)
4. Lap dissolve, if convenient, to interior. Big closeup of the most important or typical or exclusive operation, showing only its intricacy or perfection—the operator's fingers, a portion of the operation, but not enough for identification. This is to puzzle the spectator and wake him up. It acts as a challenge. (7 ft.)
5. Long shot of same operation or, rather, what would usually be considered a closeup, showing operator's arm and face and enough of the machine to make identification of the operation possible. This to prevent irritation at the puzzle. (10 ft.)
6. Actual long shot of the room in which this operation takes place, to show magnitude. Embrace as many machines and people as possible. Use a platform. If the room is small, shoot in through the window, which can be removed entirely.

Illuminate your background to compensate for the very light foreground which will result. (15 ft.)

7. Interior designing department, this scene to serve as the first scene of the sequence of operations. If industry does not call for designing department, substitute a similar scene of action in office of plant manager or production department. The boss and a designer are seen discussing details. Pencil in hand, they point to a plan, make a stroke here, a sketch there. Action is needed in this scene and can be secured by pulling a large plan from a pigeonhole, using a pair of compasses, etc. Use entrances and exits only as a last extremity. Unless they mean something, they are better left out. (15 ft.)

8. First operation, such as receiving the raw materials, weighing, testing, checking. Long shot. (15 ft.)

9. Big closeup of raw materials being handled. Have such action as will indicate its nature, such as feeling the material, lifting it, rubbing it in the hand, smelling it, tasting it, etc. If the worst comes to the worst, take a closeup of the label showing just what it is, such as the word "Sulphur" on a bag. (7 ft.)

10. Mixing raw materials, or getting them to the manufacturing or assembling plant or to the stock room. If a conveyor system is used, show it in action. People like to watch a machine that requires no attention. (10 ft.)

11. Making the various sections or units. This might be two shots or twenty, depending on the complexity of the process. It is better to follow one specific article right through than to show a little bit of everything. In an immense plant, we would choose the most typical article, follow it right through, and then, with appropriate titles, briefly introduce glimpses into the manufacture of the others, telling the story with the products themselves. (15 to 100 ft.)

William M. Rittase

Show the magnitude of interiors with artistic long shots

12. Assembling, packaging, wrapping, with the emphasis on the part that is of greatest consequence. In the manufacture of electric motors, we would feature the winding of armatures, the assembly, while, in the production of biscuits, we would show the packaging. It all depends upon what the particular industry features—mechanical efficiency, sanitary distribution, quality, convenience, etc. (15 to 50 ft.)

13. Shipping room. Long shot, then closeup of the labeling on a crate or case that is going to China or elsewhere. People always think more of a package going to China or Java or some place where they have never been than of one going next door. If there is no such address in the shipping room, have the clerk make one out to some customer who previously placed such an order. (18 ft.)

14. Retailing establishment showing the kind of display that is of interest to the person who will see the film—jobber, retailer, customer. Notice that we omit any scene of actual shipment. Every manufacturer thinks that the loading of his goods on a freight car or truck is of supreme interest but experience with industrial films proves that he is wrong. Such scenes are invariably cut out in the end unless, of course, his shipping operations have great magnitude, in which case they form part of the prestige which the film is to build. A store display can be photographed from the street looking in or from inside of the store looking outward. The latter is very effective if the store window is on a fine street of a large city, as the street scenes are very convincing. In that case, arrange to have many interested and vivacious customers look in the window, point to some of the articles and turn back to walk into the store. Use lights inside the store to illuminate the back of the display and to kill the heaviest shadows. (15 to 30 ft.)

15. Interior or exterior, whichever is necessary, of a home, shop or office showing the ultimate consumer actually making use of the goods and explaining with delight to a friend or wife or husband what fine goods they are. A manufacturer of electric motors would want several shots of his motors being used in factory and home. A pencil maker would require shots in school, home, office. This "ultimate consumer" scene is very important. It is the advertising man's "YOU" argument. (10 to 50 ft.)

16. Big closeup of brand, trade mark, etc., on finished article or package. (7 ft. fade out.)

Total footage, as desired, 165 to 500 feet, 16mm.

II. *Store Service*

(Titles to be used as necessary and scenes subdivided.)

1. Fade in on big closeup of a full-page advertisement of the store in a Sunday newspaper. Make sure the name is displayed conspicuously. This will photograph better if the advertising department is asked for a reprint of the newspaper ad on harder paper. (7 ft.)

2. Long shot interior of a home. The paper we have just seen is now shown in the hands of the father or mother who is reading the ad and is talking to the other person about it. We will call this person she, as she usually is. In a closeup, she tears out parts of the advertisement and puts them in her handbag, thereby registering that she is going to do something about it. Fade out. (11 ft.)

3. The next morning Mrs. J. leaves her home to go shopping. Before leaving the front porch, she looks into her bag to make sure she still has the clippings. (10 ft.)

4. Long shot of store exterior taken from third story of a building diagonally across the street. (10 ft.)

5. Closeup of store front taken from second story of building immediately opposite. Show people entering the store. Be sure name is conspicuous.

[Continued on page 571]

Sound equipment advice

BY RUSSELL C. HOLSLAG

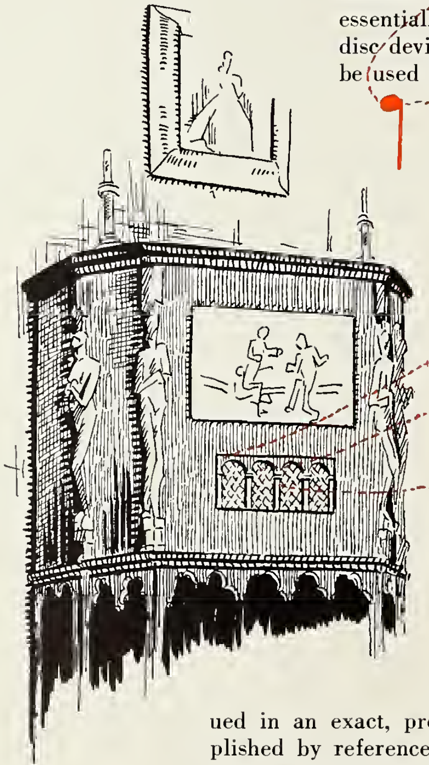
Talkie machines for the home and how to use them

EDISON, in his first models of the Kinetoscope which was the forerunner of all present home or commercial motion picture projectors, saw the possibilities of a synchronized sound accompaniment to his "peep-show" machine. The newly invented phonograph was called into play and, when geared positively to the film moving mechanism, the spectator was able to hear the reproduced sound from a record and to observe the picture in motion through a peephole at the same time. As a matter of fact, examples of accompaniments of sound reproduced from records playing in fixed relation to projectors are by no means new. But the reason for their non-success until comparatively recent times lay in two things, lack of flexibility and lack of volume. Flexibility was lacking because it was found difficult to create a remote mechanical drive for the record so that the horn could be near the screen. Volume was lacking since the maximum volume to be had solely from mechanical reproduction was not always sufficient. The coming of the vacuum tube and of electrical amplification solved both these problems at once; the sound reproducer could now be placed at any distance from the projector, above, below, or behind the screen, and the volume could be amplified to suit the requirements of the size of the audience.

We have all followed the development of the professional talkies; we have seen them progress from "squawkies" to a point approaching a well-modulated interpretation of sound. And now we are offered a number of excellent synchronized reproducing devices, either incorporating 16 mm. projectors or for attaching thereto. Supposing we decide to invest in one of the new talkie devices. Will they need expert care? Are they difficult to operate? Shall we be provided with enough library and other subjects to keep them running to our continued satisfaction?

The only 16 mm. synchronized talkie projectors at present on the market are those which reproduce the sound from a disc record. This is accomplished through a directly-geared connection between the projector and the turntable, or revolving circular table which carries the record. For the movement of this turntable there have been developed two standard speeds, rated in revolutions per minute; these are 78 R.P.M. and 33 1-3 R.P.M. The type of record which takes 78 turns per minute is the more familiar since all home phonograph turntables revolve at this speed. The 33 1-3 record, however, was developed specifically for motion picture synchronization purposes because, revolving more slowly, it will play longer than a 78 speed record of the same diameter. The average 78 record plays about four minutes; the 33 1-3 record, twelve to fourteen minutes. Since it will be seen that this latter period corresponds with the time required to show a 400-foot reel, the 33 1-3 record would seem more desirable. As a matter of fact, most of the new home talkie machines have turntables which revolve at this speed. There is no more difficulty in handling or operating the 33 1-3 record than in the more familiar phonograph record.

It has been found that it is more easy to impart a uniform motion to the 78 record, because it revolves faster and the momentum thus acquired tends to keep the reproduction steady. Besides this, the mechanics of recording and reproduction are better performed when the record groove travels faster under the needle. In spite of this, however, refinements in apparatus have made the slower 33 1-3 record entirely practical. An interesting point in using this record is the provision made for the needle to start from the *innermost* sound groove instead of from the groove nearest the outer edge. Thus, the needle travels from the inside toward the edge in playing. Since the groove starts near the center of the record and moves in a close spiral to the outer edge, the groove moves faster and faster under the needle as the record progresses so that the reproduction constantly tends to improve, a desirable condition, providing a conclusion of maximum excellence.



Another reason for making use of the 33 1-3 record is found in the fact that all professional theatre talkies which are reproduced from a disc record employ this system. Since the method of sound pickup and reproduction is essentially the same both in home and theatre disc devices, it follows that the same record can be used for each, whether the film is 35 mm. or 16 mm. All that is necessary to do in making standard size disc talkies available to the home 16 mm. reproducing machine is to reduce the film to 16 mm. and use the same 33 1-3 speed record disc, with this requirement—that the 16 mm. must run through the projector at the same relative rate as the 35 mm., namely 24 frames per second instead of 16. The preponderance of advantage seeming to lie in favor of the 33 1-3 speed, it will be found that in the majority of home talkie devices, when the projector is run at a speed of twenty-four frames per second, the gearing of the turntable is so arranged that the record revolves at 33 1-3 revolutions per minute.

If the sound reproduced from the record is to match its pictured source exactly, it is necessary that the record and film be started and continued in an exact, prearranged relationship. This is accomplished by reference marks at the beginning of the record and the film. Both record and projector are started with these reference marks in the proper place and, thereafter, being geared together, the synchronism is maintained. It is necessary, however, to observe a few special precautions which are essential to the satisfactory operation of the home talkies. These precautions are practically all to be observed *before the machine starts.* A foot or so from the end of the film leader will be found several frames plainly indicated, one or two of which will bear the mark *START* or two crossed lines. This frame must be in the gate when threading is completed. More than the usual care must be exerted when threading the talkie film. Make doubly sure that the film rides evenly upon the sprocket teeth, that the loops are of the correct size, that the claw engages properly and that the takeup belt is working. It is a good idea to cement an additional length of leader at the beginning of such a film so that the projector may be run for a few feet before synchronizing. Upon the record, somewhere on its innermost groove (in the case of the 33 1-3 disc and on its outermost groove with the 78 disc), will be found a white mark plainly apparent on the dark surface. This indicates the precise spot upon which the needle of the pickup should be placed. All being in readiness, the machine may be started after a final inspection of the film in the projector. It is difficult to overemphasize the importance of careful threading of the projector. Synchronism between film and disc will be maintained indefinitely if the film does not break. And the main cause of film breakage is careless threading. For this reason, also, the sprocket teeth and gate should be kept clean, the projector should be properly oiled and every other care should be observed.

A short discussion as to the types of home talkie apparatus at present available may be appropriate here. It is not the purpose of this article to recommend any particular type, since specific conditions will influence the amateur in this matter. The principles involved in every example are the same: a turntable directly connected to the projector through suitable gearing, an electrical pickup and a suitable amplifier and loudspeaker. Those of us who are discriminating in our musical tastes will demand the same results from the sound reproducing system of the apparatus as from a good radio or electrical phonograph. Such results cannot be obtained except with well-designed apparatus; the ideal method for an ultimate determination of these results is through a trial in the actual conditions under which the machine is to be used.

The most inexpensive type of home talking machine comprises the turntable and pickup with simple provision for attachment to one's own projector. Various bushings and gear boxes are provided to fit various projectors; it is essential that the amateur who purchases a machine of this description make absolutely sure that his particular projector is adaptable and that proper fittings are provided. In general, this type of synchronizer has its sound output amplified through one's own radio set, although, of course, a separate amplifier may be provided.

A second type of synchronizer is found in the combined unit, which is provided with an independent motor for driving both turntable and projector. In such an apparatus, the projector, while it may be of standard make, is usually designed as an integral part of the machine so that the whole operates as a unit. This plan will be found to give the most general satisfaction for permanent or semipermanent installations and for continuous service. Several such machines are completely self-contained, providing in two or three handy portable cases the projector, amplifier and loudspeaker complete. A point to be considered here is the almost universal adaptation of these machines to alternating current (A-C). This is because A-C provides the requisite electrical characteristics for sound amplification; moreover if the so-called "universal" motor (which operates on A-C and D-C both) is installed for operating the turntable, the sound reproduction is not as satisfactory.

Additional refinements have been introduced in the shape of complete cabinets for the self-contained units which function as beautiful pieces of furniture as well as home talkie devices. Even the screen is self-contained, in some cases being either mounted for translucent projection from behind or arranged so that the image is reflected onto its surface. Special developments in this field are rapidly occurring, a case in point being the flexible record which may be bent double or dropped with impunity.

So much for the mechanical features of the home talkie. How about the electrical ones? Here is a new element for the amateur but, fortunately, one with which his radio set has made him familiar. Most of us, likewise, are now familiar with the electrical pickup by means of which the phonograph may be played through the radio loud speaker. The sound reproducing system of the outfit is an adaptation of this idea. The electric pickup is mounted on a freely swinging arm which traverses the record and is guided by a needle following the fine spiral groove of the record in precisely the same manner as the familiar mechanical sound box. The sound vibrations are imparted to the needle by means of wavy lines in the record; this motion of the needle is translated into electrical energy by the pickup, amplified through the amplifying system of the radio set and fed to the loudspeaker. Any electrical pickup should be handled gently and not subjected to jars, bumps or knocks. The needle should be changed for every record in order to insure the best reproduction; it should be carefully inserted and removed from the pickup socket.

It is not the purpose of this article to discuss troubles which are possible to the amplifying system or loudspeaker. These are, strictly speaking, peculiar to the radio set and, with modern equipment, should not develop. If your set has a "phonograph jack," it is particularly appropriate for the purpose; if not, the connection with the pickup is usually made through the detector tube socket of the set. Make sure that the correct adaptor is furnished so that it will match with the prongs of the tube you are using. Any difficulty in this direction should be referred directly to the manufacturer; it is not wise to alter or tinker with the adaptor. Frankly, the ideal reproduction is gained through a separate amplifier furnished by the maker of the talkie pickup, since in this case the entire hookup comes as a unit. However, in most cases, excellent results in

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Reeling the railroads

BY ARTHUR L. GALE

What to do when your camera meets any kind of train

FROM the commuter's 8:15 to the transcontinental express, from the Twentieth Century Limited to the New England local, trains present the possibility of a greater variety of intriguing movie shots than any other type of land travel. Their movement is essentially adapted for cinematography and they possess a curious individual personality that can easily be caught on film. An engine with hot fires in its belly, belching steam and smoke, snorting heavily as it works and sighing as it is idle, seems more like an antediluvian monster than a senseless thing of mere metal.

William M. Rittase

Such big engines are a keen challenge to cinematic experiment

For almost a century, particularly to Americans, trains have symbolized the romance of travel and the incredible marvels of the machine age. They photograph excellently and preserve this symbolism on the screen. Also, since dramatic motion is the essence of their function, they are especially interesting as movie subjects. Yet they have been largely ignored by movie makers. In spite of the fact that a train shot is almost invariably interesting and in spite of the fact that countless travel and vacation films would be greatly enhanced by the inclusion of at least a few train sequences, generally speaking, the opportunity is passed unnoticed by amateurs everywhere.

There is no definite reason for this except, perhaps, that so much traveling is done on railways that we are inclined to accept this means of locomotion as commonplace. If trains have become commonplace, they, like many other things in the same category, offer more interesting filming opportunities than most apparently unusual subjects, which, after all, have probably been filmed by everyone.

Certainly trains are simple to photograph, offering no complications. Their movements are easy to predict and a shot planned in advance can be depended upon to materialize as thought out.

At this season, returning vacationists, fall travelers and those leaving for schools and colleges have manifold opportunities to make movies on railway journeys and, no matter what continuity you may have planned for a trip, train and railway shots can always be included to advantage. In the simplest and most obvious of all travel continuities, that of following the itinerary of the journey, they would serve as highlights in holding the thread of story interest together.

You might begin the film record of the trip with scenes of the railway yards, selecting a general view which includes switch engines in motion and, perhaps, a slow-moving freight. Then follow with a scene as your train comes into the station taking it at a slight diagonal so that the engine comes toward and past the camera. Next, follow with a near shot, preferably of the engine as it slows down, and end the sequence with a scene from the platform as the porters open the doors and take their places in front of the vestibules. As your party boards the train, there is an opportunity for several interesting personality shots against a background which ties the scene nicely into the continuity.

If the train is made up at the station from which you are leaving, it would appear that you would not be able to get the several shots suggested above. However, remember that one train is very much like another and there is no reason why, while waiting to board your own, you should not get the required action of some other train. You could even take these scenes at an entirely different time and place, splicing them in so that they would appear to follow in order. This facility is one of the most practical of those offered by the motion picture and it is employed again and again in professional films. The innocent faking involved is entirely justifiable and will, if done with ordinary care. remain unnoticed by the audience. Movie makers who refuse to employ this simple technique deprive themselves of many interesting shots and hamper a continuity which otherwise would have professional smoothness. If possible, while waiting at the station, or, if not, at some other time before or after the trip, get a closeup of the driving wheels of an engine as it starts to move forward. Follow with another shot from a greater distance as the engine gets under way and a still longer shot as the cars go past the camera. Then end with a scene of the train moving away from the camera into the distance. This sequence can be spliced on the end of the one suggested above and, as result, you will have a perfect continuity telling the story of the arrival of the train at the station, yourself and friends boarding it and the start of the journey. Further, you will have many shots interesting in themselves. Of course, many of the shots cannot actually be taken of your own train but the treatment of the sequence will not suggest this to the audience. If your train has an observation platform sign, you can get a shot of this and include it at the beginning of this sequence, thus assuring even further the desired interpretation of the scenes.

During a rail trip of any length, you will have numerous opportunities for intriguing shots from the train. A position on the observation platform offers the same facility for shots as a camera truck but, unfortunately, the scene is almost invariably receding and there is little variety. However, a few shots taken when passing through particularly beautiful scenery will more than justify carrying your camera out to the platform. Watch especially for an opportunity to film when the train is moving slowly, either after a stop or when climbing. If the train backs up, don't miss the chance to get a forward-moving shot if there is anything worth photographing in the scene. When moving slowly, the train offers a camera truck vieing with the best professional facilities in smooth steadiness.

Frequently from the observation platform and sometimes from the window of a Pullman there is a chance to catch the forward part of the train when going around a curve. If the opportunity is offered, do not fail to get it for all such shots can be spliced in to nice effect with straight scenes taken from the train, making an interesting sequence which will never fail to entertain your audience.

Again, on the observation platform you can get personality shots of the friends who are accompanying you. In the newer, large-windowed observation club cars, interior scenes featuring friends and acquaintances can be secured without difficulty, certainly with a fast lens and in many cases with an *f*:3.5 objective. In fact, it is possible with a fast lens to get closeups of a subject sitting near a window in any car. For a longer travel reel a very intriguing sequence can be built by leading with a scene taken from the train, following with a scene of a friend looking out of the window or seated on the observation platform and succeeded with the shot of the train going around the sharp curve as suggested above, or, if this cannot be obtained, with a shot of interesting scenery filmed while the car is moving slowly. Then follow with a near shot of a train speeding past the camera, preferably with a semi-closeup of the driving wheels of the engine. (Obviously, this scene could not be taken from your train or at the same time as the other ones but, on a long trip, many opportunities are offered for unusual shots and should be snapped up for just such sequences.) Lastly, end the sequence with another shot of the subject or friend, still looking out of the car window, but take the scene from a slightly different angle. If you desire simplicity in this work, however, you can always shoot enough at the first sitting to split for inclusion at the beginning and end of the film.

H. Armstrong Roberts

You can still film fire-eating dragons in railroad yards

Such a sequence would be particularly effective for it would present the trip from an impersonal point of view. The shot taken from outside the train really turns the trick for it will appear impossible to the audience that you have taken both scenes. Hence, in addition to the interest arising from the constantly varied positions, the sequence will have the appearance of telling an impersonal story of the trip which will delight your friends. Such technique takes advantage of the power of the motion picture to present a narrative with an all-seeing eye and, wherever you make use of it, no matter what the subject of the film, you will note the satisfaction of your audience as they react with the "dumb" but pleasant-to-hear comment, "Why, it's just like a professional movie."

This skeleton sequence can be greatly varied to advantage by including more shots of trains taken from the outside. Throughout the trip, in stations and in the yards, watch for interesting shots of moving trains, planning to edit them into your film as if they were taken of the train on which you are riding. Should another train pass yours or, better still, run abreast of it, with some distance between the tracks to allow for sufficient light, you can secure some particularly effective scenes. If time on the trip appears to be too crowded for the shooting of such scenes, on your return, take your camera to a vantage point beside a station or tracks and shoot them at your leisure to be used in the later editing.

Besides amplifying a continuity based on an itinerary, trains themselves make excellent continuity for travel films. To follow the idea in the simplest way, you could photograph your train in the same manner you would if filming with an advance plan and then, throughout the film, you could insert scenes of yourself and friends boarding a train and follow with other railroad shots. These and other views from and of trains would give a continuity motif to the whole. Often trains stop at scenically beautiful points so that you could include a portion of the engine in the scene you are shooting primarily for its pictorial beauty. The movement of the smoke and steam coming from the engine, as well as the bulk of the giant machine itself, would add motion and dynamic interest to the otherwise still shot.

Another continuity theme of absorbing possibilities might be based on the comparison of different trains and railway systems. For a traveler abroad, this idea would be as simple to put into practice as it would be interesting and unusual. The English trains and those operated on the Continental railways each have their idiosyncrasies, always available for even the casual cameraman, while the narrow-gauge railways of the mountain side-trips and the very different atmosphere of the Orient would furnish extraordinarily effective shots to contrast with scenes taken in the yards of this country and of the *de luxe* transcontinental trains. Appropriately titled, such a film would make as interesting a short subject as could be compiled, combining as it would the distinctive flavor of different countries with the cinematic and dramatic possibilities of trains and locomotives. It is remarkable how few sequences of trains and rail trips are included in foreign travel films. Here is an easily filmed and always distinctive subject that is almost universally ignored for the monuments and buildings familiar to all of us.

Even where the filming activities are restricted to this country, there is a wealth of variety to provide material for comparison and contrast. We have the short local lines in New England where willows

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Film flam

BY LOUIS M. BAILEY

Being an essay with a moral — if anyone can find it

Janet's reform ■ For a child whose interests were likely to be predatory, Janet was showing remarkable signs of improvement. Most of the children in the neighborhood were recipients of her sudden reverse in character and the amount of time and film consumed by her cine excursions into alley, attic, bath and cellar could only be accounted for by her remark to a former copartner in crime, "A girl who is soon to be thirteen, my dear, should have a serious purpose in life and be a force for good in the world." Whereupon she went about exposing, editing and titling with a fury that could only be expected to be followed by a dreadful relapse or a protracted illness.

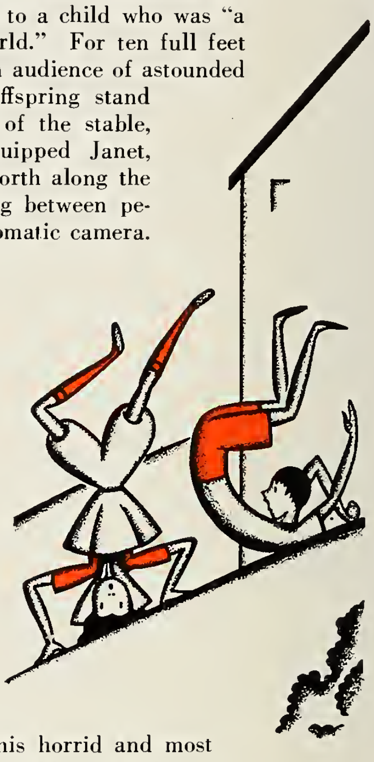
The fourteenth of June arrived and with it Janet's thirteenth birthday. There was the garden fete in the afternoon at which little girls said and did all the things expected of well bred children. Janet's attitude was firm and slightly condescending, as befits one with a serious purpose in life, and her admonitions to the frivolous and aphorisms to the unwilling, concerning the joys of high endeavor, were most amusing to hear and quite frightening in their effect upon her less seriously inclined companions.

"A thing well done, my dear, is like unto love, for its memory remaineth forever," moved Lilly Lancaster, who had been brought up on the proper number of calories, into replying that she *would* have a "second helping" immediately after the consumption of her fourth peach Melba. And, that being a thing well done, Janet moved on with a most angelic smile to the next group, well aware of the gastronomic development that would remain in Lilly's memory forever after.

Lady de Lace, who had recently reverted to long curls and a lisp, remarked that the Victorian attitude in children was most commendable and charming, whereupon Janet demurred that the sins of the grandmothers were much better confined to their own generation, a reversion to type which she hid with a smile of saccharine deceptiveness that inferred "we, my dear, must preserve the integrity of all young things."

The afternoon continued with one good accomplishment following rapidly upon another and, when the cine records of Janet's childhood were suggested, her less virtuous companions were delighted at the promise of a relapse to her normal past in preference to a continuation of the sainted present.

The blinds were drawn in the drawing room and, as the A. C. L. leader flashed upon the screen, a succession of *Janet's First Tooth*, *Janet At Her Bath*, *Janet Goes to Sunday School*, *Janet's Piano Lesson* and Janet involved in a thousand other model situations was expected by fond mammas and Aunt "Huddy," the Madame Hudson Kastle Katz who had inaugurated and kept the reels of Janet up-to-date. But this was not to be. Janet and her camera had seen to that.



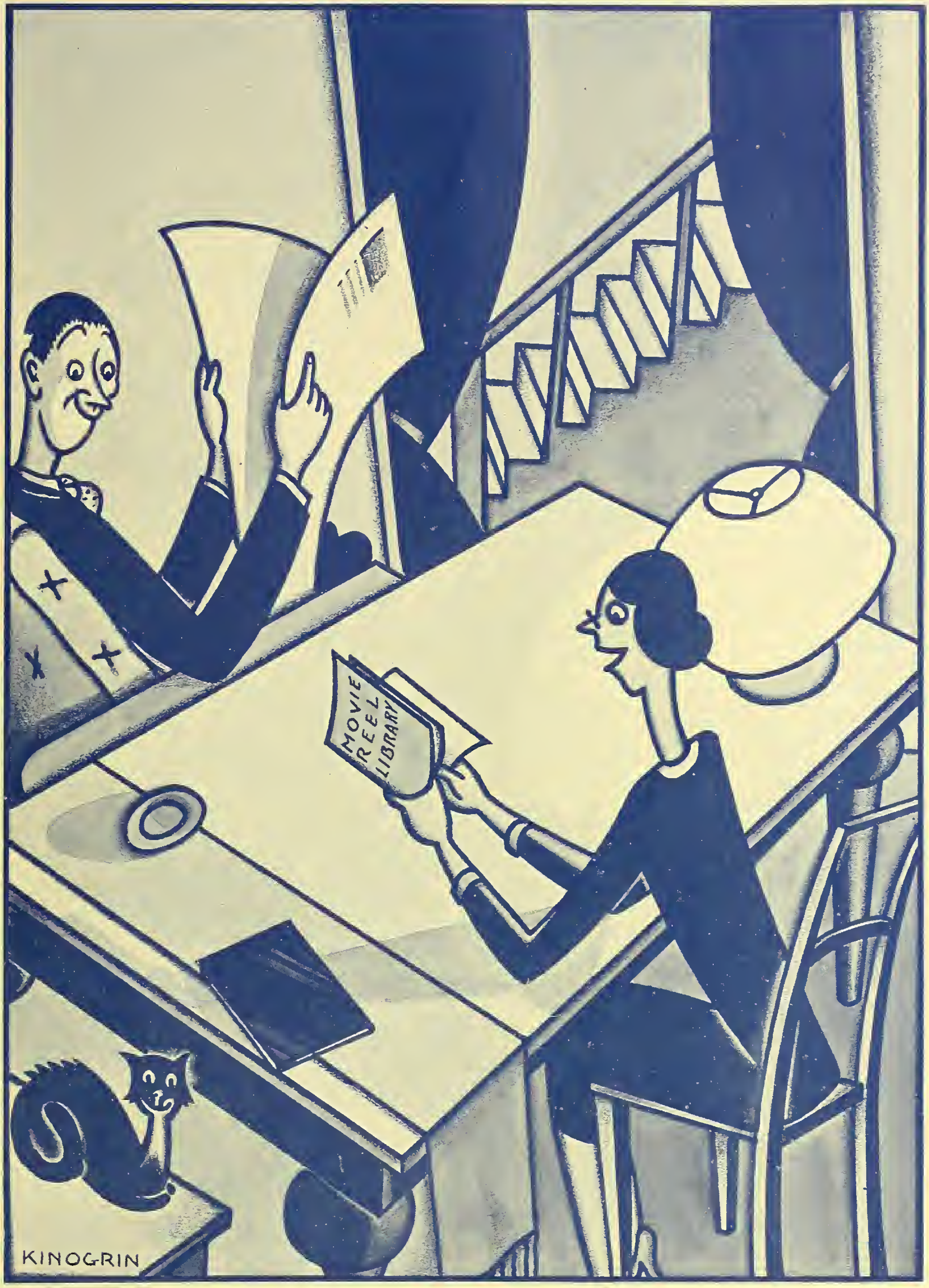
As the first scene, titled *Prologue*, appeared, a distinct hush of consternation gave way to epithets not even remotely applicable to a child who was "a force for good in the world." For ten full feet of the substituted reel, an audience of astounded mothers watched their offspring stand on their heads in back of the stable, aided by the switch-equipped Janet, who marched back and forth along the line sustaining the failing between periods of winding her automatic camera.

Janet's First Tooth explained the mystery of little Pomander Potts, who had suddenly and without explanation returned home with a front bicuspid missing.

Janet's bath tub scene was greeted with a piercing scream from Huddy. Could some dreadful chemical in the film, during its many years of repose, account for this horrid and most compromising change? Huddy remotely remembered assurances on film boxes but, for an instant, at least, she seriously doubted the permanence of priceless cine records. Meanwhile a gleeful and lather splashed countenance of decided African origin was greeted from the back of the room with, "Das not Janet, das mah chile, Sedalia," while the next title, *Janet Goes To Sunday School*, was followed by an unmistakable scene of that young lady in the cellar strangling the cat, accompanied by the title, *Silence Is Golden*.

Mrs. Gibus Chapeaux, local officer of the humane society, followed closely by Mrs. Pomander Potts, brought the projection program to an abrupt close with the gathering of her brood about her, ready to depart.

Even Janet's most sanctimonious manner couldn't prevent Mrs. Chapeaux's announcement that "such a horrid child should certainly be properly dealt with" and Mrs. Potts' contribution that "the school of correction would be her just deserts if it weren't that she'd very probably promote a jailbreak!"


MOVIE
REEL
LIBRARY
KINOGRIN

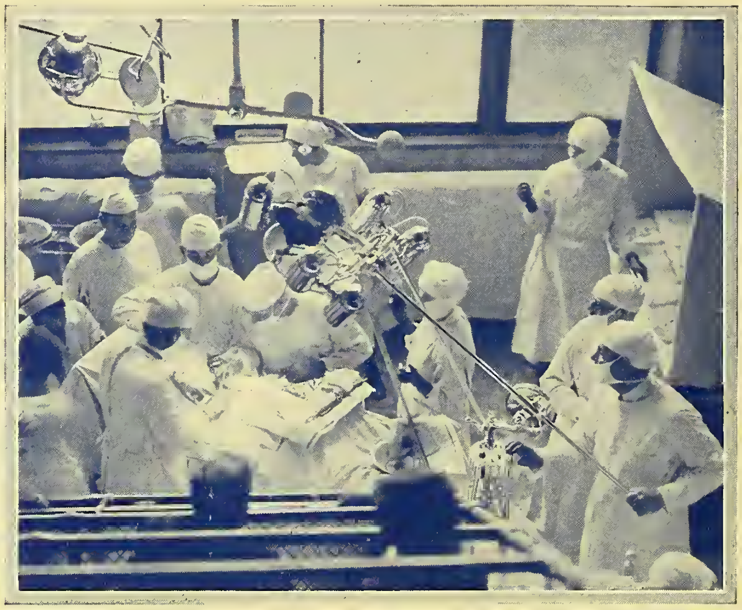
"Just to think, Horace,
we can have Clara Bow
right in our own home!"

Educational films

BY LOUIS M. BAILEY

School, medical, art, industrial, welfare civic and other uses

Obstetrical films ■ For teaching purposes and medical society showings, League member Harold A. Peck, M.D., obstetrician of Albany, New York, has filmed four subjects of interest in this field, consisting of two Caesarean sections, a low forceps delivery and 400 feet of an operation by Dr. David Warshaw, showing his technique in performing a hemorrhoidectomy. Two incandescent lamps were used at a total current consumption of 600 watts, giving sufficient illumination for proper exposure with the *f*:1.9 lens wide open. The camera was three to four feet from the subject. These pictures have excited favorable comment both as to the information they contain and the photography. Dr. Peck is planning a film to be made this winter on prenatal care.



Bell & Howell

Filming an operation with the remarkable new Surge-o-ray light

Bridgeport ■ Classroom use of films in the Bridgeport Public Schools is reported by Edwin W. Johnson, Director of Visual Education, who states that *The Chronicles of America* (historical films) and subjects of the type reviewed each month in this department under the heading, *Free Films*, have been employed for the past several years in their grade and high school visual education program.

Production of 16mm. film records of school activities has been made possible by the department through the use of a camera borrowed for that purpose. It is hoped that appropriations for camera equipment may be included in future school budgets for, as Mr. Johnson says, "Much of value goes on in a modern school system that should be recorded." The production of school newsreels, use of slow motion records of sports to permit analysis of these activities, recording of laboratory experiments, both those done by instructors and by pupils, and the production of photoplays enacted and filmed by students are among the many uses of filming equipment being made with excellent results by schools throughout the country.

Sports via films ■ Teaching baseball and basketball by means of film, Leslie Mann, former coach of the New York Giants and professional player, has compiled a most complete and comprehensive teaching film library which is offered as an aid to lecturers, teachers, coaches and players in these sports by the Sportology Corporation, 88 Fenwick Avenue, Springfield, Massachusetts. In the basketball series, nine reels are offered covering the game from interpretation of rules to the various plays and technique employed, all demonstrated by teachers and coaches. The baseball course, in eight reels, demonstrates the fundamentals of this sport as practiced by major league star players.

The use of film in analyzing and teaching the technique of famous players to students is one of its important aspects in the educational field and one which is afforded by no other form of instruction, of visual or other nature.

Medical movietone ■ Projection of a "talkie" demonstrating a Caesarian Section, first medical motion picture lecture on this subject ever produced, is announced as being included among others of Dr. Joseph B. DeLee's obstetrical film records on the program of the American Medical Association which met June twenty-third and twenty-fourth in Detroit. Dr. DeLee, contributor to Movie Makers and a producer of medical films of long standing, reports that he is working at present on two new medical subjects and that a color film of a Caesarean Section was recently made with very satisfactory results, demonstrating the added value of medical filming since the advent of this new possibility in the movie field.

Agricultural films popular ■ From Uruguay has come the largest single order ever received by the U. S. Department of Agriculture from a foreign government for agricultural movies. The request is for 136 of the Department's educational films and it is urged that they be sent as soon as possible.

There is a steadily increasing demand from foreign governments and educational institutions for its agricultural films, the Department says. The Government of Uruguay has bought many copies in the past and these, together with the present large order, represent an investment of thousands of dollars in educational movies, made to spread the knowledge of improved methods in agriculture.

The films ordered cover a wide variety of subjects, from fighting insect pests and forest fires to an appealing film on spring and summer wild flowers. This last subject, reported in this department recently, was filmed with the cooperation of the Department of Agriculture by League member P. L. Ricker, president of the Wild Flower Preservation Society, and is available to amateurs for projection in either 16 or 35mm. width. Many other excellent 35mm. educational subjects may also be had free from the Agriculture Department's extensive library of films.

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Amateur clubs

BY ARTHUR L. GALE

Latest news of organized group film activities

Electra ■ The final editing and titling of *Electra*, the latest production of Clyde Hammond of Youngstown, Ohio, has been completed. The story interprets the Greek play as literally as the motion picture medium permits, giving it the effect of a terse and laconic narrative. A closeup technique, somewhat similar to that in Carl Dreyer's *Joan of Arc*, was employed with excellent results. The picture contains numerous beautifully-staged tableaux and many cinematic effects. This combination of a primitive dramatic technique and a very modern cinematic practice yields a surprising and unusual interpretation of the classic play.

The value of amateur experimental filming is well illustrated by this film which has been promised to the Club Film Library in a short time.

Modern study ■ A cast of twenty-three has been chosen for *Women With Men*, to be produced by the Dramatic Art and Movie Club of New York City. The scenario, dealing with the ways of the modern maid with a man, will run about 800 ft., 16 mm. Nicholas Davirro will serve as cameraman-director, while the leads will be played by Jeanne Di Girolano, Catherine Gilmartin, Helen O'Donnell, Anne Percak, Arthur Duane, Albert Icke and William Gibson, talented club members.

Small and active ■ One of the smallest and yet most active of the many amateur movie clubs on the West Coast is the Sunkist Movie Makers of the San Gabriel Valley in Azusa, Calif. With but six members, the club holds regular monthly meetings, occupied with the screening of members' films, technical discussions and addresses. The club has adopted an official title background. A. R. Powell is president of the group.

Raisin film ■ The Sierra Cinema League of Fresno, Calif., has finished the editing and titling of the California Raisin Festival film which it has been making in cooperation with the Fresno County Chamber of Commerce. The completed reel runs 400 ft., 16 mm.

Recent meetings have been devoted to a study of photography, lighting and continuity, as well as the projection of films from the A. C. L. Club Film Library, in preparation for the production of the club's first film story. At the last business meeting Dr. J. A. Johnson was elected president; B. H. Casebolt, vice-president; Miss Shirley Tilly, treasurer; R. C. Denny was re-elected secretary for the coming year.

Contest ends ■ Entries in a city films contest sponsored by the Movie Makers' Club of Springfield, Ill., were screened at the last meeting. The awards will be announced at the next program. Subject matter of all the entries was limited to the city of Springfield and outstanding city news events. A demonstration of amateur talkie equipment, a screening of Kodacolor films made by the members and the presentation of a scenario outline written by S. P. Wright, intended for club production in the fall, completed the meeting. *Headlines, Fly Low Jack and the Game* and *The Lugger*, all from the Club Film Library, were screened in recent programs.

Challenge! ■ *Terror*, the latest production of the Flower City Amateur Motion Picture Club of Rochester, N. Y., has been given a series of very successful public screenings. This enthusiastic club is eager to challenge any amateur film organization to an inter-club film contest. Prepared by a local contest in which there were selected Rochester's best amateur photoplay, general film and natural color film, the club is particularly eager to meet another New York or New England society.

Western lure ■ *East Goes West* has been selected as the working title of a current production of the Greater Oakland Motion Picture Club, featuring the attractiveness of Oakland as a home city. The plot will present the story of a wealthy Easterner who, impressed with the beauty of the community, finally decides to settle there. Complications are presented by an importunate suitor who is in love with the daughter of the newcomers. W. W. Moore will act as supervisor; W. H. Hock, director; D. A. Holland, assistant director; W. A. Jones, chief cameraman; E. B. Cook and Mr. Nuttman, electricians; J. H. Meyers, film editor; E. J. Coucke, Jr., continuity clerk; R. M. Trinidad, business manager; Fred Jolly and Bob Cox, consulting technicians.

The club has recently finished a short comedy, *Nugget Nell*, a story of a strong-armed woman of the west who is prospecting for gold. Other short film stories will be produced during the filming of the more elaborate *East Goes West*.

At the last meeting, Arthur

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Shooting warm scene from "Red Hot Roses" in Evanston, Illinois

Bell & Howell

Cine sea-school

BY LOUIS M. BAILEY

Cruise will have first cine course for sea travelers

THE first floating school of amateur photography, comprising both still and cine classes, makes its debut to the photo-traveler with the sailing of the S. S. City of Los Angeles for a seventy-one day cruise around South America, leaving on October 8th from Los Angeles, California, and picking up an additional party at Balboa, Panama, on October 17th, which will have started from New York City October 11th on the S. S. California. Under the auspices of the Los Angeles Steamship Company, the photo-aspects of the cruise will have the capable direction and tutelage of Andre La Varre, cameraman for Burton Holmes for seven years, a free lance cinematographer for several more and, most recently, a still photographer of first rate and varied achievement. For ten weeks the passengers of the Los Angeles will have at their disposal the knowledge of this excellent instructor which, coupled with the darkroom and still developing facilities provided on the ship, should produce excellent photographic results and raise considerably the photographic capabilities of the students who register in the classes.

Adopting an effective plan for this extended cruise, Mr. La Varre will divide the camera fans included among the passengers into two groups, the still and cine workers. Each member is to produce a complete photographic history of the cruise before its termination. The still workers will have at their disposal the ship's dark room and developing facilities while the cinematographers will avail themselves of the various processing stations for cine film which are located at points all along the trip. An interesting feature of this arrangement is that cine film developed at a station will be either picked up before the cruise continues on to the next stop or the film will be forwarded to a later port of call so that it may be criticized, edited, titled and made available for projection while the cruise is still in progress.

Mr. La Varre's teaching methods will be both highly practical and thorough. He plans to work directly with the students, carefully grounding them, by practical experience, in the fundamentals of every branch of photography.

Instruction will be imparted to the photographers as they work on various aspects of the film record aboard ship, as is also true of the shore photographic excursions. Explicit direction as to exposure, focus, composition and, later, cutting, titling and editing will thus be made available to these tourist photographers. On the shore trips, since Mr. La Varre is thoroughly acquainted with the forty points of interest to be visited, the passengers will have the benefit of his selection and guidance to places of greatest photographic possibilities. This selective influence and technical guidance will provide the photographic workers with a well-trained background for the application of their hobby that will greatly influence their future photographic recordings. Since Mr. La Varre will be in constant contact with his students for more than three months, they will reap, from this concentrated interest in and use of their equipment, more knowledge concerning its correct operation than would ever be gained by them in individual and untutored filming. The hundreds of feet of unsatisfactory exposures that will thus be avoided need not be commented upon!

Andre La Varre

One of the charming studies by cruise instructor La Varre

Too, Mr. La Varre plans to introduce his photographic co-travelers to the more unusual and often neglected aspects of photographic accomplishment. For instance, suppose it is raining during the four days that are spent in Rio de Janeiro. Are the cameras to be left in their cases and this part of the photographic record of the trip lost? That, doubtless, would be the first reaction of the average photographer but, under Mr. La Varre's guidance, very possibly some of the best shots of the entire record will be gained under just such trying conditions. For it is not that cameras cannot be used with astonishingly effective results during rainy weather but that one must know how to use them! And, with the expert assistance of this veteran cameraman, that is exactly what the photographers on the S. S. Los Angeles may expect to learn. Then there is always that problem, or similar ones, of how best to record such subjects as the "White House" in Rio, let us say again (for this, truly, is the city of our heart!), on an afternoon when the sun is shedding actinic light far beyond the comprehension of us dwellers in northern climates. Shall we expose for the building itself, which is white marble, or shall we close down on the diaphragm to properly expose for the foliage and people who are in the foreground? Perhaps a filter would be better? Is our angle an interesting one or should we frame a shot of the building with those overhanging branches which are back there to the right several yards? It is under such conditions that one realizes the best way to learn anything is to profit from the guidance and experience of such an accomplished photographer as Mr. La Varre.

Exposure in essence

BY RUSSELL C. HOLSLAG

Simplified data offered to aid autumn filming

WHAT are the "special" problems of exposure? Every exposure problem is a "special" problem which is, perhaps, another way of saying that there are very few special problems that do not come under the ruling of the fundamental principles of exposure. To know these principles, and to exercise a little common sense in applying them, is to solve all "special" exposure problems. There is nothing tremendously forbidding or technical about correct exposure. Nor does one have to be accurate to a hair's breadth in setting the diaphragm. The reversal process will compensate to an extent for errors in over or underexposure. But let us see how to best reduce this necessity for compensation to a minimum, for we all have our pride in trying to do a thing just right. First, we remember that the larger the stop or diaphragm number, the smaller the opening. In other words, the larger the stop number, the more the light is cut down before it reaches the sensitive emulsion with which the film is coated. Since overexposure means that too much light reaches the film, on bright scenes we bring the small opening to our aid. This will cut down the light to the amount necessary to affect the film properly. Remember that the small stops are indicated by large numbers. So, if we have a brightly illuminated scene with lots of sky, we will be fairly safe in choosing the small opening represented by the stop number *f*:16. A brightly lit sky always affects the film very strongly, so much more so than other objects in the picture that it is usually unwise to include more than a quarter or a third of the picture area as sky. For, if we give it too much prominence, the sky will show up as a distracting, glaring area of white which will be distressing on the screen. Then, of course, a large expanse of water, still or in motion, usually reflects the sky and, so, is next brightest and should be photographed with a small stop as is the sky itself. This is why a combination of sky and water which fills the picture should be approached with great caution, since it is likely to be overexposed. In addition to the small stop, a filter is sometimes used over the lens to cut off some of the surplus light. So much for the brightest subjects. Next in order come sunny landscapes and distant views generally. Have you ever noticed how the shadows seem to shrink together in distant views and the light spots seem to spread out? This is why we generally class landscapes and distant views as next in light reflecting power to sky and water; *f*:11 is the average stop for these subjects in sunlight. In cinematography, let us call "distant" those views which are fifty feet away or more. When our subjects begin to approach nearer than this limit and when it grows later in the day so that shadows begin to get long, we prepare to use the next larger stop opening, *f*:8 to *f*:6.3. Or, if our subject is close at hand, say three to five feet away and is not in the direct sunlight but in brightly illuminated shade, we must make use of our larger stop openings *f*:6.3 to *f*:5.6. As a matter of fact, on all closeups, it is best to open up the diaphragm by half a stop to one stop number over what would be correct for a more distant shot in the same light. The lens admits somewhat less light when focused on closeup objects; this is a point which the amateur should bear in mind since the use of the closeup is one of the most valuable aids in the technique of the amateur motion picture.

Donald Thompson

Good exposure here gives detail in both fore and background

If our lens is of average power, we have its widest stops, *f*:3.5 and *f*:4.5, ready to serve us in cases of lighting need, that is, when our subject is in heavier shadow or when we wish to secure the nearer closeups where light is poor (the lens should be in a focusing mount or have a portrait attachment for this). We should, in general, keep the largest opening of our lens for use in emergency cases, where lighting conditions are poor. In general, it is desirable to seek those lighting conditions which will enable us to use the smaller lens openings. This is because the picture has a tendency to become sharper as the lens opening is decreased.

We have now, admittedly in a rather rapid way, covered the use of lens stops which will give fairly correct exposure to the general class of subjects taken by the amateur under normal daylight illumination, which is to say, between the hours of ten and four. Earlier or later than these hours, the diaphragm will have to be opened up a stop or two for the same subjects, depending on the difference in time from these two limiting figures. The off hours, however, include the best for photographic activity. If it should be found that the wider stops thus called for are not found on the lens, the desirability of a faster lens will be demonstrated. But the faster lens should not oust the normal one; it should be kept rather as a supplementary lens for use when the wide stops are called for.

Are there not, however, a multitude of exceptions which invalidate all the above? Many amateur cine workers seem to think so and are discouraged in proportion. There is no real reason for this. These

[Continued on page 572]

Small beginnings

BY EPES W. SARGENT

Revealing the fun and simplicity of filming a story

MANY a budding Cecil De Mille has been lost to the 16 mm. ranks through a feeling that making screen plays calls for the investment of too much time and money. Thereby the new enthusiast proves that he is not as much of a De Mille as he might be, for today only Von Stroheim seems to have small appreciation of the value of time and money. However, the making of a picture story calls for less money than the beginner is apt to realize and frequently demands very little time. Most often the major requirement is very ordinary common sense.

Most beginning story filmers want to start off on too large a scale. They feel that to make a decent picture they must have plenty of lights, properties and even scenery. They do not realize that they can start in a small way and make progress as they gain proficiency. They do not know that *The Squaw Man*, De Mille's first picture, was very far from costing the couple of millions that he is now accustomed to shovel into a production. He then had to count the pennies and hold conferences before he spent the dimes.

Frequently the amateur does not stop to think of this and never undertakes a story picture because he is unwilling to start modestly. Yet it is safe to say that some of the best amateur photoplays have been the shortest and the simplest ones, often made by a group with little previous experience.

Did you ever watch a fast train pulling out of the station? The Twentieth Century, for example, does not go shooting out of its stations at a mile-a-minute speed. It puffs and pants and coughs as it overcomes inertia and makes even more fuss than the White Plains local or the Stamford accommodation. Once it gets through the yards it picks up speed but it does not really strike its gait until it is well on its route.

S. C. Manatt

She still hoped her lover would return— and his ship came in

That's the way to start making amateur photoplays. Start slowly and with care, picking up speed gradually. It's not the money that counts most; it's the story. Only yesterday I looked at a picture I happen to know cost over half a million. The producer put it out to get back what he could but he knows, right now, with the New York run just beginning, that the *finis* to that picture's story will be written in red ink. It has splendid actors, great backgrounds and Technicolor, but less story than there is alcohol in near-beer. And story costs only brains. Perhaps it is not news to you that many big-picture men have comparatively no brains. You may have more intelligence than the man who has made his millions in pictures. That is why some of the "quickies" get over. Make pictures in accordance with your brains and the time and money will take care of themselves.

It may be all right for the copy books to remark that not failure but low aim is crime but it is more intelligent to be able to make a center hit at 100 yards than a clean miss at 1,000. Do not aim too low but aim at your target and not at the moon. You may hit the target.

Still, starting in a small way does not mean starting carelessly and without thought. Make up in brains what you lack in time and cash. Start with a few people and outdoor locations. Get effective backgrounds and pick a story that will be within the capabilities of your players. Get stuff you can shoot in an afternoon. Then you will not be tied up next week because your leading man wants to go fishing and the week after because the leading lady has a bridge date. Get something you can do well in a limited time. Get something your troupe can do well. Leave the heavy dramatic stuff until your troupe grows into it and has become so interested by earlier small successes that it is willing to stick at work on the bigger stuff. There are a lot of stories you can do in a couple of hours without any extensive planning.

Back in the one-reel days a picture producer invited three or four of his players to spend Saturday afternoon at his country home. It was a very new country home and he wanted the guests to go back and tell the others of the fine place the boss owned.

At the luncheon table someone suggested that the host should some time use the beautiful garden in a picture. When they took the evening train back to town one of the visitors carried 800 feet of exposed negative, which, with subtitles, worked into a nice 950 foot release. And there had been time for a swim and a game of tennis, too.

As we recall the plot after twenty years, it was the story of a business man who had made a marriage of convenience. He was not particularly appreciative of his wife until one afternoon he saw three different men making love to her, in turn, in various parts of the garden. He made the fourth suitor. That was all there was to the story but it was one of the real hits. And it was all made in a half-acre garden in less than four hours.

In another company, about that time, one of the directors used to persuade the boss to let him take a small company to Maine each summer. He was

[Continued on page 572]

Critical focusing

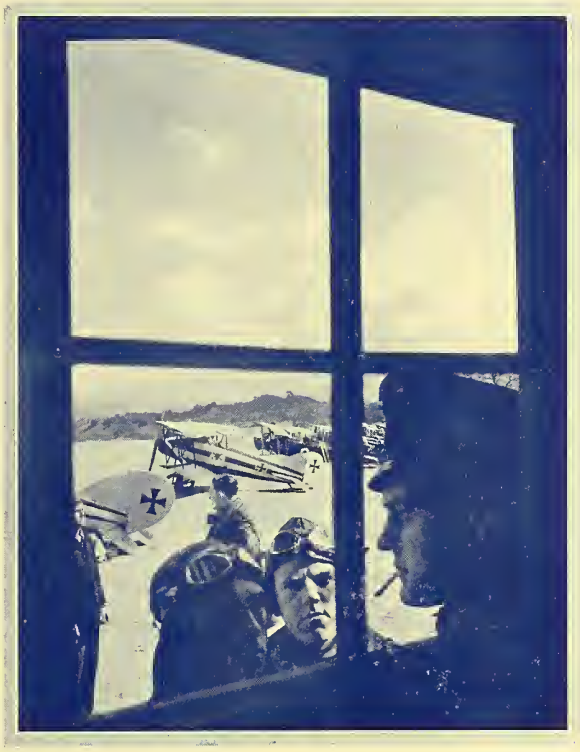
BY ARTHUR L. GALE

Technical reviews for the amateur cinematographer

"The Dawn Patrol" ■ Filter and Cloud Effects: In this picture, First National cameramen have secured some of the most beautiful air shots ever taken. Of particular interest to the amateur is the use of fog filters in scenes simulating early morning when the patrol takes wing.

Composition: That, no matter how dramatically important a given scene may be, composition is still worth serious attention is well illustrated in this film. The cinematic designs certainly deserve amateur emulation.

Models: What seems to be the secret of convincing use of models is offered in *Dawn Patrol.* When the hero is far over the lines in his plane, bombing an important railhead, he is shown looking over the side of his plane. Following this scene, bridges, factories and supply stations are shown below in model. As he manipulates his plane and drops bombs, these scenes were taken in reality as, bit by bit, in cut in scenes, the railhead is shattered in model. In the midst of the destruction in model, studio-made flashes of real men running for cover among the crumbling walls are included. The balanced use of both scenes of models and scenes of reality, combined with the fact that all shots of the models are taken directly overhead, as they would be seen in actuality by the pilot, makes this sequence unusually convincing.



First National

Artistic framing of a semi-silhouette from "Dawn Patrol"

Byrd Expedition ■ Human Interest: The cameramen who made this film, which might have been another dry-as-dust record of a scientific expedition, did not forget the simple human side of their story. The amateur movie maker may regard this film as a story of a trip, looking at it in the same light as he would one of his own films of a trip or a vacation. Even a casual observer can note the hundred and one touches that make the picture human and dramatically interesting. The same method of treatment is open to every movie maker and he will find that this element in his own films will interest his friends as much as it is now interesting those who are seeing the Byrd picture.

Titles: Admirable scenic and travel film titles are offered in this film. The clever wordings that always stimulate interest and never tip off the audience as to what follows are worth careful study by the amateur, for there is no reason why he cannot take advantage of this technique.

"Midnight Mystery" ■ Traveling Camera: One scene in this R. K. O. picture shows a buffet supper at a house party with the guests circling the table making their selections. At the same time the camera itself slowly circles the table, giving a constantly changing angle.

Story Treatment: Compare this story treatment with the usual type of mystery story in which the spectator is left in darkness as to the real criminal until the end. In this film, advance knowledge gives a better understanding of the closing scenes than would be possible if the mystery had to be explained at the last moment, a story novelty which has much to recommend it. *E.W.S.*

"Devil's Holiday" ■ Introduction: Photoplay makers will find in this recent Paramount picture a fine and effective example of a good opening sequence. The scene is a hotel switchboard in the early hours of morning, the characters none but the bored operator and an equally bored salesman, grown friendly with the hotel staff through his periodic visits. Between the spasmodic calls on the board, mostly for cracked ice and ginger-ale, these two minor characters, through their desultory conversation, key the atmosphere for the story to come and build up a fine suspense as to the character of the heroine. Even though accomplished through the new medium of dialog, this graphic and suspense-creating introduction may well be studied for the suggestion it offers amateur producers of film stories or photoplays.

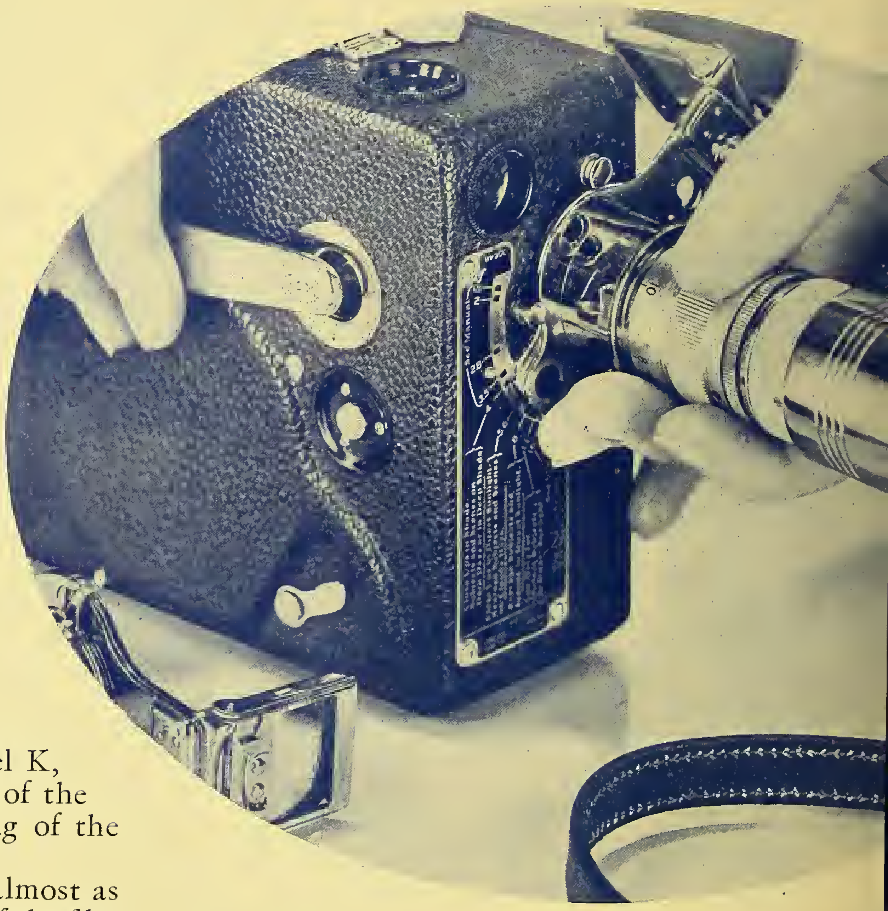
"Love Among the Millionaires" ■ Railroad Shots: This Paramount picture with a railway background offers many suggestions to the amateur interested in photographing trains. Low shots of the driving wheels, double exposures of trains in the yards and scenic shots in which trains form part of the moving composition effectually illustrate the interesting camera material offered by the railroad, a subject more fully discussed elsewhere in this issue.

"One Romantic Night" ■ In this recent United Artists picture one finds some of the best photography seen in a long time. Closeups of Lillian Gish are particularly lovely while some nice examples of traveling camera work and a beautifully lighted stairway make this film well worth seeing for the amateur. *E. W. S.*

THESE TWO NE

offer distinct advan

MODEL K *is the ideal, all-around movie camera. It makes black white, Kodacolor and telephoto movies.* MODEL M *is the simplest and li est 16 mm. camera of 100-foot film capacity and one of the least expens*



This illustration shows how easily the f.4.5 long-focus lens for telephoto effects replaces the f.3.5 or f.1.9 lenses that are available with the new Ciné-Kodak, Model K. Each of these three lenses is instantly interchangeable with the others. Each has its own finder, so when the lens is changed, the right finder is ready to use.

THE NEW Ciné-Kodak, Model K, is an extremely practical camera. It has all of the features essential to the pleasurable making of the highest quality of movies.

It is smaller and lighter than Model B; almost as light as Model BB, a camera having one-half the film capacity of Model K.

It has a half-speed feature that greatly enlarges its range of picture-making possibilities.

It is equipped with either the *f*.3.5 or *f*.1.9 lens. These lenses are instantly interchangeable with each other and with the *f*.4.5 long-focus lens for telephoto effects, which is available as extra equipment.

The finder of each lens is permanently attached to the lens. When the lens is changed, the finder is automatically changed with it—a feature that makes simple the use of any of the lenses.

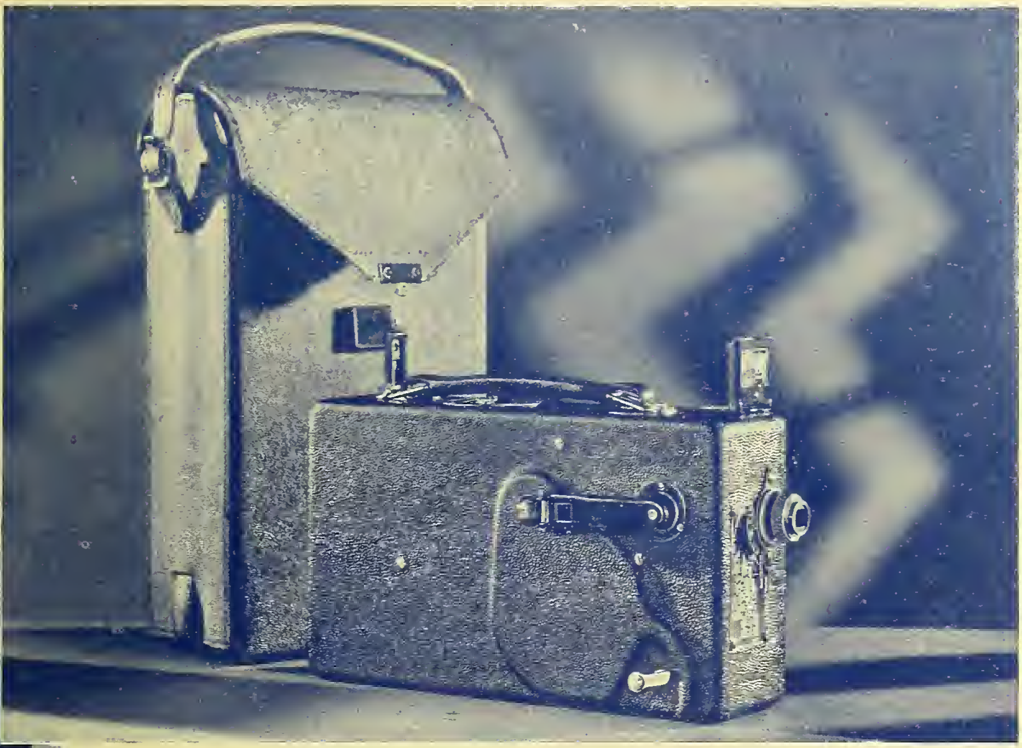
When equipped with the *f*.1.9 lens and a Kodacolo Filter, and loaded with Kodacolor Film, Kodacolo movies—movies in full, natural color— may be mad

Model K, with the *f*.1.9 lens and a 100-foot empt aluminum take-up spool, weighs only 3 pounds, 11 ounces.

The 50-foot or 100-foot roll of film may be used.

v CINÉ-KODAKS

ges to movie makers



This is Ciné-Kodak, Model M—the lightest 16 mm. movie camera of 100-foot film capacity. It is a fixed-focus camera, with the f.3.5 lens permanently attached. A portrait attachment is used for taking subjects five feet or nearer to the camera.

The outstanding features of Model M are its operating simplicity, its light weight and its low cost—yet it takes the excellent movies one expects of a Ciné-Kodak.

Model K comes in black, brown, gray or blue, with case to match. The price with the *f*.3.5 lens is $110; with the *f*.1.9 lens, $150. The *f*.4.5 long-focus lens for telephoto effects is $45.

ODEL M

This new Ciné-Kodak is intended for movie makers ho want to keep their investment in equipment at e minimum—but who also want pictures highest quality

Model M is the lightest 16 mm. movie mera of 100-foot film capacity. It weighs ly 3 pounds, 6⅝ ounces, with a 100-foot npty aluminum take-up spool.

It is a fixed-focus camera. Subjects five feet and further from it are always in focus. A portrait attachment is used when taking subjects nearer.

It has an *f*.3.5 lens permanently attached. Kodacolor cannot be made with Model M.

Model M, in black only, with case, is $75. At Ciné-Kodak dealers' now.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Ciné-Kodak

THESE TWO NEW CINÉ-KODAKS

offer distinct advantages to movie makers

MODEL K *is the ideal, all-around movie camera. It makes black and white, Kodacolor and telephoto movies.* MODEL M *is the simplest and lightest 16 mm. camera of 100-foot film capacity and one of the least expensive.*

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When equipped with the $f.1.9$ lens and a Kodacolor Filter, and loaded with Kodacolor Film, Kodacolor movies—movies in full, natural color—may be made.

Model K, with the $f.1.9$ lens and a 100-foot empty aluminum take-up spool, weighs only 3 pounds, 11½ ounces.

The 50-foot or 100-foot roll of film may be used.

Model K comes in black, brown, gray or blue, with case to match. The price with the $f.3.5$ lens is $110; with the $f.1.9$ lens, $150. The $f.4.5$ long-focus lens for telephoto effects is $45.

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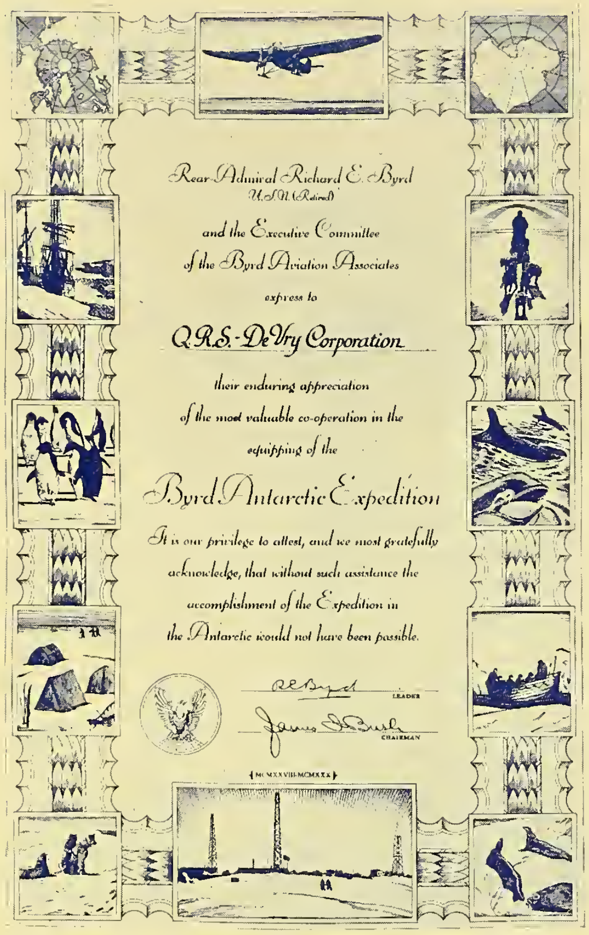
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Ciné-Kodak

News of the industry

BY RUSSELL C. HOLSLAG

Answers the query "What's new?" for amateur and dealer



Rear-Admiral Richard E. Byrd
U.S.N. (Retired)
and the Executive Committee
of the Byrd Aviation Associates
express to
Q.R.S.-DeVry Corporation
their enduring appreciation
of the most valuable co-operation in the
equipping of the
Byrd Antarctic Expedition

It is our privilege to attest, and we most gratefully acknowledge, that without such assistance the accomplishment of the Expedition in the Antarctic would not have been possible.

R E Byrd LEADER
James S. Bush CHAIRMAN

MCMXXVIII-MCMXXX

Q R S-DeVry garners thanks from the Byrd Antarctic Expedition

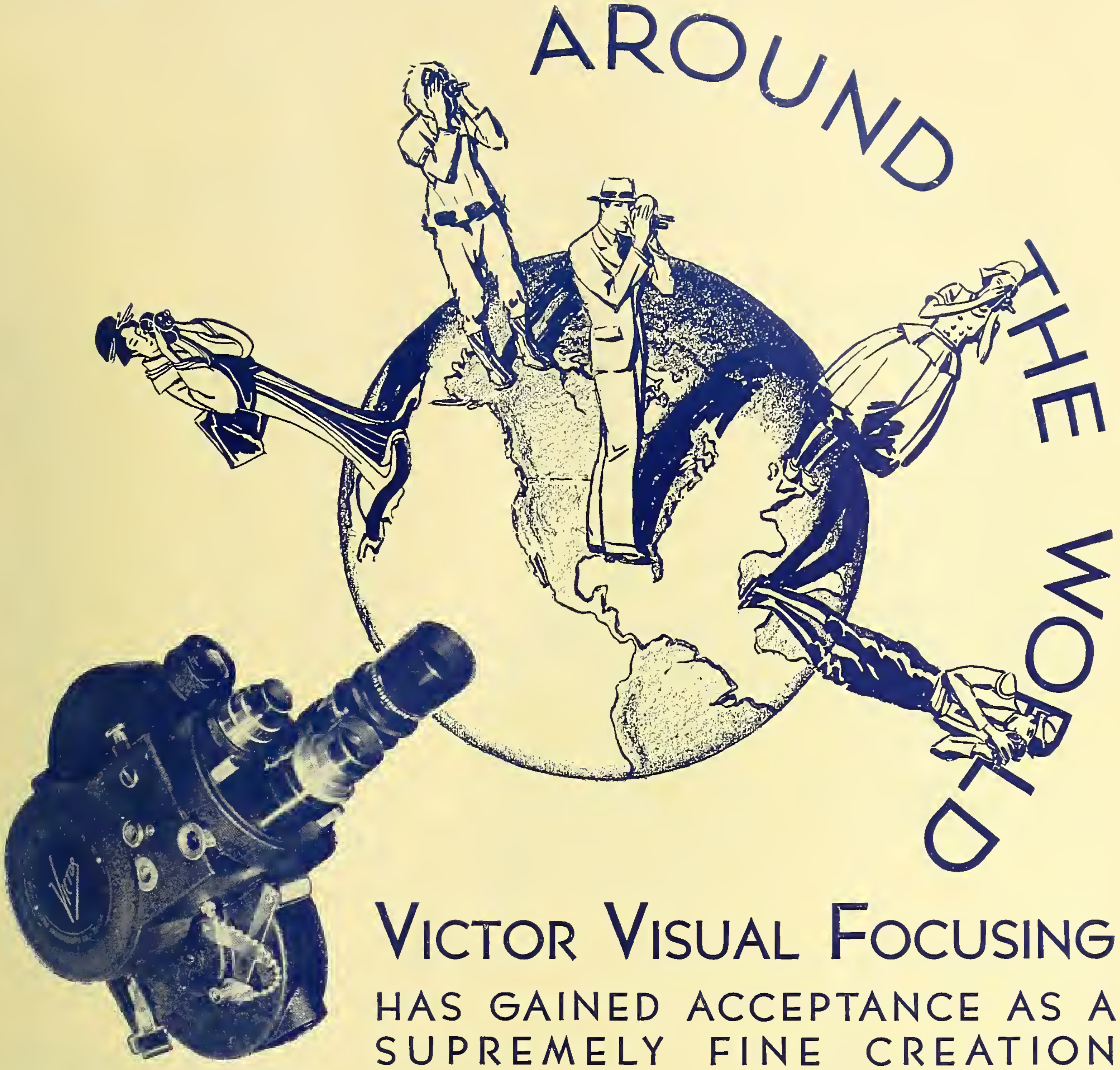
B & H critical focuser ■ Visual focusing of the actual lens image is now an accomplished fact in the Bell & Howell 70-D camera. The new model incorporating this device, which is known as the "Critical Focuser," is designated as the 70-DA but all present owners of the 70-D may have the device added at the factory to their own cameras. The device in operation is most efficient and adds practically nothing to the bulk or weight of this well-known camera. A small magnifying eyepiece set in the turret at the operating side of the camera is the only external indication of the device. This eyepiece is said to give the truly remarkable magnification of 25X to a circular area covering part of the 16mm. frame. This area is in the center of the lens field as focused on a plane surface which is in exactly the same relation to the lens as is the film. When focusing is completed, the lens is switched in its turret mount to the photographic position, just as is done when shifting the turret in the normal way. With the extraordinary magnification of this central portion of the lens image, it becomes a simple mater to focus, to a high degree of accuracy, the telephoto, the speed lens or any objective that may be used in the turret.

The firm also announces this month a distinctly new type of film cleaner which is automatic in operation and which functions while the projector is in normal operation. The device consists of an extension arm which clamps to the projector and carries the cleaning pads. The film is threaded through this from the upper reel, after which it passes to the upper feed sprocket in the usual way. The pads are moistened with "Filmoleen," the special cleaning solution, and are provided with just the right tension for cleaning speed. The heat of the aperture then completes the drying of the film before it passes to the takeup reel. The cleaning tape used in the device is renewable. Of interest, too, will be the new Bell & Howell 400-foot reel, made of heavier gauge metal to attach the film end for takeup or rewind. There is also a footage indicator stamped on the flange of this new reel.

New light ■ The fact that the coming season for interior shooting promises to be a fine one for the amateur is presaged by the availability of many new devices designed to make this fascinating form of cine work easy, pleasant and certain. The newest aid to this end is found in the latest General Electric Mercury Vapor Lamp, designed especially for amateur movies and for all-around studio work as a portable and flexible unit. Since this type of illuminant is new to most amateurs, its advantages merit space for description. The mercury vapor lamp is, in reality, an arc, formed not across an air gap, as is the carbon arc, but across a gap of mercury vapor confined in a glass tube. The arc thus formed gives a highly actinic light at a relatively small current consumption. In practice, the glass tube is bent into an "M" or "U" shape so as to confine it to a square or rectangular space. The mercury arc emits a soft, steady light that is easy on the eyes, casts no sharp shadows and is good for portrait or general

[Continued on page 574]

New General Electric Mercury Vapor Lamp as seen when closed



VICTOR VISUAL FOCUSING

HAS GAINED ACCEPTANCE AS A SUPREMELY FINE CREATION

IN DESIGN, construction and performance the Victor Model Five Cine Camera is decidedly a super creation. To the experienced cinematographer, Victor Visual Focusing means the realization of a long-dreamed-of attainment—"NO MORE OUT-OF-FOCUS MOVIES."

To the lover of all fine things, the Model 5 with its infinite precision, its exquisite appointments, appeals as an outstanding example of fine cine craftsmanship.

Five operating speeds with SLOWER S-L-O-W motion, and the easy, practical turret lens action are among the many refinements that have made this camera irresistible to those who can be satisfied with nothing less than the finest that money will buy. The Victor Model 5 may be seen at the better cine shops.

VICTOR
MODEL 5

VICTOR ANIMATOGRAPH CORPORATION . . . DAVENPORT, IOWA
Branch Sales Office: 242 West Fifty-Fifth Street, New York City
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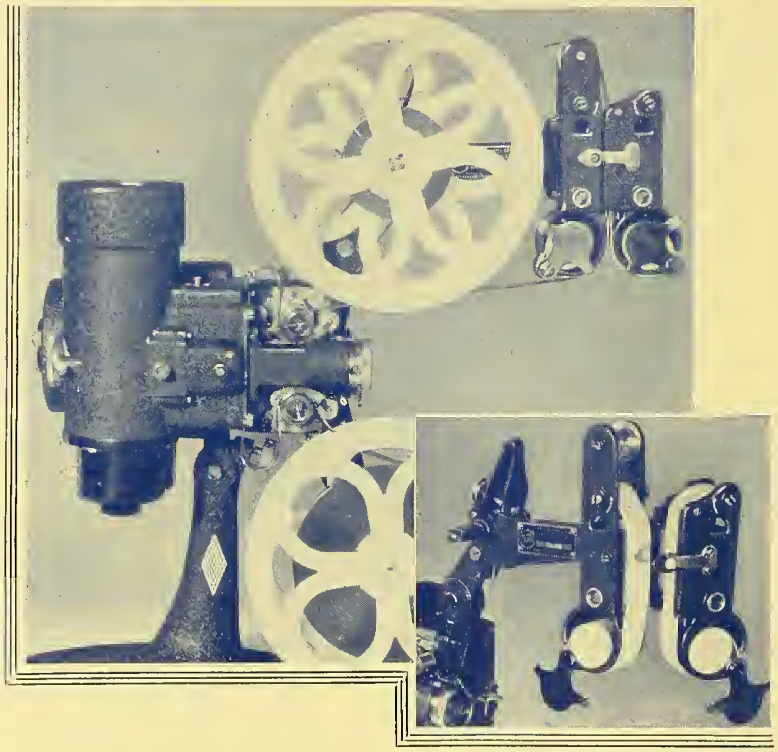
NEW . . .
B & H FILM CLEANER



GREASE, oil spots, and dirt not only detract from the beauty of your motion pictures but seriously damage the film itself. For the perfect projection and preservation of your films, Bell & Howell introduce a film cleaning attachment for the Filmo Projector which does its work thoroughly and automatically, while pictures are being shown.

The B & H Film Cleaner is quickly attached to the Filmo Projector. The film is quickly cleaned on both sides with "Filmoleen", an especially prepared cleaning fluid, as it runs between a pair of moistened tapes. Under well calculated pressure, the dirt and grease are automatically wiped off. Then, in passing through the projector mechanism, the film becomes perfectly dry before it reaches the take-up reel. Clean tape is brought into place at a turn of a knob. Three feet of tape are supplied for each side of the cleaner.

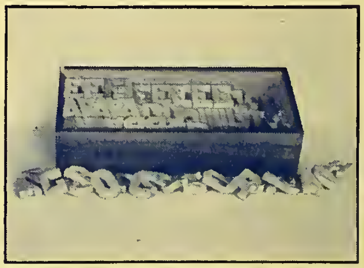
Price, B & H Film Cleaner, attachable to any Filmo Projector, $13.50, code MABAB. Replacement items—Filmoleen, per 6 oz. can, 30c, code MABAC; Wick Tape, three-foot roll, 10c each, code MABAD.

B & H Character Title Writer
. . . *write your own!*

● Title making becomes a simple and fascinating pastime with the B & H Character Title Writer. No need to put off titling your films. Just sit down at the table, letter your titles, and shoot. Powerful lights and exact centering devices make it easy. Price complete, with two high-powered lights, $36.00. Code MISIO.

NOW! Colored Block Letters for Kodacolor Titles

● They had to come . . . and they're here! The popular B & H Block Letter Titling Outfit may now be had with blocks in colors of red, green, and blue, as well as white, for the making of Kodacolor titles. Sold only in separate sets of one solid color, with 182 letters and 17 numerals, at $10 a set. White blocks, $7.50.



NOW! UFA IN 16 MM!

● Bell & Howell announce the addition to the already comprehensive Filmo Library of more than 120 super-educational film subjects from the world famous studios of Ufa Films. Fifty-two of the subjects, which expertly picture every domain of the scientific and educational world, have sound accompaniments in the form of lectures by the foremost American educators. Ufa has already startled the movie world with its surpassing photography. These Filmo Library subjects reflect the tremendous artistic achievements of Ufa as certainly as Ufa's greatest professional theatre productions. Write for details, and watch for further announcements in October Movie Makers.

BELL & HOWELL

Bell & Howell Company, Dept. U, 1843 Larchmont Avenue, Chicago

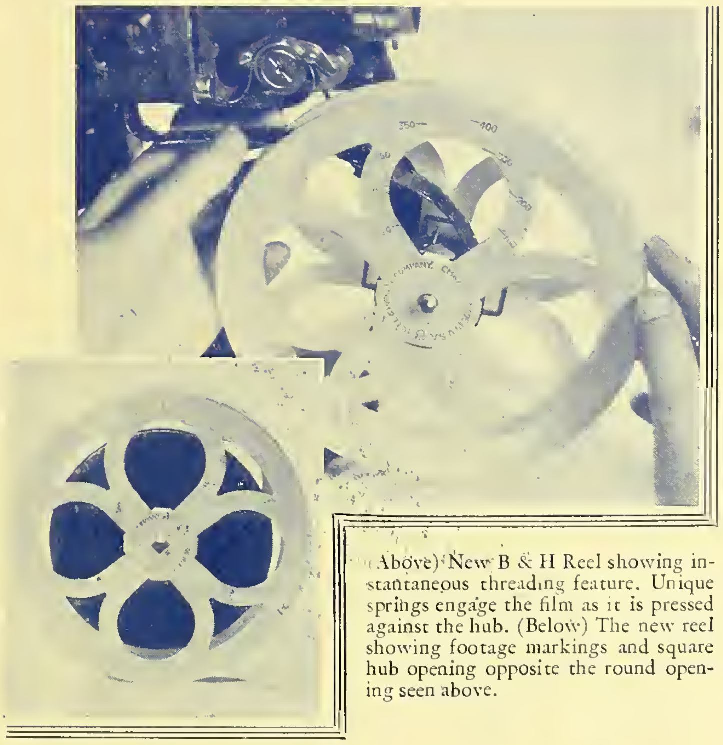
NEW . . .

B & H REEL *Instantaneous Threading!*

HERE'S a reel that necessitates no threading of the hub-slot! Simply press the film end against the hub, and a set of tiny springs holds it there securely, ready for projection or rewinding. Gone the fumbling and the juggling of that loose end of film! Push it down on the hub, take up the slack, and go!

And three things more about this great new B & H reel. (1) A footage gauge on its face shows you at a glance how much film there is on the reel. The index runs from 50 feet to 400 feet, by graduations of 50 feet. (2) The new reel has the round and square hole flanges, preventing placement of the reel on the projector in the wrong position, and also preventing attempts to project a reel which hasn't been rewound. There is only one way—the *right* way—with the new B & H Reel. (3) A gauge heavier aluminum than the former B & H reel gives insurance against super-carelessness and super-roughness in handling.

And the price is the same as always, 75c for the 400 ft. reel, code PROAF.

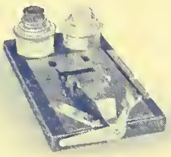


(Above) New B & H Reel showing instantaneous threading feature. Unique springs engage the film as it is pressed against the hub. (Below) The new reel showing footage markings and square hub opening opposite the round opening seen above.

B & H Film Editor and Picture Viewer

● See your film right side up, illuminated, and enlarged nine times normal in the Picture Viewer of the B & H Film Editor. B & H Splicer Block is mounted below in convenient position for quick cutting and splicing. $40.00 complete. Picture Viewer alone for your present Rewinder and Splicer, $21.50.

B & H Convertible Splicer



● A diagonal splice is a stronger splice. The B & H splicer makes this stronger splice quickly and permanently. Outfit is mounted on crackle-finished hard-wood base. Complete with scraper blade, water bottle, and film cement, $7.50, code MISBU.

B & H Rewinder and Splicer

● The B & H Rewinder and Splicer forms part of the B & H Film Editor shown at left. Speed gear makes winding easy. Cement and water bottle supplied. Picture viewer may be added later, if desired. Price, $14; code MISPA.

Filmo

New York, Hollywood, London (B & H Co., Ltd.) *Estab. 1907*

Bell & Howell Co., Dept. U, 1843 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send me further information on the items checked: ☐ B & H Film Cleaner; ☐ New B & H Reel, ☐ New B & H colored Block Letters for Kodacolor Titles; ☐ B & H Character Title Writer; ☐ B & H Film Editor and Picture Viewer; ☐ B & H Convertible Splicer; ☐ B & H Rewinder and Splicer; ☐ Ufa Filmo Library Releases.

Name..

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City.. *State*.........................

Photoplayfare

BY ROY W. WINTON

Metro-Goldwyn-Mayer

The face at the bar room door is of the priceless Dressler

Motion picture reviews for the cintelligenzia

"Anna Christie" ■ Metro - Goldwyn - Mayer's *Anna Christie* is sufficiently Eugene O'Neill to satisfy those who want him not too much diluted and it is a very great deal Greta Garbo, which will please the many admirers of this much-discussed young lady. So, if your tastes run to both Garbo and O'Neill, you will probably like *Anna Christie.*

As an example of the now-antiquated talkie-craft—since *All Quiet On The Western Front* has set a new standard of performance in this new screen form—*Anna Christie* is satisfying. This reviewer found only one source in the M-G-M offering from which came that definite satisfaction of seeing a really new creation and that source was Miss Dressler who invested a second-rate character role with what might—the personal thesaurus of the critic being in good working order—be called an awful majesty of complete ruin. From the gentleman who played Anna's father there came to the audience a perfect confidence that he would handle his part with adequacy and a satisfyingly artistic discrimination and this confidence was not disappointed.

Miss Garbo seems neither pathetic enough to be completely the sport of relentless fate nor strong enough to present the abstract woman's viewpoint that Nazimova hurled at her auditors in the stage version of *The Doll's House.* She meanders between these two attitudes in such a fashion as to rob her acting of the authority that it should have to express Mr. O'Neill's concept of Anna, at least, the concept that Miss Pauline Lord once brought to it on the stage. Yet, the traditional Miss Garbo of the "fan" press should be equipped precisely to do Anna to perfection. It appeared that she was a bit bored at the idea.

There is nothing of interest to the cinematographer in *Anna* but the hunter for good stage fare on the screen will find it above the average film and entitled to the rank of a "feature picture."

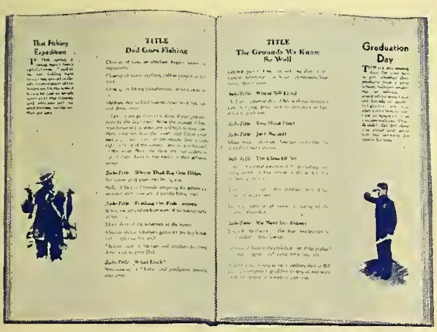
With our compliments

to all users of 16 mm. movie film,
a copy of the new Eastman home
movie booklet

YOUR
FIRST
FIFTY
PICTURES

YOUR FIRST FIFTY PICTURES

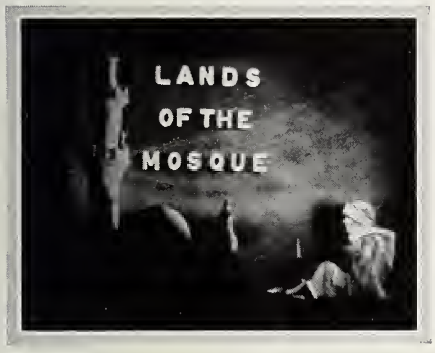
THIS is an attractive, colorful, 64-page booklet, offering, by means of fifty illustrated outlines, methods by which movie makers may derive more fun making movies and more entertainment projecting them ● These outlines are not scenarios. They do not call for acting, make-up or "properties." However, if the principles they illustrate are injected into movies of even the most ordinary occurrences, there will be a really remarkable gain in interest. You and your friends will be delighted with movies made in this manner ● It has been said repeatedly that this new book is the most interesting and helpful piece of literature yet prepared for the amateur cinematographer. Get it. Examine it. You'll think so, too ● Requests for the booklet should be addressed to the Eastman Kodak Company, Advertising Department, Rochester, N. Y.



The clinic

[Continued from page 539]

reference mark in ink on the viewfinder glass. Because of the well-chosen proportion between the figure and the shadowy background and because of the appropriate costuming (which was more suggested than elaborated) the effect, as may be seen, was decidedly original and worth the trouble, especially since the model, Miss Catherine Galvin, figured prominently in the travel films. We suggest that amateurs try this idea with variations.



Double exposure was used by Mrs. L. S. Galvin with March "Movie Makers" art title page

Why filters? ■ The question is often asked. Indeed, are the results which proceed from the use of filters a justification for the extra attention which they involve? The answer must be in the affirmative and, since most worthwhile things are achieved at the cost of some trouble, we recommend consideration of the excellent possibilities of panchromatic film and filters, then weighing this desirable result against the trifling extra care needed to use them successfully. We have all read the articles in Movie Makers discussing the function of filters. To sum these functions up, we may say that filters are employed to give a more truthful rendition of colors as they are translated into black and white on the screen. For example, the

The art title background on page 562 is by C. S. Mowry—it was titled by Ralph R. Eno

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color red, to our eyes the most prominent, is subdued to a dark tone in the orthochromatic version of the scene. The panchromatic version is much better. But, on the other hand, there are other colors, such as blue, which act on the film so strongly that they are overexposed before the reds can act properly. That is why, in a picture, we often get a dazzling overexposed sky together with only a moderately exposed foreground. Or we have tried to picture some particularly interesting cloud formations, only to get back a length of film in which the dazzling blue of the sky has registered as practically clear film. The filter will remedy this. It is an optically flat piece of glass which may be held in front of the lens, colored yellow or yellowish red. This yellow has the effect of holding back the blue to a certain extent, in the meanwhile permitting the yellows and reds to affect the film. And so we get a more truthful picture, since the colors are permitted to affect the film more equally. Filters come in varying densities. In general, the denser the filter the more pronounced is this color correction on the screen. But, because filters hold back some of the light that would otherwise reach the film, their use *increases* exposure. This increase is predictable and is quickly found from the filter *factor*, which tells just how much the exposure is to be increased for the particular filter to which it applies. For instance, a 2X filter increases the exposure by two, a 4X by four and so on. How is this done in practise, then? By opening the diaphragm, of course, when the filter is used. First, the exposure is ascertained "straight," preferably by the use of a good meter. This diaphragm setting is located in the top horizontal column of the table given below; the rest is simple. Locate the *factor* of your filter in the left-hand column; follow the line across until directly below the original exposure above and you will have the proper exposure with the filter. Always use panchromatic film with filters. The factor of the filter differs as between ortho and "pan;" therefore, make sure that your dealer gives you its factor for "pan" film specifically when you buy it. Keep the filter clean and treat it as you would your lens.

Asked and answered ■

Question: What is the difference between a hard and a soft reflector? Which is preferable for amateur use?

Answer: The soft reflector has a pebbled or matt surface which has a tendency to scatter the reflected rays. A soft reflector, therefore, gives a more evenly illuminated effect when it is used to lighten up the shadows. The soft reflector is most appropriate for closeups. The hard reflector, on the other hand, casts sharp shadows and is, in effect, more like the original source of light which it reflects. It should be borne in mind, therefore, that the hard reflector tends to duplicate the original source of light; if this is diffused, the hard reflector will not make it sharp. All other thing being equal, the hard reflector is the most efficient but the soft reflector is advisable on portrait closeups. There are reflectors, of course, that are partly diffused and partly hard.

Question: Would a piece of plain glass, held in front of the lens, cut down the light appreciably or act as a filter?

Answer: To a certain extent, yes in both cases, although the increase in exposure necessary would probably be slight. Also, unless the glass were optically plane, the sharpness of the image would be affected. Not only this but the focal plane of the image would be altered in position; that is, the focus on the film would be disturbed. Luckily, the tolerance of focus in the short-focus lenses used for 16mm. work makes this point negligible. If you contemplate building a watertight container with a glass front for the camera, it is best to use plate glass for this purpose. Glass of this thickness may be taken to act as a 2X

Table of diaphragm settings as affected by filter factors.

EXPOSURE WITHOUT FILTER→	f:1.8	2	2.5	3.5	4	4.5	5.6	6.3	8	11	16
WITH 1-½X FILTER		1.5	2	2.8	3.3	3.8	4.5	5.5	6.5	9	13
" 2X "			1.5	2.5	2.8	3.	3.9	4.5	5.6	7.7	11.3
" 3X "				2	2.3	2.6	3.2	4.2	4.5	6.3	9.2
" 3-½X "				1.9	2.1	2.4	3.	4.	4.2	6	8.5
" 4X "				1.7	2.	2.2	2.8	3.7	4	5.4	8.
" 4-½X "				1.5	1.9	2.1	2.6	3.5	3.7	5.2	7.5
" 5X "				1.4	1.5	2	2.4	2.7	3.5	5.	7.
" 6X "					1.4	1.9	2.3	2.6	3.3	4.5	6.3
" 8X "						1.5	1.9	2.4	2.7	4.	5.6

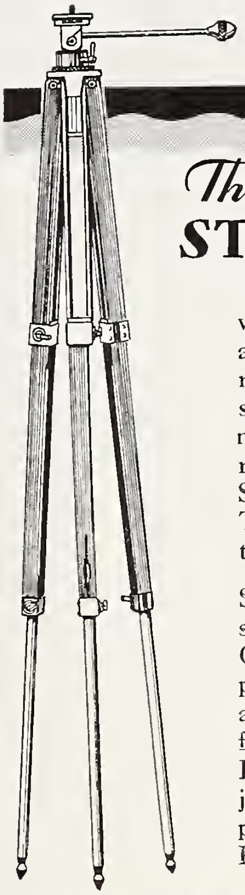
filter. If possible, the lens should be refocused through the glass by means of a focusing prism or other device.

Question: I intend to visit Northern Africa and a number of places on the Mediterranean and I am particularly anxious to secure successful pictures of streets and scenes in the native quarters which, I am told, are narrow and poorly lighted. Can you give me any suggestions as to equipment?

Answer: For your requirements, an extra lens is recommended for your camera turret—one of the short-focus 15mm. or 20mm. lenses, with which every amateur should be more familiar. These lenses may be secured in speeds of *f*:2, *f*:2.7 and *f*:1.5, and are extremely valuable for work in close quarters, inasmuch as the field included by the lens is much larger than that of the 25mm. or normal lens. In addition, the increased depth of focus of the short-focus lens adapts it to quick action.

Question: In a recent photographic trade I acquired a square glass yellow filter. There is no identifying mark on its edge and I am wondering whether I can use it successfully with my panchromatic movie film. How can I determine its factor?

Answer: An approximate determination of the density of your filter may, of course, be made by borrowing a set of three filters of known density, say 2X, 3X and 4X. Compare carefully the density and color of these filters, in daylight by transmitted light, with that of your unknown filter. It will be reasonably safe to accept the factor of that filter whose density bears the nearest resemblance. A more interesting test might be made by loading your camera with panchromatic film and then choosing a clear day and a colorful landscape with some foreground. Take a very careful reading on the scene with your exposure meter; this will be your basic stop number for comparison and should be carefully noted. Set the lens at this reading and shoot a foot or so with the filter on. Now set the lens at the next larger stop (the next *smaller* stop number) and shoot a couple of feet more. Continue shooting in this way with the filter on, opening the diaphragm one stop between shots until the largest opening is reached. When your film is returned from processing, you are in a position to tell accurately the diaphragm opening used for each shot, beginning with the first. There only remains to project the film and, by screen inspection, to select the scene which is rendered the best. Locate the stop used for that particular exposure and, by reference to the basic stop and to the filter table in this month's *Clinic*, you will be able to determine the approximate factor of your filter with panchromatic film.



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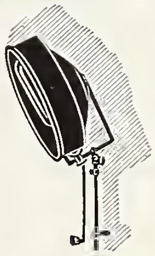

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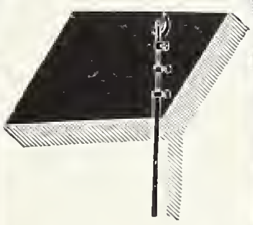

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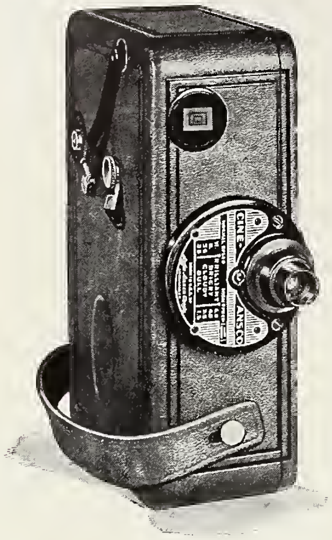

THE CINE-ANSCO is, above all, a practical movie camera. The shape and proportions are convenient—safe for the camera, safe for table-tops too. The upright taking position has an obvious advantage. The loading, all in one plane, is extremely simple. And the mechanism of the camera—the works, on which everything depends—well, all it calls for is a periodic oiling. There's a two-year guarantee, but no one needs a guarantee with this dependable camera.

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Panchromatic Reversible

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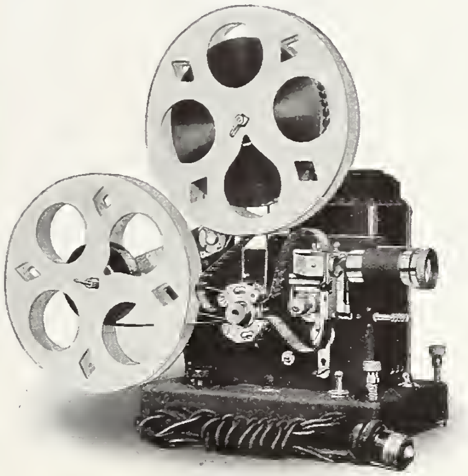

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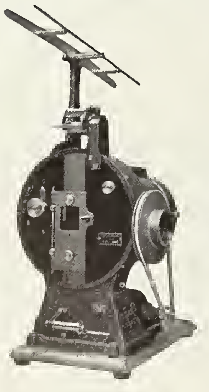

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Amateur clubs

[Continued from page 549]

L. Gale, club consultant of the League, addressed the group informally on club activities and the value of continuity in personal films as well as in photoplays. Included in the projection for the evening was the club's monthly newsreel, the responsibility for which is assigned by the president each month for the next meeting. This film is always a certain and attractive feature for the program. At the end of a year the outstanding scenes from all of these supplements are to be selected and edited by the committee to form a permanent civic film document and awards will be given for the best contributions to this film. Here is one more distinctive way for an amateur movie club to serve its community as well as its own group.

Membership in the Greater Oakland Motion Picture Club now numbers forty amateur cameramen.

Gang work ■ With a cast of five, an informal amateur producing unit, The Gang, in Evanston, Ill., has just completed *Red Hot Roses.* With Felix Schmidt at the camera, Dauphine Hahn directed the picture, while Virginia Schmitz and Victor Rudlow played the leads.

Fine studios ■ Stanford Studios, led by Ernest W. Page and William Palmer, have recently enlarged their well-equipped quarters. Amply-furnished editing rooms and laboratories, time-lapse mechanisms, apparatus for microcinematography as well as projection and camera equipment of all types make possible the club's recent medical and scientific film activities. A series of scenic and topical films have been completed and Mr. Page is now busy in the production of a photoplay with the background of a boy's camp.

Short notes ■ Club organization is promised in Atlanta, Ga., by E. L. King and by Mrs. C. A. McGinnis in Evansville, Ind., while James C. Webster of the latter city plans production of a high school amateur photoplay this fall. In Vancouver, B. C., Kenneth B. Cassleman has started club formation.

Berlin congress ■ In conjunction with the annual convention there of the photographic and cine dealers, the Amateur Film Club of Berlin, Germany, is planning an international amateur movie congress to be held in Heidelberg this fall. Discussions of customs duties and regulations affecting the transportation of amateur films between nations on the continent will be featured. Outstanding amateur films made in Germany and other countries will be screened.

This well-established club has recommended to its members that they make use of their membership cards as a means of identification of their work as amateurs when passing the customs boundaries.

During the summer months the regular programs and technical lectures were discontinued but small groups of the members held various filming excursions, making joint film records and scenics of the countryside near Berlin. Spring lectures included addresses on *The Film Amateur as a Scientist, The Cultural Value of Cinematography,*

Greater Oakland Motion Picture Club filming "Nugget Nell"

Sport Filming and *Family Films.* In summarizing the activities of the club, Dr. Joachim Grassmann, president, has stated that the club now has more than two hundred and fifty members, with branches in Dresden, Hamburg, Leipzig, Karlsruhe, Darmstadt, Mittweida and Frankfort. Others will be formed soon in Cologne, Munich and Freiburg.

Recent accessions ■ This month has seen the largest number of additions to the Club Film Library yet recorded. These films are available to any amateur movie club, entirely without charge or obligation, and the clubs are urged to make use of the service, as the library includes many of the outstanding amateur photoplays and club productions of this country as well as some of the finest work of individual amateurs. A club may have a list of the films in the library upon application.

The California Raisin Festival, 400 ft., 16 mm., produced by the Sierra Cinema League of Fresno, Calif., in cooperation with the Fresno County Chamber of Commerce, is a complete and interesting film record of this annual harvest celebration. It is a permanent accession.

Tom Jones, about 5000 ft., 16 mm., produced by the Purity Players of Yale University under the direction of S. Winston Childs, is the first amateur super-feature. The story is based on Fielding's *Tom Jones* and adheres with remarkable faithfulness to this famous novel, while many of the sets and costumes exhibit a care and an historical accuracy that has not since been equaled in amateur work. To those who have an interest in 18th century literature and history, the picture will be particularly valuable. Through the generosity of the director, Mr. Childs, this remarkable film is a permanent accession.

The Horsemen of Death, 2000 ft., 16 mm., another permanent gift of Mr. Childs, further wins the gratitude of all who use the Library. A very early photoplay effort, it is a wild tale of wholesale vendetta lead by a bereaved young man to avenge the gruesome but casual murder of his sweetheart. Friends and acquaintances join the awful band and a holocaust of horror ensues that will tighten the scalp of even the most blasé club projectionist.

Galleon Gold, 1600 ft., 16 mm., produced by the San Jose Players under the leadership of John C. Waterhouse, strikes a more sober note. This entertaining drama of the youth of a venerable Spanish family, who discover the treasure trove of the Conquistadores in time to save the family *hacienda* from the encroachment of the lime quarries, contains much good photography, a smooth continuity, experienced acting and first rate direction.

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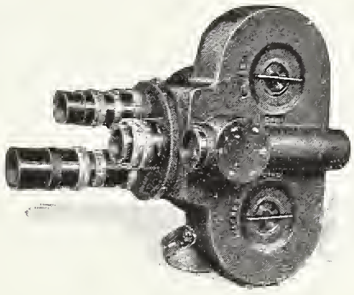

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Cleveland Air Races, 800 ft., 16 mm., produced by the Cleveland Movie Club, is a complete film document recording the Air Derby of last year which was brought to a finish in Cleveland. Several of the sequences were made possible only through the cooperation of other amateur movie clubs in the several cities where the derby racers either commenced their journeys or rested en route to Cleveland. There are many illustrations of the beauty that can be secured in photographing plane formations against a cloudy sky with the aid of panchromatic film and filters. Besides being, to date, the supreme achievement in amateur airplane filming and, hence, of particular interest to the air-minded movie maker, this film represents the first cooperative venture between movie clubs.

Illawara Film Society of Sydney, Australia, shooting outdoor set for "Love Nest"

Three Episodes, 400 ft., 16 mm., produced by the Foto-Cine Productions in Stockton, Calif., needs no formal introduction to readers of Movie Makers since it took first place in the dramatic section of *Photoplay's* last amateur movie contest. The film represents the last three memories of a soldier as he dies in a shell hole in France and still remains among the most distinctive and sincere of the growing list of good amateur photoplays.

British amateurs

To fill in ■ With a recent increase in membership, Apex Motion Pictures, in London, is planning a short film story to fill in until preparations can be made for another feature-length picture. Editing of the last production, *Whispering Army*, is now being completed.

A "short" ■ Under the leadership of Mrs. Peter A. Le Neve Foster, members of the Manchester Film Society are working on a short picture entitled *What Is This Thing Called Love*. The club plans to resume regular production later in the fall.

Well received ■ *The Ghetto*, recent production of the Jewish Amateur Film Society of London, has been most favorably received by press and public in its recent showings. Jewish papers find a greater sincerity and a truer Jewish atmosphere in this film than in many professional productions of the same theme. A series of public screenings has been planned which will include the Jewish wards in many London hospitals.

As a reaction from the long strain of dramatic film production, the society is now engaged on a comedy of two would-be detectives, directed by J. Banin and photographed by L. Banes. Mr. Banin has established a precedent by gaining permission to film in Windsor Great Park, a royal park heretofore closed to amateurs. Other plans include a 9.5 mm. film to be made entirely by the ladies of the society and a new comedy, *The Idol*, to run 400 ft., 16 mm., written by and in charge of Ray Siddons.

The first ■ The first production of the Bolton Amateur Cine Association is based upon a story of the activities of a large gang of car thieves. The scenario was selected through an open competition, an award of two guineas being offered for the best plot received. Production is approximately half completed and the release title, cast and technical staff will be announced later. The Hon. Anthony Asquith is patron of the society; Thomas Booth, president; J. Lever Tillotson, J. P. Taylor and J. P. C. Foley, vice-presidents; S. C. Steel, treasurer; G. N. Booth, secretary.

The society, organized this spring, already has a membership of forty.

Clip from "Campus Capers" of the Wichita Cinema Club which is led by Jack Lewis

New plans ■ H. Thorne has been recently selected as the Honorary Secretary of the Amateur Cinematographers' Association in London and is leading a reorganization of the society. Membership will be split into units, specializing in the various departments of amateur production. Under a new regime it is expected that the A. C. A. will be increasingly active.

Join forces ■ *Afterwards* is the title of a film play being jointly directed by Mrs. N. K. Pfeil and Terence Greenidge. Mrs. Pfeil has written many of the scenarios of A. C. A. productions, while Mr. Greenidge led in the organization of the Oxford University Cine Society. The lead in *Afterwards* is being played by George H. Sewell, former associate editor of *Amateur Films.*

Tabloid industrial scenarios

[Continued from page 541]

If this cannot be seen from a good distance, make a big closeup of store's nameplate or window name instead. (10 ft. or less.)

6. Different angle, to show sidewalk. Mrs. J. arrives, enters. (7 ft.)

7. Interior store. Proprietor or floor walker receives her, directs her to the right department. (10 ft.)

8. The particular display Mrs. J. sought. If there is a choice, take one of the articles that will photograph well, such as an evening dress. Make full use of whatever daylight is available, employing reflectors and also artificial light as required. She sees several articles to choose from and eventually goes back to the second or third. She gives her order and leaves. (15 to 30 ft.)

8A. Cut into the above as many closeups as required to display the goods to advantage.

9. Other departments, *ad lib.*

10. After a title. Interior of store's training department, showing employees receiving instruction in the art of writing sales tickets or checks, making change, etc. (15 ft.)

11. After a title about the store's prompt and courteous delivery system, follow with a general view of shipping room if this can be taken without a great many lights. (10 ft.)

12. Exterior Mrs. J.'s home. The store's wagon is making the delivery. It comes up to the curb. Take the shot from diagonally across the street, with a very little "panoram" toward the house. The driver jumps out, package in hand and goes up to the porch. (12 ft.)

13. On porch. Driver waits at door. Lady comes to door, takes in package smilingly. Fade out. (7 ft.)

14. Again the ultimate consumer scene of use and enjoyment. Party at Mrs. J.'s home. The friends compliment her on the new dress or whatever it is. Change this to office or club or whatever will fit the goods sold. (10 ft.)

Total 200 ft. minimum; easily expanded to 400 ft.

Editor's Note: This is the first of two articles by Mr. Hugon on the scenarization of business and publicity films.

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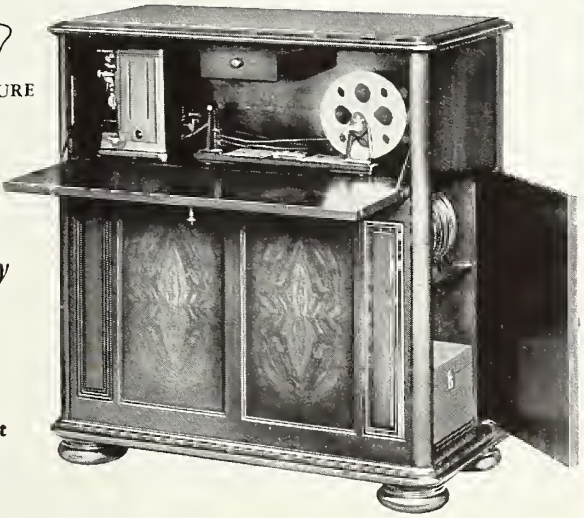

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Exposure in essence

[Continued from page 551]

rules are modified only as a man modifies his diet: he knows *what* to eat but eats less when he is not so hungry, more when he needs food. So with light and the film emulsion; a little reflection will show just when and where not to modify the rule. When we say "reflection," may we be permitted to use the word here in two senses since it is the crux of the matter? If a large, light object is near the camera in the picture, it follows that more light will be reflected into the lens than with an ordinary object; the lens opening is then closed a bit by way of compensation. Conversely, if the object which is the center of attention is more than ordinarily dark, the exposure is increased accordingly. Expose for the object of greatest interest in the picture; the rest is subordinate. Use a good exposure meter to verify and to extend your judgment. Take the meter reading on the subject. You don't necessarily have to stand behind the camera for this. Keep direct sunlight from striking the lens but do not fear to attempt side or back-lighting, since this adds variety and modeling to most subjects. Keep a weather eye out for new effects, since every motion picture amateur may be an incipient photographic pioneer.

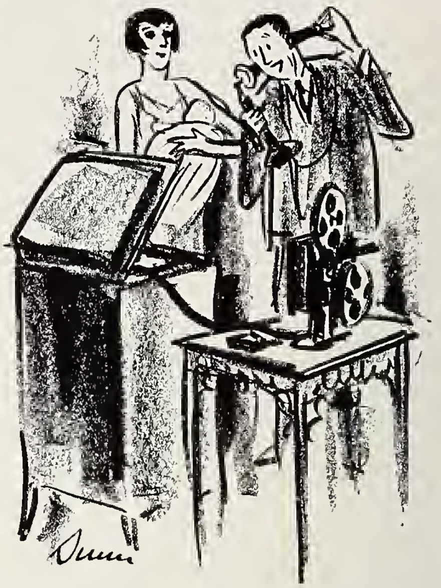
Sound equipment advice

[Continued from page 543]

reproduction are obtainable through the amplifying system of the radio set.

Where shall we place the loudspeaker for best results? The professional has a perforated screen and places his large dynamic speakers, amplified by exponential horns, directly behind the screen. This may be imitated by the amateur with a single dynamic cone speaker, nor need the screen be perforated. A fabric bead screen or aluminum silver surface will act as a "baffle" in this way with very satisfactory results. A solid metallic screen would not be suitable. Without going to this trouble, however, it will be found that the speaker located directly below the screen will give excellent results. If you have a console set with a flat top, simply place the screen on this and you will have a good arrangement. It helps sometimes, in completing the illusion, to drape the set with an open-mesh cloth; this will make it less apparent and the imagination of the audience will do the rest.

While on the subject of loudspeakers, it should be said that the amateur should use discretion in adjusting sound volume for the sake of the ultimate credit of the home talkie. So many amateur radio fans seem to think that the emphasis in *loud*speaker should be laid on the first syllable. Theatre managers since the talkies began have seemed to think it advisable to force up the volume of their amplifying systems to a fearful, irrational blast; no wonder discriminating persons with sensitive ears anathematize the talkies. Please let us not bring this state of affairs into the home field. Having the volume at our command, let us keep it under control. At a press demonstration of a new home talkie outfit some time ago the audience was regaled with a three-by-four-foot picture and a loud-speaker volume that shattered the ear-drums! What more ridiculous than an image two feet high bellowing forth in a blare that shakes the pictures off the wall.



"I know you hate baby films, Ed, but this one's different —it's an all talking—"

The home talkie is here. Many professional reductions are now available in the entertaiment and educational fields; many are being made on 16 mm. specifically for this purpose. With a little care, fine results are to be had and these results are surely within the capabilities of any amateur.

Small beginnings

[Continued from page 552]

on the regular schedule of a picture a week. He always sent his first negative back the day of his arrival, for he had it all mapped out in advance. There was a bit of rocky shore and he knew the pictorial value of that spot. His "troupe" generally consisted of his wife, his little daughter, a leading man and a handy man. They headed for the rocks as soon as their trunks were unpacked and by sundown he had the necessary footage.

One year his wife was a fisherman's daughter who had pledged her troth to a deep-sea sailor. She remained true to her promises, though a coast guardsman was importunate.

The ship was reported lost but she still hoped. The coast guardsman became more pressing. She was about to yield when a ship was sighted. She flew down to the beach. A boat was pulling in and there was her own true love. (It cost eight dollars to hire the boat and boatmen.) This quick work gave the director six days in which to "fix" for the next picture, which meant training the other guests at the hotel to walk through scenes for the fun of it.

One year it was rainy on his arrival and he shot all but one scene in the rain with an umbrella over the camera. This time a smuggler was shot by the almost inevitable coast guardsman and left for dead. The girl nursed him back to health and discovered that he was, in reality, a wealthy yachtsman. The final scene was shot the next morning in the sunlight and his fine effects were much admired.

Always it was the rocky coast which got the picture over.

If you have a good memory you can recall a lot of bits from books and plays which can be vamped into a quick one-reeler or you can write them yourself. Here's an amateur script that goes over nicely: A tramp steals a pie from a pantry window. The servant spies him and runs for the sheriff. A posse goes out to look for the tramp. Meanwhile, the tramp, comfortably filled with pie, is taking an after-dinner nap. Little Willie, experimenting with his father's safety razor, gives the tramp a shave. The posse comes along, wakes the tramp and asks if he has seen a man with a black beard. The tramp scratches his chin, realizes that somehow he is clean shaven, tells them "No" and goes back to sleep. Exit the posse and Willie waves a triumphant razor. It gets the laughs, and that's about all any comedy can do.

You can train yourself to think plots like that and change a plot to fit the immediate cast. For instance, you have no small boy. Then the tramp can find the razor. You have no pie. Perhaps the tramp gets a watermelon, chicken or even takes a pair of trousers off the clothes line. There are not enough men for the posse. You use just the sheriff. You have no sheriff. Use a hired man.

Do not start out to make a *Ben Hur* or a *King of Kings*. Start small and then, when you grow up and your group grows up with you, you can go in for bigger things. Serve your apprenticeship and have fun while you learn. When you get your groundwork laid in, you can then go at production in a big way, perhaps, but don't try to hit the mile-a-minute pace from a standing start; you don't have to do so.

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Reeling the railroads

[Continued from page 545]

and maples hang over the tracks and the little stations sleep in the sunshine to contrast with approaches to the Pennsylvania and Grand Central stations or the busy yards in Chicago. Again, there are snow plows in the Cascades to contrast with the dusty cactus-lined tracks of the Southern Pacific, the characteristic stations of the West Coast and the long vistas of trains crossing the plains, all of which are as easy to film as they are effective. There is variety in equipment from the great electric mogul to the stubby coal-burning switcher. Particular functions, like the stop at the water tower, and scenes peculiar to the railway alone, as the boxcar family flat on the weed-grown siding, bring novelty and interest to a subject too often neglected by the amateur.

For the experimentally inclined there are the shots of the fast train rushing out of the tunnel, the angle shots of the semaphore system to be followed by the express speeding towards the camera, closeups of various parts of the engine, overhead shots from station platforms and hills and moving compositions including two or more trains in action.

The dynamic personality of a train makes it exceptionally good material for films featuring themes of motion or cinematic patterns presented for themselves alone. Railways offer the best opportunities for initial experiments of this type for unusual compositions suggest themselves naturally and, since almost all of the important action takes place outdoors, the cinematically minded movie maker faces none of the lighting and space limitations often present in filming other machinery. Such successful cinematic city studies as *Berlin* make generous use of railway shots.

Should your film be a record of your trip to college, casual scenes on a business trip, a film diary of a year abroad or the camera-weary last few shots of the returning vacationist, scenes of trains and railways will prove interesting subjects, repaying slight attentions as will few others and offering in their ever-forward movement a natural continuity theme for travel and scenic reels.

With a fast lens, interiors can be made in the Pullmans as shown in the above shot

News of the industry

[Continued from page 556]

work. Its characteristic color, rich in blue and violet, gives objects, especially flesh tones, an unnatural aspect visually but supplies an excellent photographic rendition. The tube is no more fragile than an incandescent bulb and the lamp housing is relatively light in weight. However, the device operates in conjunction with an auxiliary unit which is heavy but may be placed on the floor, separate from the lamp. A substantial stand, similar to that used for the home arc lamp, is provided for the light and it may be moved about freely. The outfit is finished in attractive gray crackle and its complete weight is forty-eight pounds. A special feature for the amateur is its low power rating, 450 watts, at which it supplies a light well adapted to illuminate the ordinary home movie interior. Those interested in further information should write to the General Electric Vapor Lamp Company, 837 Adams Street, Hoboken, N. J.

Cine Ansco less ■ An interesting development which illustrates the growing popularity of movie cameras in general and of one camera in particular is brought out in a recent price reduction in the well known Cine Ansco Camera, made by the Agfa Ansco Corp., Binghamton, New York. The popularity of this camera, which was reported in these pages previously, has warranted a revised price of $100 for the *f*:3.5 model. Some features of the Agfa are ease in threading, standard lens mount, compensating viewfinder and normal and superspeed.

New quarters ■ The Kodascope Editing and Titling Service, Incorporated, of which Stanley A. Tompkins is manager, has completed spacious new offices at 350 Madison Avenue, New York City. From a large and excellently furnished reception hall, one enters a group of three special projection rooms and Mr. Tompkins's office. The technical staff is housed in three large workrooms. With its improved equipment, this pioneer company continues its well-established business of editing, titling, splicing, cleaning and repairing amateur films.

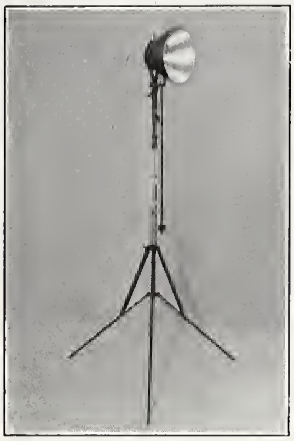
B & H serves ■ With an ever-growing interest in amateur movies spreading through the professional colony, and the usual horde of movie making tourists seeking a friend in need, the Bell & Howell agency, located at 6324 Santa Monica Boulevard, Hollywood, California, finds ample opportunity to serve as a clearing house for many movie making problems. It is meeting the demand with enlarged amateur facilities and service.

Andre La Varre who will lead first cine sea-school which is described on page 550

Contest ■ With the appearance of this month's Movie Makers but fifteen more days remain in which amateurs may submit films to Pathe's 9.5mm. amateur movie contest. The contest closes September 15th and there has been no suggestion that the time will be extended. Those planning an entry should send it in as soon as possible, allowing for mailing time to reach Pathe.

Entries continue to pile in and there is every indication that this contest will represent a greater number of movie makers than any previously held.

Bell visits ■ The League offices in New York City recently had the pleasure of a visit by W. W. Bell, who is the national sales manager of the Hollywood Film Enterprises, Incorporated, Hollywood, California, producers of the well known Cine Art Films, both synchronized and silent, and of the CineVoice, the new home talkie attachment. Questioned as to the plans for progress in all branches of the home movie industry on the West Coast, Mr. Bell made it clear that the coming season is to be a highly productive one in this field. Of particular interest are the plans made for release of many new sound subjects for use on home talkie projectors.



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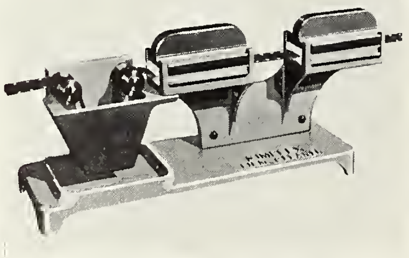

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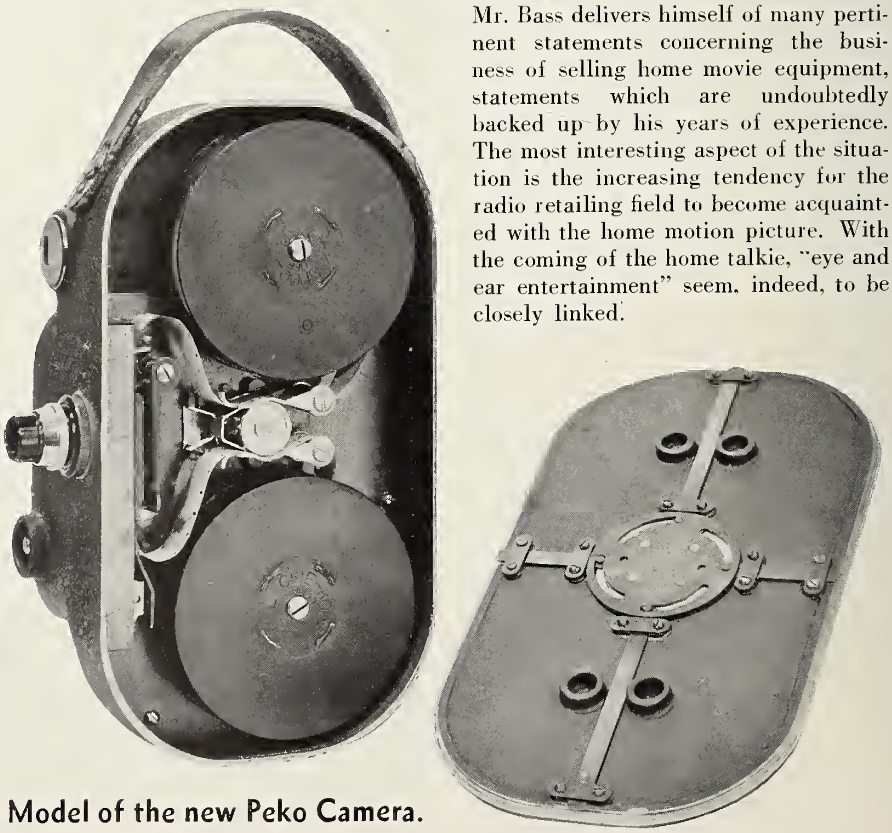
165 East 191st St. Cleveland, Ohio

Peko Camera on way ■ One of the first finished models of the new Peko Camera, as demonstrated by C. E. Ellison, president of the company, which matches the efficient low-priced Peko Projector, already on the market, was recently inspected. At a price somewhere near fifty dollars, the new camera promises to have a truly remarkable array of features now found only on the more expensive apparatus; in fact, some of these features have not yet been incorporated in any 16mm. camera. The mechanism of the new Peko Camera is contained as a unit in a cast metal case, threading is simple and a special type of film guide is said to minimize buckling or jamming. There is plenty of room inside the case to make the threading operation especially easy for the beginner. The gate is of standard design and the intermittent of the double claw type. The finder is incorporated in the camera and by a novel attachment may be adapted to waist or eye-level viewing. The winding key is permanently attached to the camera and does not revolve when the mechanism is running. Twenty-one feet of film were exposed on the demonstration model with one winding. The footage meter is also self-contained; a definite "click" is produced for every foot of film run through the camera while in operation, thus making the footage audibly perceptible. An interesting feature is the special leader and trailer indication on the meter. The spring release is at the front of the camera and operates until an auxiliary release button is pressed. A standard lens mount is provided and a universal focus *f*:3.5 objective is normally provided. It is said that a later model of this camera will be furnished with a three-lens turret, three speeds and focus-on-film at a correspondingly low price.

Fowler afield ■ The Fowler Studios, well known on the West Coast, where they are located at 1108 North Lillian Way, Hollywood, California, are preparing to offer their trained services to the 16mm. amateur through the following branch offices: 1801½ Commerce Street, Dallas, Texas; 732 Wabash Avenue, Chicago, Illinois, and several film exchanges on the East coast yet to be announced. At its studio in Hollywood, the company is engaged in making talkies directly on 16mm. stock for the amateur.

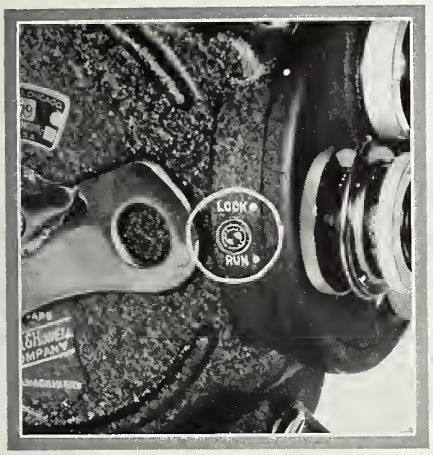
Movies—real estate ■ Fred N. Burt, League member of DeLeon Springs, Florida, realtor by profession and movie maker by choice, brings one interest to the aid of the other as he opens a new field of advertising in MOVIE MAKERS. Knowing from experience the easy accessibility, pleasant climate and the high actinic value of his community, Mr. Burt presents Spring Garden Ranch as the movie maker's homesite paradise.

Bass broadcasts ■ The current issue of *Radio Retailing* contains a most interesting article featuring an interview with Charles Bass, well known to readers of these columns as a leading dealer in cine and photographic goods in Chicago. Mr. Bass delivers himself of many pertinent statements concerning the business of selling home movie equipment, statements which are undoubtedly backed up by his years of experience. The most interesting aspect of the situation is the increasing tendency for the radio retailing field to become acquainted with the home motion picture. With the coming of the home talkie, "eye and ear entertainment" seem, indeed, to be closely linked.



Model of the new Peko Camera.

Teitel tested ■ A further distinguished endorsement of the Teitel Scratch-Proof Method, well known in both professional and amateur cine circles, comes with its application to all films, both negative and positive, produced by the University Film Foundation of Harvard. Albert Teitel, inventor of the process, may be reached at 105 West 40th Street, N. Y.



White outline shows location of eyepiece of Bell & Howell Critical Focuser on the 70DA

Cameralite ■ A new portable arc light has recently been inspected, the product of M. J. Wohl of Long Island City. This small and efficient arc is of the double carbon type and its special feature is its compactness since, when closed, the arc lamp housing proper takes little more space than a large folding camera. A novel arrangement combines a carrying handle and a substantial table stand for the lamp which, in addition to its photographic use, may be employed as a "health lamp." A floor stand may also support the lamp in the ordinary way. Rating of this lamp is ten amperes and it is easily set up and connected. The arc is struck by a handy knob extending below the housing and will burn for four minutes without attention, after which it may be re-struck as often as necessary. Carbons are easily renewed and the lamp may be folded and packed away in a small space.

Danish catalog ■ A cine equipment catalog that brings this form of literature to a refreshingly high standard comes to us from a Danish retailer of cine equipment, the firm of Kongsbak and Cohn of Copenhagen. Here we find all the principal apparatus of European and American make, illustrated by delightful little original photographs that lift it out of the mere "price-listing" class.

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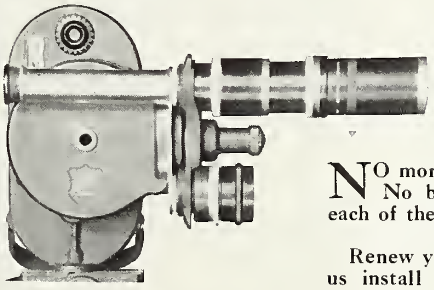

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Home scenarios and large groups can be made by using a lens of 15 mm. focus; extreme distance objects are brought close by a powerful Telephoto Lens. All objects are accurately focused on a ground film, giving all the brilliancy your lens offers and more illumination than focusing directly on the film.

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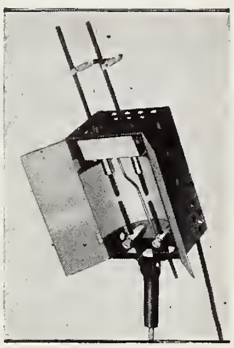

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The 10 ampere twin carbon arc, illustrated above, makes fully exposed movies at *f*: 2.5, ten feet from subject. Delivers a full 10,000 candle power of evenly intense light. Takes 12 inch carbons top and bottom. Complete with cord, postpaid, subject to 10 day trial, $15

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Draws 15 amperes. Delivers 20,000 candle power evenly over a 90° angle. Makes fully exposed movies at *f*: 3.5, ten feet distant. Complete with extension stand, cord and six carbons, postpaid, subject to 10 day trial, only, $25

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Order either lamp. Test 10 days. Money back instantly without question if you return lamp within 10 days. Order now. Extra carbons, white flame or panchromatic, $2.15 a dozen.

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An exceptionally large stock of used cameras and projectors always on hand.

Inquiries will receive prompt and courteous attention.

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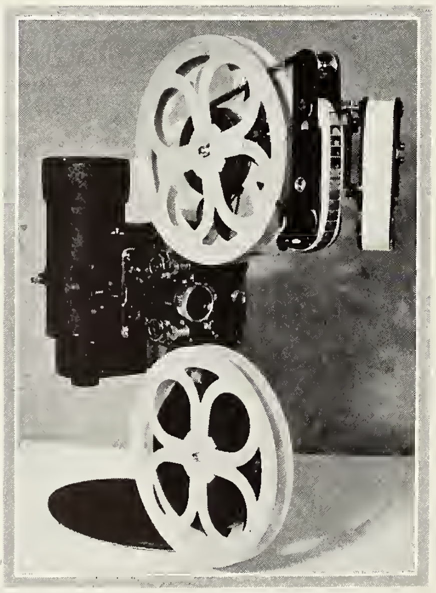
Connector ■ For those amateurs, both still and cine, who wish to minimize the bother incident to engaging the camera socket with the tripod screw, there is the new Drem Connector which is both simple in operation and effective in use. Two units are furnished, one of which is attached permanently to the camera, the other to the tripod head. In use, a simple locking arrangement secures the camera firmly to the tripod. The device may also be used as a "panoram" head by loosening the connection slightly. This device is featured by the firm of Willoughbys, 110 West 32nd Street, New York City, which also offers the interesting Tripocane that would never be suspected of tripod tendencies until the handle were turned on its bayonet catch, revealing a neat, compact metal tripod, which can be set up in a jiffy. The tripod legs are in two parts only and of solid cross-section. The height of the extended tripod is four feet.

Commander ■ For those amateurs who wish an aid in their telephoto work comes the new Commander 4-power binocular, made by the Wollensak Optical Company, makers of a well known line of cine lenses. These lenses are said to have an especially clear field and wide covering power and are relatively low priced.

Da-lite ■ Recently inspected, the new Model A Da-lite bead screen made by the Da-lite Screen Company of 2723 North Crawford Avenue, Chicago, has proved itself capable of the finest projection results. The screen is of the roller extension type and collapses in a neat cabinet when not in use. Of particular interest is the novel method of securing the screen in projecting position. All that is necessary is to lift the top of screen vertically from the cabinet and, when extended, to give a half-twist to a conveniently placed handle which secures the screen in its upright projection. For collapsing, the reverse procedure is followed and the operation is performed entirely from the front of the screen. Another refinement is found in the adjustable spring tension by means of which the screen surface may be kept taut at all times. This screen comes in three sizes and two finishes and is very reasonably priced for a quality projection.



New Bell & Howell Automatic Film Cleaner which operates as 16 mm. projector accessory

This fine building is the home of Inter-Continental Film Laboratories, Inc.

Educational films

[Continued from page 548]

Psychology movies ■ One of the most interesting uses of the motion picture in modern university pedagogical practice comes to light in a communication from Adelbert Ford, Ph.D., assistant professor of psychology at the University of Michigan at Ann Arbor, describing the use of a 16 mm. projector in his work at that institution, according to the Bell and Howell Company. This work, in the words of Professor Ford, may be described as follows:

"We have just completed a film showing the behavior of the white rat learning a rather complicated maze pattern. By slow projection it is possible to make a more thorough analysis of animal behavior than would be possible in direct observation. It is also possible to study the same behavior over and over, thus increasing the scientfic accuracy of the observations. The film enables a class to see the animal behave without introducing disturbing conditions which would interfere with the animal's normal actions if we used direct observation.

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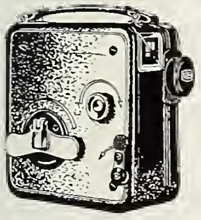

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Photographic Laborotory,
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"We use the projector as an exposure instrument in experiments on learning and memory, using an entire class of 500 students at a single sitting. The syllables and stimulus forms can be taken on 16 mm. film at a smaller expense than by any other form of projection. The exposure times are capable of very accurate time control. Also, it is possible to show a large audience the scientifically controlled conditions of a small laboratory."

Professor Ford further states that these demonstrations in elementary psychology to a class of 500 students at one sitting illustrate very clearly the contribution the motion picture film makes in modern pedagogy. He points out that it saves time in setting up experiments, that it increases visibility and that, by means of an educational film exchange, the films made in one school can be copied and made available for other schools, thus saving needless duplication of effort and expense. To meet the needs of university psychology instruction, films are needed to illustrate all forms of animal and human behavior. Extensive plans for the use of pictures in psychological experimentation are now under way at Michigan but the results will not be announced for a period of one year.

More art films ■ Since the production last year of *The Etcher's Art*, featuring Frank Benson, well-known worker in this art medium, in a demonstration of the processes involved in the making of an etching, three new art films have been added to the library of the University Film Foundation, Cambridge, Mass. *Dry Point, A Demonstration*, two reels, *From Clay To Bronze*, three reels, and *Sculpture in Stone*, one reel, feature prominent artists who create before the camera so that students may see the various steps and technique that go into the production of examples in these art forms. These films are said to represent a decided advance over the first production which, however, seemed entirely adequate, and are available for purchase or rental from the University Film Foundation, Cambridge, Mass. It is said that 16 mm. reduction prints are to be offered, as well as 35 mm.

Surgical talkies ■ Surgical 16 mm. talkies have recently been produced by Drs. W. F. Windle and H. B. Kellogg of the Department of Anatomy, Northwestern University Medical School, Chicago, Ill. The pictures, in two reels, show a complete and very thorough dissection, the performance of which required six weeks. Diagrams clarify the matter and a synchronized discussion on procedure included in the films is delivered by the chief surgeon.

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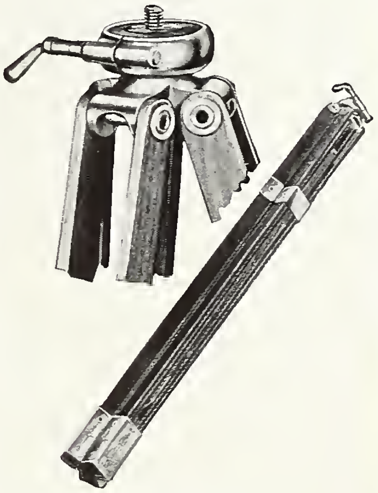
A new camera mount. Camera disk that screws into camera can be slipped on or off Pano-Tilt in a jiffy. Camera securely locked in position with a quarter turn of the locking handle. Safety catch to prevent loss of disk. Fits all Model B Pano-Tilts. Price $5.00. Pano-Tilt owners see it at your dealers.



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Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
  Hollywood Camera Shop, 1442 N. Highland Ave.
  Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
  House of Better Radio, 1740 N. Highland Ave.
  Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
  Ries Bros., 1540 Cahuenga Ave.
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  Wier's Photo Shop, 142 Pine Ave.
  Winstead Bros., Inc., 244 Pine St.
Los Angeles: California Camera Hospital, 356 S. Broadway.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Earl V. Lewis Co., 226 W. 4th St.
  Marshutz Optical Co., 518 W. 6th St.
  B. B. Nichols, Inc., 731 S. Hope St.
  Schwabacher-Frey Stationery Co., 734 S. Broadway.
  Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380-14th St.
  Wylie Wells Kelley Film Lab., 829 Harrison St.
Pasadena: Flag Studio, 59 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Diego: Bunnell Photo Shop, 1033 Sixth St.
  Eastman Kodak Stores, Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.
San Francisco: ***CINE SHOP,*** 345 Kearny St.,
  Eastman Kodak Stores, Inc., 545 Market St.
  Hirsch & Kaye, 239 Grant Ave.
  Kahn & Co., 54 Geary St.
  Keck's, 454 Post St.
  Photomaton Studio, "All Things Photographic," 968 Market St.; 2534 Mission St.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher-Frey Stationery Co., 735 Market St.
  Trainer-Parsons Optical Co., 228 Post St.
  WESTWOOD ELECTRIC CO., 1608 Ocean Ave.
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Santa Barbara: J. W. Collinge, 8 E. Carillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
  Peffer Music Co., 40 S. California St.
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  Fuller & d'Albert, Inc., 815-10th St., N. W.
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  McDaniel Gift Shop, 21 W. Forsyth St.
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Miami: Miami Photo Supply Co., 12 N. E. First Ave.
  Red Cross Pharmacy, 51 E. Flagler St.
  Tropical Camera Stores, Inc., 123 Second St., N. E.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

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South Bend: Ault Camera Shop, 122 S. Main St.
  Ault Camera Shop, 309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
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  Hyman's News and Book Store, 518 Locust St.
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Grinnell: Child Art Rooms, Cine Dept.
Iowa City: Rexall & Kodak Store, 124 E. College St.
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Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: Acme Camera Exchange, Inc., 517 Shelby St.
  CLARK CINE-SERVICE, 2540 Park Ave.
  Crowley, Milner & Co., Sixth Floor, Dept 124.

(Continued on page 582)

Important points of the dissection are emphasized by this oral commentary, making for an easily understood presentation. The pictures were projected by Drs. Windle and Kellogg recently at the University of Virginia before a meeting of the Association of American Anatomists. The films and synchronized lecture can, of course, be shown as often as desired and, by their use, thousands may reap the benefit, in a few minutes, of this dissection which actually would have permitted the attendance of but a single class and would have required several weeks for its completion.

Telephone film ■ In the course of the coming year four automatic telephone stations will be opened in Moscow. Owing to the fact that the use of the automatic telephone is somewhat difficult, the Central Management of Communications, Posts and Telegraphs will shortly release a special film which will give a complete explanation of the work and methods of use of the automatic telephone. Recent investigation in America of 16 mm. films and projection equipment by the Soviet Government indicates a possibly extensive use of that size of equipment in this and other phases of Russia's elaborate educational film program.

"Y" catalog ■ The latest revised issue of the Y. M. C. A. film catalog, prepared in two parts, one listing 16mm. library films and the other those available on 35mm., presents a long list of free subjects. This catalog should be in the hands of every projection owner. It may be secured from the Y. M. C. A. Motion Picture Bureau, 120 West 41st Street, New York City.

FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films are on 16 mm. stock unless 35 mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Blanket requests cannot be handled nor can films be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.*

■ *A Trip to Catalina Island*, one reel, produced by the Fowler Studios as one of their *Know Your Own Country Series*, gives a comprehensive and interesting review of this pleasure resort. The trip itself, sports engaged in at Catalina, views of some of the palatial homes of famous people who reside there, views through the glass bottom boat, which reveals the undersea beauties of the California Pacific, and many other scenes are shown, making this film well worth inclusion on a program.

■ *A Woolen Yarn*, one reel, offered by the General Electric Co., depicts the successive steps in the woolen industry from sheep-shearing to the manufacture of cloth. It also reviews the history of the industry and shows the various methods and machines now used in carding, spinning and weaving.

■ *Queen Of The Waves*, one reel, also available through General Electric, tells the story of American navigation from the floating logs and crude rafts of the primitive natives to the massive, electrically propelled battleship of today. Both as an historical review and as a chronicle of engineering achievement, this film is well worth seeing.

■ *The Story Of Cholecystokinin*, the hormone for gall-bladder contraction and evacuation, is told in this film prepared by Dr. A. C. Ivy in cooperation with the Petrolagar Laboratories. The hormone is prepared by extraction of the upper intestinal mucosa. It is normally produced when substances such as hydrochloric acid and digested fats are introduced into the intestine. The motion picture shows that when this substance is injected intravenously, it causes gall-bladder contraction and evacuation in anesthetized and unanesthetized dog and man. A diagram of the apparatus used to record gall-bladder contraction is shown and is followed by a demonstration of the use of this apparatus in the dog. The gall-bladder can be seen to contract and evacuate. The film also shows the visualized gall-bladder of dog and man and the evacuation of their contents under the influence of the hormone.

Presentation of the picture requires about twenty minutes.

■ *The Anatomy Of The Abdominal Wall* was produced at Northwestern University and at the University of Chicago by Drs. H. B. Kellogg and W. F. Windle in cooperation with the Petrolagar Laboratories.

Frequent requests for a practical and convenient review of the anatomy of the abdominal wall has led to the making of this film, it is said. Almost everything that can be learned in the actual dissection is portrayed. The attendant arduous labor, expense and unpleasantness of actually making a redissection is obviated and the advantage in presenting surgical topics by approaching the subject with a brief anatomical review is conveniently made possible by means of this motion picture which requires about twenty minutes for showing.

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(Continued from page 580)

Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., W.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Kalamazoo: Camera and Art Shop, 334 W. Main St.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Sly Fox Films, 49 S. 9th St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Joplin: Wingo Studio, 417 Main St.
Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
[illegible]1 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1118 Boardwalk; 2133 Boardwalk.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.; 319 Jackson Ave.; 18 Journal Square.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
Plainfield: Mortimer's 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Photomaton Studio, "All Things Photographic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.

NEW MEXICO

Gallup: J. R. Willis.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Babylon: Music Shoppe, 23 E. Main St.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
David A. Parks, 1191 Fulton St.
Photomaton Studio, "All Things Photographic," 920 Flatbush Ave.; 427 Flatbush Ave. Ext.; 1223 Avenue J; 1226 Kings Highway; 695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Coney Island: Photomaton Studio, "All Things Photographic," Stillwell Ave. and Boardwalk.
Corning: Ecker Drug Store, 47 E. Market St.
Glens Falls: M. Lapham's Sons, 2 Rogers Bldg.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
CULLEN, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
EASTMAN KODAK STORES, INC., Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept., 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.; 113 West 42nd St.; 205 West 125th St.; 1575 Broadway; 1630 Broadway; 1947 Broadway; 2539 Broadway; 3542 Broadway; 73 E. Burnside Ave.; 567 Lenox Ave.; 907 Prospect Ave.; 1402½ St. Nicholas Ave.; 965 Southern Blvd.
Pickup & Brown, 41 E. 41st St.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 27 Market St.
S. W. Raymond, 354 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Brookside Dr., Brighton.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence Photo Shop, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Chickasha: W. P. Fowler Music Co., 427 Chickasha Ave.
Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
Easton: J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow, Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Gilbert Co., 4827 N. Broad St.
Home Movie Studio, 20th and Chestnut Sts.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
John G. Nuebling, 849 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

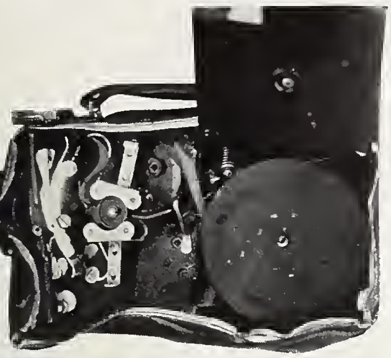
TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, (Arthur Miller) 711 Procter St.
San Antonio: W. C. Allen, Rialto Theatre Lobby.

(Continued on page 584)

Closeups

What amateurs are doing



The crushed Cine-Kodak that preserved the grim record of a recent aerial tragedy

■ The story of the quick and tragic ending of a vacation fishing trip was brought home in the battered camera of R. J. DeLano, who, with four companions, all of Kansas City, recently crashed to their death in a homeward-bound plane. Perhaps only the tightly wedged door of the camera saved these last pictures of the trip. When, in the dark-room of the Eastman Kodak Stores in Kansas City, the cover was at last pried loose with hammer and chisel, there were fifty of the one hundred feet exposed and little more than a foot spoiled. One saw the airport from a few hundred feet up as the flight started, then a sequence of shots from ever-growing altitudes as the plane climbed, only to meet the dense black clouds and rough treacherous air. The next shots show clearly a loss in height, unsteady angles as the plane rocked in the bumpy winds and an ever-failing light. In the last few feet the ground is ominously near and the clouds so dark that shooting becomes impossible. In the next instant, possibly, came the terrific impact of plane and earth, so graphically testified to by the shattered camera.

Ubaldo Giuli, New York taxi driver who has offered his services for amateur films

■ It has always been of greatest interest to everyone here at headquarters what our members do in what to us are their off-hours and what to them are their hours of business. And now, Ubaldo Giuli, League member from New York City, reading in the May Club Department of the Grant Circle production which called for a taxi driver as part of the cast, has written in to offer his trained services to any local amateur production which requires a veteran "hacker." Having driven in New York for over fifteen years, during which time he has served with John Barrymore and Harold Lloyd in professional pictures, Mr. Giuli stands ready for the toughest run.

■ One of the most thoroughly delightful uses of home movie equipment yet reported is that of Mr. and Mrs. F. J. Spruyt of Babylon, L. I. Over in Soest, Holland, their venerable Dutch parents were to celebrate their fortieth wedding anniversary. Here in America were the grown-up children and, best of all, three round-eyed, golden-haired grandchildren. But they could not all pack off to Holland for the party, as this is 1930 and the secret of magic carpets has been forgotten. And so, here on this side, the Spruyts, young and old, held a party of their own and sent the whole thing to the real celebration on 400 feet of amateur film. With scene after scene of the daily life of the children, they built up to a glorious birthday party—where even the teddy bears ate cake—and then to the climax of "the best of good wishes to Granny and Granpa."

Youngest of the Spruyts at the anniversary party which was observed here and abroad

■ Crashing the gates of the South African diamond mines, League member J. A. MacDonnell of Lima, Ohio, brings home 400 feet of fascinating pictures showing this mysterious industry from many angles. The brooding, silent threat of the electrified wall guarding the compound and the wary superstition of the natives at the clicking black box with the evil eye are high lights in a reel that is outstanding.

WHAT'S WRONG with THIS method?

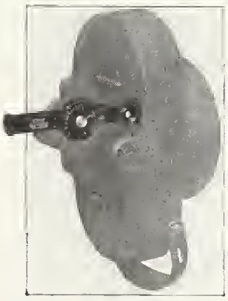
When you guess distance by strides, you're a good many steps short of the best moving pictures obtainable with your camera.

When you measure distance automatically and accurately with the Instafocu Range Finder, screen reproduction is clear, sharp and distinct—and film waste is cut to a minimum.

Here is a range finder of true scientific precision, simple in construction, easily and quickly operated. The Instafocu is instantly adaptable to any standard make of professional or amateur movie camera. It determines distance within a fraction of the focal depth of any lens and permits an exceptionally sharp focus for closeups.

Before you expose another roll of expensive film, guard against dull, disappointing pictures. Use the Instafocu Range Finder and know the thrill of recording everything with amazing beauty and clarity. Costs only $18.75. At better dealers everywhere. Explained in our catalog 1174, sent free upon request. E. Leitz, Inc., Dept. M.M., 60 East 10th Street, New York, N. Y.

"INSTAFOCU" RANGE FINDER



Made by the makers of The
LEICA CAMERA

(Continued from page 582)

Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Charleston: Educational Film & Supply Co., 506 State St.
Huntington: Film Shop, 416 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: McVicar Photo Service, 723 University Ave.
Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St
Plankinton Arcade News Stand.
Oshkosh: Coe Drug Co., 128 Main St.
Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

South Africa

Johannesburg: City Photo House, 52 Kerk St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

ARGENTINE

Buenos Aires: City Kodak Service Corp., Avenida Roque Saenz Pena 567.
Connio, Gattamorta & Cia, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd:, Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRITISH WEST INDIES

Jamaica

Kingston: A. Duperly & Son, 85 King St.

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., Ltd., 156 King St. W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film and Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Estado 150.
Eckhart and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

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Capi, Broerstraat 48.

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M. L. Shaw, 76 Lindsay St.
Karachi: Thakar & Co., Bunder Rd.
Simla: New Book Depot, No. 79, the Mall.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Carbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

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R. Konishi and Co., Nagahoribashi-Suji.
T. Uyeda, No. 4 Junkeimachi, Shinsaibashisuji Minami-Ku.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
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Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

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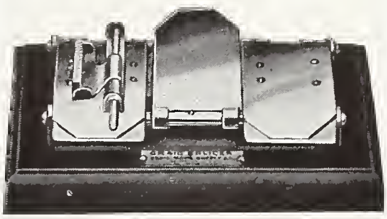

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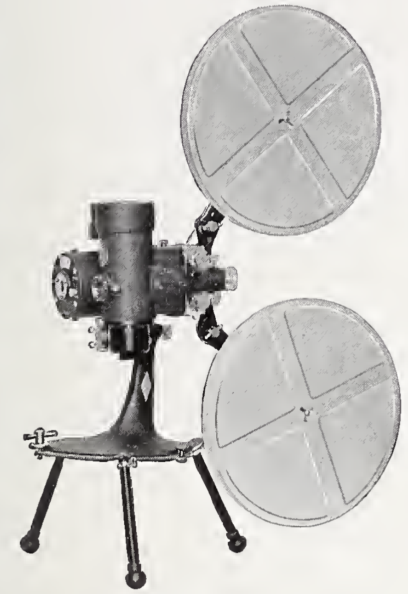

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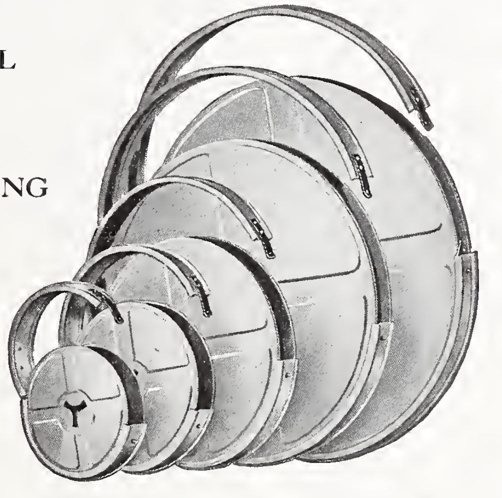

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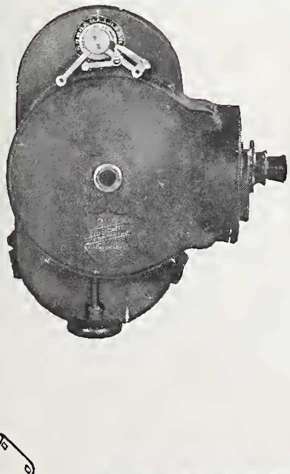

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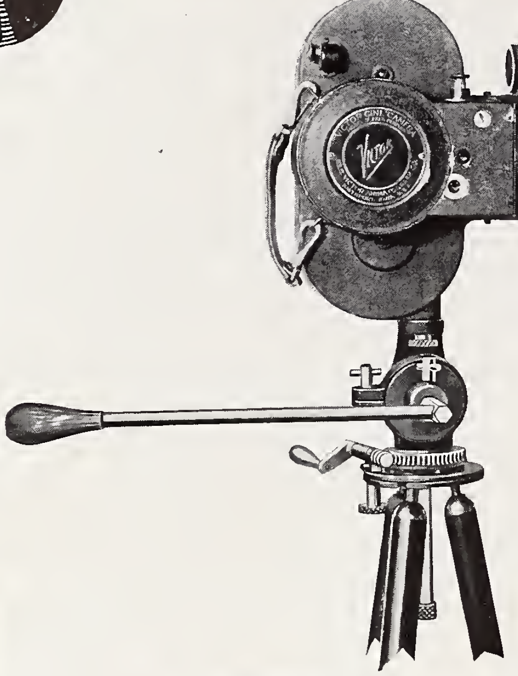

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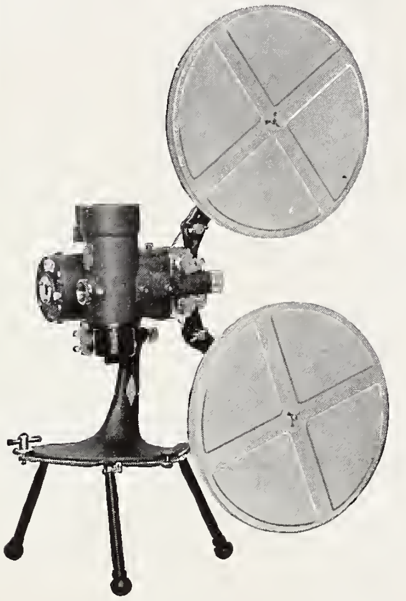

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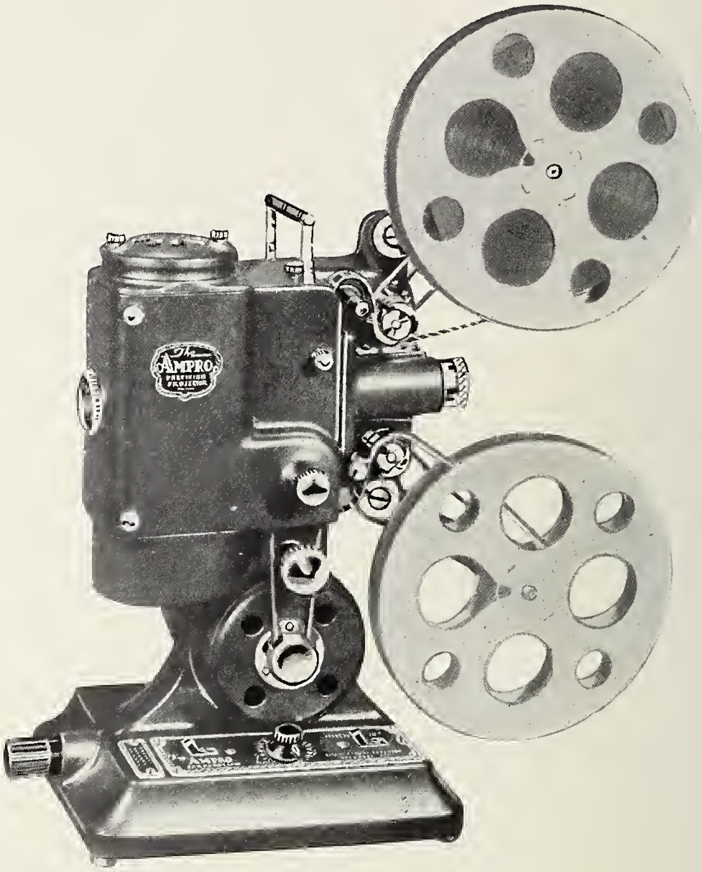

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The magazine of the Amateur Cinema League, Inc.

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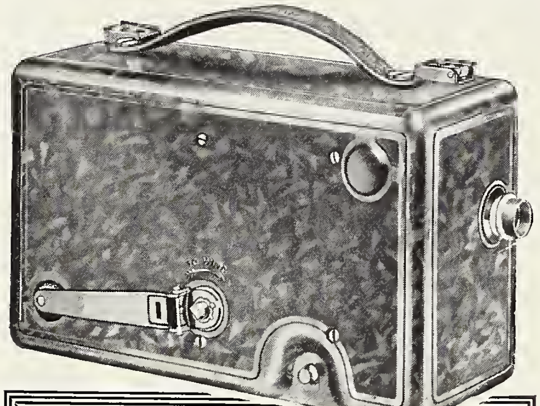
NEVER has an invention created such a furor and so much astonishment among the trade as the new KEMCO HOMOVIE Camera and Projector. While the revolutionary principle employed is amazing in itself, it is the ultra-precise and high quality mechanism employed, as well as many startling conveniences of operation and the superior results obtained that surprises even those who have made motion pictures their life study.



KEMCO HOMOVIE CAMERA FEATURES

Uses standard 16 mm. film—ANY make—ANY length.

Produces pictures of unusual detail and sharpness.

Uses only one-fourth as much film—ONE foot does the work of FOUR.

CUTS COST of movie making 75%—saves $1.12 per minute—$67.50 per hour's operation of the camera.

Any film runs four times as long—a 100 ft. roll runs 16 minutes instead of the usual 4, etc.

Only one-fourth as many films to buy, reload and carry.

Optional lens equipment *f*:3.5, *f*:1.5, telephoto, etc.

Most convenient movie to use—simplest to operate.

Uses Only One-Fourth the Usual Length of Film

Utilizing an entirely new principle of operation, the KEMCO Camera uses 75% less film than any other 16 mm. movie—ONE foot now does the work of FOUR. This results in a saving of $1.12 per minute or $67.50 for each hour of picture taking.

Yet the KEMCO Camera uses standard 16 mm. movie film—ANY make—ANY length—the same as all other 16 mm. amateur movie cameras.

Astonishing Economy Only One of KEMCO'S Many Outstanding Features

Due to the lesser length of film required, any film runs four times as long in the KEMCO as in any other movie camera or projector—a 100 ft. roll runs 16 minutes instead of the usual 4—or the

Now!
Real
HOME MOVIES
That Cost Less Than "Snap Shots"
Kemco
Homovies

De Luxe Catalog

On request

The complete story, including explanation of Kemco principle, is contained in a beautiful 40 page catalog, which may be obtained free by filling out the coupon on the opposite page.

Kemco HOMOVIES

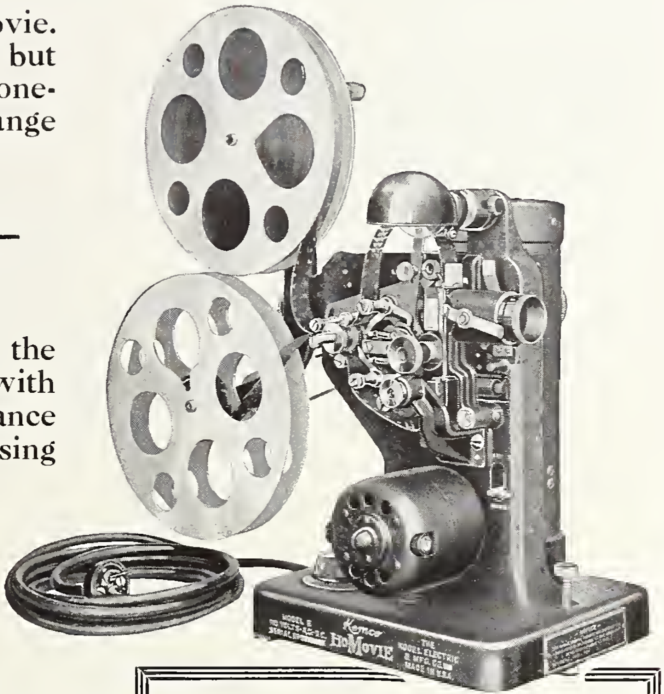
Demonstrated and sold by leading photographic dealers.

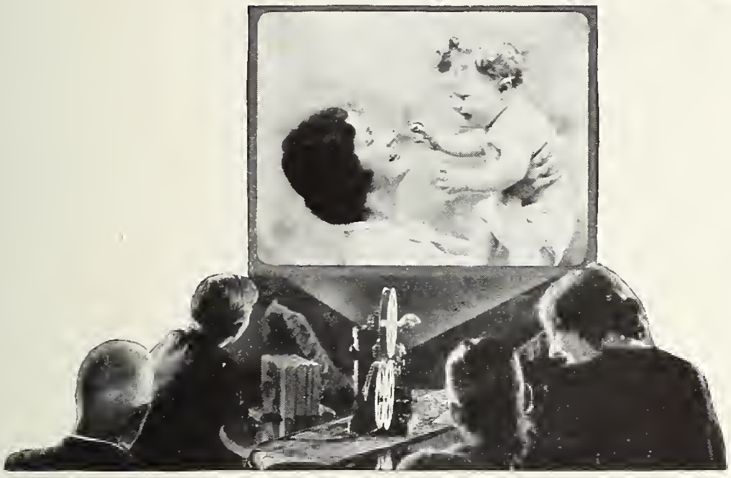
principle cuts cost of Astonishes movie world!

same as a 400 ft. roll in any other 16 mm. movie. Reloading or changing of film is necessary but one-fourth as often. Thus, there are only one-fourth as many films to buy, to carry, to change and to keep.

Screen Pictures Are of Usual Size—Detail—Brilliancy

KEMCO HOMOVIES may be projected to the usual home size and appear on the screen with super-detail and unusual brilliancy. Performance is in every way equal to that of other outfits using four times as much film and is in no way affected by HOMOVIE economy





KEMCO HOMOVIE PROJECTOR FEATURES

Runs any 16 mm. film KEMCO HOMOVIE—Library—or that exposed in any other 16 mm. camera.

Produces pictures of usual screen size—unusual detail—theatre brilliancy.

A 100 ft. HOMOVIE film runs 16 minutes—A 400 ft. roll one hour and 4 minutes.

Uses powerful 250 watt projection bulb.

Contains all modern conveniences—threading light—geared, power rewind—variable motor speed—still showing device—talkie attachment.

No finer projector built.

Kemco

HOMOVIES

Photographic dealers invited to check coupon for special dealer material.

The Kodel Electric & Mfg. Co.,
513 East Pearl Street,
Cincinnati, Ohio.

Please send me a Kemco Homovie Catalog.

Name ....

Street Address ....

City ....

State ....

☐ If you are a photographic dealer please check square to receive trade material.

The PASSION PLAY
DEPICTING THE
LIFE OF CHRIST
THIS CROWNING ACHIEVEMENT IS MORE ELABORATE THAN THE OBERAMMERGAU STAGE PLAY·
RELIGIOUS ~ INSPIRING ~ EDUCATIONAL
5 REELS ~ 2000 FT. ~ 16 MM.
(COMPLETE STORY) Price $150.00
BUY OR RENT FROM DEALER OR DIRECT FROM
HEMENWAY FILM CO. 37 CHURCH ST. BOSTON, MASS.

UFA

Scheibe's "Movie Effect" FILTERS
SINCE 1916
produce Moonlight and Night Effects in Daytime-Fog Scenes- Diffused Focus and many other effects, just like they make 'em in Hollywood.
MY FILTERS ARE USED BY ALL HOLLYWOOD STUDIOS
Ask your dealer or write to
GEORGE H. SCHEIBE
PHOTO-FILTER SPECIALIST
1927-W-78th ST. LOS ANGELES, CAL.

For Your Convenience!
MOVIE MAKERS BINDERS
$1.50 each
Amateur Cinema League, Inc.
105 West 40th Street
NEW YORK N. Y.

Classified advertising

10 Cents a Word. Minimum Charge, $2

All classified advertising copy will be carefully scrutinized, but Movie Makers *cannot be held responsible for errors, nor statements made by classified advertisers. Box numbers are provided by* Movie Makers *as a convenience to readers and classified advertisers alike. Mail received for these box numbers is forwarded by* Movie Makers *unopened and just as received, to the advertisers concerned. Remittances, if any, to cover goods offered for sale in this department should, of course, be made to the advertiser and not to* Movie Makers.

EQUIPMENT FOR SALE

TWO HUNDRED AND TWO! That's the new free Bass Bargaingram. Latest offerings in standard 35 mm. and 16 mm. trade-in and reconditioned cameras, projectors, accessories, etc. The oldest continuous list in the world. A copy means money to you. Send for it. It's free! Just a few choice bargains: Cine-Kodak Model B *f*:1.9 lens, 100 ft. capacity, new condition, $95.00. Bell & Howell Filmo 70A with Cooke *f*:3.5 lens and case, $87.50. Victor Turret Model, 3 lenses, slow motion, with case, $165.00. Apparatus taken in exchange against new or used merchandise. BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

BIG BARGAINS in Pathex; 16 mm. or 35 mm. cameras, projectors, lights, lenses, developing outfits, films, etc. We buy, sell, exchange. Lists free. BOX 2089A, Atlanta, Georgia.

BRAND NEW 3" *f*:1.9 Dallmeyer Lens for De Vry Camera, bargain at $65. VARSITY STUDIO, Blacksburg, Va.

NEW FILMO 70 CAMERA with *f*:1.5 Hugo Meyer Plasmat and special combination carrying case, $135.00; cost $235.00. Death of owner reason for selling. MRS. J. M. TAURIELLO, 879 West Avenue, Buffalo, N. Y.

HOME-TALKIE MOVIE UNITS—Can be attached to any 16 mm. projector. Regularly priced at $49.00. Our special price for a limited time only, $15.00. Only a few more left. 100 ft. and 200 ft. subjects are being closed out at half price. 100 ft. film, $6.00; 200 ft. $9.00. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

DE VRY Motion Pictures Machines and Cameras—EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, California.

COMPLETE PRINTING OUTFITS for movie titles; presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50, Meriden, Conn.

FOR SALE—Guaranteed, used DeVry, Type E 35 mm. Projector, $75; sent subject to inspection. A real buy. T. L. HAINES, 821 Market St., San Francisco, Calif.

EYEMO CAMERA, new, with used carrying case and two folding tripods; one portable German camera, handling 50 ft. of standard film. $125 takes all. ROBERT SMITH, Lehigh University, Bethlehem, Pennsylvania.

BARGAINS: Capitol continuous 16 mm. Projector, $150.00; Pathe Projector, motor-driven, 9 mm., $27.50; Pathe automatic drive and camera, 9 mm., $15.50; Pathe super-reel attachment, 9 mm., $10.00; Kodak cinegraph album, 16 mm., $2.00. NAVILIO, 1757 Broadway, Brooklyn, New York.

Q.R.S. DE VRY MODEL G PROJECTOR, library model and case, $65.00; Kodascope B projector, black model, $120.00; Pekoscope Projector and case, $27.50; Q.R.S. DeVry Projector, $55.00 model, $30.00; Model BB Cine-Kodak *f*:1.9 lens and case, $85.00; Ensign 16 mm. Camera, *f*:2.6 lens and case, $90.00; Q.R.S. DeVry Model B Camera, $15.00; Model B Cine-Kodak *f*:3.5 lens, $35.00; Filmo Model 75 camera, *f*:3.5 lens, $65.00; 78 mm. *f*:4.5 Kodak Telephoto Lens for BB Kodak, $28.50; 3¾" *f*:3.3 Wollensak Telephoto Lens for B Kodak, $40.00; 1" *f*:1.5 Meyer Plasmat in focusing mount, $30.00; 1" *f*:2 Schneider Xenar in focusing mount, $16.00; Books, *How To Make Your Own Motion Picture Plays,* 75c each;; Van Liew Film Files to hold 6 400 ft. reels, $1.75 each; No. 0 Arrow Bead Screens on roller, in box, 9x11", $2.50 each; 16 mm. Griswold Splicer, $22.50 model, new, $15.00; WILLOUGHBYS, 110 W. 32nd St., New York.

TRADING OFFERS

ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th., Minneapolis, Minn.

FILMS FOR SALE

ONE HUNDRED FOOT daylight loading rolls, negative film on spools for DeVry or Eyemo 35 mm. cameras at $3.50. EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, California.

BRAND NEW 16 mm. PRINTS, beautifully colored. *American Legion In France,* 100 feet, $3.75, postpaid. (Photographed by Hearst Newsreel cameramen.) *Night Before Christmas,* 100 feet, $6.75, postpaid. Buy now and save. Limited supply at these prices. EASTIN FEATURE FILMS, Galesburg, Illinois.

FILMS WANTED

HERE'S A MARKET FOR 16 MILLIMETER SHOTS! We want interesting short, newsy scenes involving automobiles, trucks, tractors, motorboats and airplanes, doing unusual things or of unusual construction. Will pay from fifteen to fifty cents a foot for acceptable scenes. Special rate for pictures of race winners, where Mobiloil is used. E. F. HALLOCK, Vacuum Oil Company, 61 Broadway, New York.

WANTED: Scenes of Canadian moose feeding in or near water. L. SPENCER, 328 Miller Building, Scranton, Pennsylvania.

MISCELLANEOUS

FOR SALE: Amateur moving picture business in suburb of New York; established two years. Reasonable. Little cash required. Would consider percentage basis. Box 108, Movie Makers.

Where Will I Get a Plot?

● ● ● ● ●

How Can I Make My Movies Unusual and Entertaining?

The Amateur Cinema League Offers the Complete Answer

WITHOUT the nerve-racking struggle of writing it yourself, if you own a League membership card, you can now obtain an individualized plot for a scenic, story film, travel film, personal film—any type of picture that you may care to make

These outlines are not complicated scenarios but individualized plans for whatever you may wish to film.

This newest League service can be obtained by writing for the *Plot Service Chart* You will get by return mail a simple information blank to fill in. Send this back to the League and, using the information you give us on the blank, League experts will send you a definite plan for your film.

Write the League for Its Plot Service
Without charge to League members—can be obtained no other way.

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AMATEUR CINEMA LEAGUE, INC.
105 West 40th Street New York, N. Y.

Real talking pictures in the home made possible with TONE-O-GRAPH Jr.

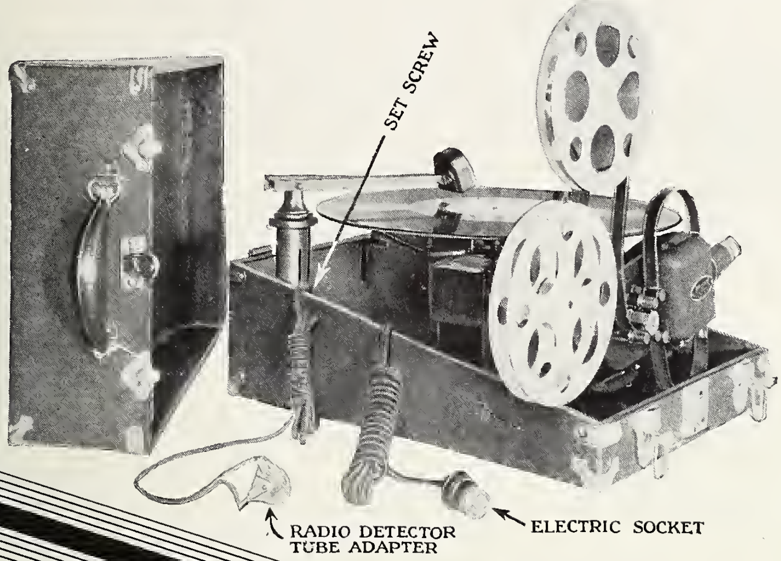
Tone-o-graph Jr. is a combination 16 mm. projector with a reproducer that makes talking pictures possible in the home. It is as simple to operate as any 16 mm. projector; anyone can use it. You attach it to your radio for amplification or to a speaker and amplifier which we can furnish at additional cost.

Synchronization is perfect—because one motor drives both projector and reproducer. Any ordinary house alternating current of 110 volts is all that is needed to run it.

A Library of Screen Successes at Your Disposal

Under the usual Willoughby Home Movie Library *rental* plan every owner of a Tone-o-graph Jr. can select his talking pictures (films and records) or silent pictures from an up-to-the-minute collection, including Dramas, Comedies, Travelogues, Felix the Cat Cartoons and Ufa Educational subjects.

Tone-o-graph comes complete in a
handsome leatherette case
16" x 17" x 7¼" high
Complete $175.00



The direct distance meter which measures "on sight"

DIST

Simple to operate
Positively accurate

No more guessing of distance—no more out-of-focus pictures. You can always be sure of sharp, clear pictures, even with the fastest working lenses. Scale is calibrated down to 15 inches.

DIRECT
DIST

PRICE

$12^{00}

complete with Case

a quicker and surer tripod connection

DREM CONNECTOR

Instantaneous and self-locking!

Eliminates the bother and insecurity of the tripod screw and makes it possible to connect or remove your camera from the tripod in an instant.

One half of the Drem connector is fastened permanently to the tripod or tilting top, while the other half (a flat disc) is put into the socket of the camera. A turn of the rim by two little buttons locks them firmly together, giving a strong and instantaneous connection which may be just as quickly released. One extra disc is supplied for reserve or for a second camera.

PRICE

$2^{00}

DREM CONNECTOR
INSTANT SELF-LOCKING CONNECTION
BETWEEN
CAMERA AND TRIPOD

WILLOUGHBYS

MOVIE CAMERA HEADQUARTERS·110 W. 32ND ST. N.Y.

DALLMEYER

f:2.9

3" Focus

for Filmo 70A, 70D, 75, Victor and all Cine-Kodak Models

HIGH SPEED TELEPHOTO LENS
for SPORTS MOVIES

Unexcelled for football, racing, regattas, tennis and all other sports. It will make interesting closeups of spectacular events.

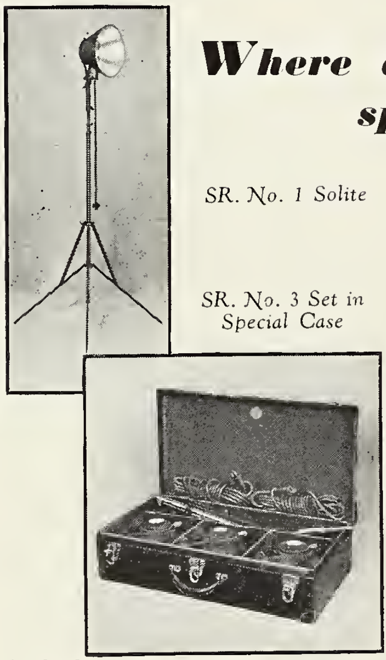
The Dallmeyer f:2.9 is the largest aperture telephoto lens made and therefore exclusive to the Dallmeyer range.

Send for comprehensive booklet describing Dallmeyer Lenses and their choice and use for amateur cinematography.

HERBERT & HUESGEN COMPANY
18 East 42nd St., New York

Ask your Dealer to Show You the World's Fastest Telephoto Lens.

Where does your camera spend its evenings?



SR. No. 1 Solite

SR. No. 3 Set in Special Case

Does your camera disappear every time the sun does? If so, you're missing a lot of fun—and some of the most memorable pictures you've ever taken! Amateurs everywhere are now switching on their Solites after supper and taking fascinating movies—in their own homes! Pictures of the family and friends—*indoor* pictures with all the clarity of *outdoor* shots!

Everyone who owns a camera should have at least one Solite. It is the most efficient lamp ever developed for home movies—a *500-watt* lamp with *1000-watt* light power! It is *the* lamp for *all* lighting purposes. The 3-unit set is now lighting interior shots for one of the largest newsreel producers.

Use one Solite for closeups; two for medium shots; complete set of three for long shots. Full exposure on panchromatic film at f:3.5.

PRICES

SR. No. 3 Set (3 Solites, Jr. and Sr. Tripod, 2-20 ft. rubber cords and case)—complete, without bulbs, $70.00. SR. No. 1 Set (1 Solite, Jr. Tripod, 20 ft. rubber cord)—complete, without bulbs, $22.50. If your dealer can't supply you, order direct.

TRI-STATE DISTRIBUTORS
105 Hudson St., New York
Exclusive Distributors

SOLITE

The All-Purpose Lamp

Featured releases for home and school

Bell & Howell Co., Chicago, Ill. The following eight Ufa subjects are included in the October Filmo Library releases: *The Fight For Life; Gravitation—The Moon—Constellations; A Jungle Roundup; How Eyes Tell Lies; Bulgaria* and *Killing The Killer.* These subjects are with sound while *A Lion Hunt* and *Entering Manhood* are available as silent subjects. Other sound releases include *Two Guitars, Hobo Jubilee, St. Louis Blues; Shawl Dance, Maiden's Prayer, Whispering; The Cuckoo Nuts* and *The Wise Crackers.* The subjects are each 400 feet long.

Diemer, M. E., Madison, Wis. A most interesting and varied list of world travel reels is offered by this library concerning South America, the Orient, Africa and the Philippines.

Eastman Kodak Co., Rochester, N. Y. Five World War Cinegraphs, each 200 feet long, are specially featured for October together with *America Goes Over,* five 400 ft. reels, and *Ten Years After.* Also *Slow Motion Analysis Of Bobby Jones,* 400 feet, analyses for the amateur golfer "the world's smoothest swing."

Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in six reels.

Holmes, Burton, Chicago, Ill. Seven new 100 ft. releases are announced by this library: *Driving, Kwang Chow Fu, Floating Cantonese On The Pearl River, When Winter Comes To The Range, The Winter Breadline In Wyoming, Don Coyote* and *Where West Is Still West.*

Hollywood Film Enterprises, Inc., Hollywood, New York and Chicago, releasing Cine Art Classics, announce the first of a series of *Life Cartoons* made in cooperation with *Life Magazine; Local Talent, Peaceful City* and *Red Hot Trails.* Two interesting novelties, *Beauties The World Over* and *Bridges The World Over* are also announced. These subjects are all synchronized at 33⅓ R. P. M. and are available from dealers everywhere.

Home Film Libraries, Inc., N. Y. C. The following feature pictures—*The Night Bird,* with Reginald Denny; *The Phantom Flyer,* with Al Wilson; *Clearing The Trail,* with Hoot Gibson; *Fangs Of Destiny,* with Dynamite; *The Gate Crasher,* with Patsy Ruth Miller and Glenn Tryon; *Guardians Of The Wild,* with Jack Perrin; *The Charlatan,* with Holmes Herbert, and *Home James,* with Laura La Plante—are offered in addition to the *Felix* and *Alice* cartoon series and a variety of other comedies, travelogs and special short subjects. *Feature Catalog,* listing the offerings of this library, is now available.

Kodascope Libraries, Inc., N. Y. C. *Orchids And Ermine,* a First National feature picture starring Colleen Moore, is especially emphasized for the home projectionist. The fourth edition illustrated, descriptive catalog, listing many other interesting reels, is now available upon request. Any of the five hundred subjects in the Kodascope Libraries may be had at branch offices or dealers throughout this country and Canada.

Pathe Exchange, Inc., N. Y. C., Pathegrams Dept. Pathegram Rental Library subjects, available through your dealer, include *Olympic Games,* two 400 ft. reels, featuring Our Gang; *Early Bird And The Huntsman,* an Aesop's Fable, one 400 ft. reel, and *Fun,* one 400 ft. reel, a Grantland Rice Sportlight. October Pathegrams available through purchase include *A Raisin And A Cake Of Yeast,* an Aesop's Fable, one 400 ft. reel; *A Pup's Tale,* 100 ft., *Whoopee For All,* a Grantland Rice Sportlight, one 100 ft. reel; *Deauville, France,* 100 ft., a Pathe Review, and *Boys To Board,* an Our Gang Comedy, one 400 ft. reel.

Pathe Exchange, Inc., N. Y. C., 9.5mm. Dept. A rental library, subjects of which are available through your dealer, is announced as including over 400 films of this width. Dramas, comedies, Aesop's Fables, Grantland Rice Sportlights and many other desirable features are numbered among these 9.5mm. releases. Films for October release are: *Frontier Trail, Love My Dog, On The Links, Early Bird, Fun, Giants vs. Yanks, Shiver And Shake, Fortune Hunters, Harvest Hands, Whirl Of The West, Take The Air, The Green Cat, The Mystery Man, Winner Takes All, It's A Gift, Do Your Stuff, A Pleasant Journey, Fraidy Cat, House Of Mystery* and *Dog Days.* 9.5mm. subjects offered for sale are *Pelican And Sea Gull On Breeding Ground, Fish, Deauville, France, Trapped Trappers* and *Muscle Marvels,* each sixty feet in length.

Reynolds, Ernest M., Cleveland, Ohio. *Through The Thousand Islands, The Scenic Hudson River* and *New York Harbor* are the 100 foot subjects especially featured for home projection this month. Many other reels are listed in the *Gold Seal Catalog.*

Ufa Films, Inc., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one-reel subjects, is offered in both silent and synchronized versions for school use. An entertainment version of these subjects is also available for use in the home and classroom.

For the Largest Assortment of

COMEDIES, DRAMAS, CARTOON COMEDIES AND SCENICS

see the

CULLEN HOME MOVIE RENTAL LIBRARY

The Cullen Home Movie Rental Library contains one of the country's largest and most varied assortments of 16 mm. film releases of motion pictures for the home entertainment of young and old. Why not take advantage of Cullen experience and service when it costs no more? Write for a catalog of the complete Cullen Home Movie Library and, whenever you are in our neighborhood, drop in. We shall be glad to show you any picture you select.

HAVE THE KIDS SEEN "OUR GANG"?

The "Our Gang" pictures consist of a series of nine 1 and 2 reel subjects depicting the adventures and antics of a gang of kids that will appeal to your own children and also give you many good laughs. The subjects of the nine reels are as follows:

The Fire Fighters
No Noise
July Days
Lodge Night
Sundown Limited
Fast Company
Dog Days
House of Mystery
The Big Show
Olympic Games

FOR BETTER HOME MOVIES

use the

CULLEN "RADIANT" SCREEN

The Cullen "Radiant" Screen has a perfect satin finish, beaded surface that insures a picture of maximum brilliance, depth and clearness. It is equally ideal for black and white or Kodacolor films. The Cullen "Radiant" Screen is fitted on a heavy spring roller and one motion opens or closes it. It is strong, durable and light in weight. Note how conveniently portable it is. The case is of attractive black leatherette finish available in the following four sizes, complete with leatherette case.

No. 20	Size 22x30″	$17.50
No. 21	" 30x40″	25.00
No. 22	" 36x48″	30.00
No. 24	" 45x60″	45.00

HUGO MEYER
TELEPHOTO LENS

The football season is here. You will want to take movies of the games in which your favorite team or Alma Mater will play. To insure good results for long distance side line shots you should equip your camera with the Hugo Meyer Telephoto Lens.

3-INCH FOCAL LENGTH **$58.00**

DREMOPHOT
EXPOSURE METER

This little instrument is as necessary to the amateur photographer as a compass is to a navigator. It takes the guess out of exposures, insures good pictures and prevents you from wasting film. Price complete with leather case and instructions.

$12.50

CULLEN

PHOTO SUPPLIES SINCE 1882
12 Maiden Lane, New York City

Good News for 9.5mm. Fans—

PATHÉ 9.5MM. RENTAL LIBRARY

(on Super-reels)

In response to the demand from 9.5mm. fans, Pathé announces the Pathé 9.5mm. Rental Library. The library opens up a new source of enjoyment for home-movie fans through the medium of super-reel pictures selected from the pick of Pathé's "big screen" productions.

Dramas, Comedies, Our Gang Comedies, Aesop's Fables, Grantland Rice Sportlights, all of them on super-reels, with full length titles, the same as in 16mm. or 35mm. subjects.

Pathé 9.5mm. Rental Library will furnish you economical entertainment, for, commencing October 1st you will be able to rent super-reels from your dealer at the surprisingly low cost of 75c a day for each reel.

A list of the first distributors in the United States will be published in the November issue of Movie Makers Magazine.

Here are the first twenty subjects for October release:

FRONTIER TRAIL • LOVE MY DOG • ON THE LINKS • EARLY BIRD • FUN • GIANTS vs YANKS
SHIVER AND SHAKE • FORTUNE HUNTERS • HARVEST HANDS • WHIRL OF THE WEST
TAKE THE AIR • THE GREEN CAT • THE MYSTERY MAN • WINNER TAKES ALL • IT'S A GIFT
DO YOUR STUFF • A PLEASANT JOURNEY • FRAIDY CAT • HOUSE OF MYSTERY • DOG DAYS

New October Releases for Sale

Here are five new releases you will want to enliven a dull evening.

PELICAN AND SEAGULL ON BREEDING GROUND • FISH
DEAUVILLE, FRANCE • TRAPPED TRAPPERS • MUSCLE MARVELS

On 60 foot reels, price $1.75 each

THE PATHÉ KID LEADS THEM ALL!

The Pathé Kid Projector—the world's lowest priced practical home-movie projector—has won the enthusiastic approval of thousands of people throughout the country. Introduced only last month, the Pathé Kid is making history with home-movie fans, because of its absolute reliability. The Pathé Kid is not a toy, but a scientifically designed projector, built by the pioneers of the moving-picture, to meet the demand for economical home-movies. It projects 30 to 60 foot reels and costs only $19.00.

The PATHÉ KID RENTAL LIBRARY

Just think of it! A rental library of more than 400 subjects covering dramas, comedies, sports, travel, history and educationals on either 30 or 60 foot reels.

The Pathé Kid Rental Library offers a greater selection of films for home entertainment than any other library in the world, regardless of size or price.

Each reel is a complete picture in itself with story Main Title, Sub-Titles and End Title.

Your dealer will rent reels in the Pathé Kid Library at the extremely low rate of 15c per day for each 30 foot reel and 25c per day for each 60 foot reel.

PATHÉ 9.5 mm. Amateur Movie Contest

The Contest closed September 15th. We take this opportunity to thank the hundreds of enthusiasts who sent in so many interesting pictures. Winners will be announced in November issue of Movie Makers.

PATHEX, INC.
35 West 45th Street
NEW YORK, N. Y.

PATHEGRAMS

October Releases
16m.m.
RENTAL LIBRARY

(All Pathegram Rental Library subjects are for sale only to Library Distributors)

In keeping with our policy to produce only the best of pictures, Pathegrams announces three new subjects for rental. Do not miss "Olympic Games" in which the lovable, mischievous razzer of "Our Gang" takes the lead in producing a storm of laughter. This picture is full length, the same as seen in the theatre. It has not been cut in any way.

Pathegram No. 8000—"Olympic Games"—(Our Gang)—on two 400 foot reels

Pathegram No. 8001—"Early Bird and the Huntsman"—(Aesop's Fable) on 400 foot reel

Pathegram No. 8002—"Fun"—A Grantland Rice Sportlight—on 400 foot reel

October Releases
16m.m.
FOR SALE

Here are five "above-the-average" pictures for sale in October. The Our Gang Comedy "Boys to Board" is especially good, combining comedy and drama in a story of "hardship and hilarity", also from the pen of Hy. Meyer, dogs of all kinds grow from ink and paper into living animals—"A Pup's Tale" will delight everybody. Then there is "Deauville, France"—"the millionaire's playground"—an excellent picture of this world renowned resort.

Pathegram No. 7060—"A Raisin and a Cake of Yeast"—(Aesop's Fable) on 100 foot reel	$7.50
Pathegram No. 7061—"A Pup's Tale"—(Hy. Meyer) on 100 foot reel	$7.50
Pathegram No. 6062—"Whoopee for All"—(Grantland Rice Sportlight) on 100 foot reel	$7.50
Pathegram No. 7063—"Deauville, France"—(Pathé Review) on 100 foot reel	$7.50
Pathegram No. 7064—"Boys to Board"—(Our Gang) on 400 foot reel	$30.00

Pathé Exchange, Inc.
Pathegrams Department

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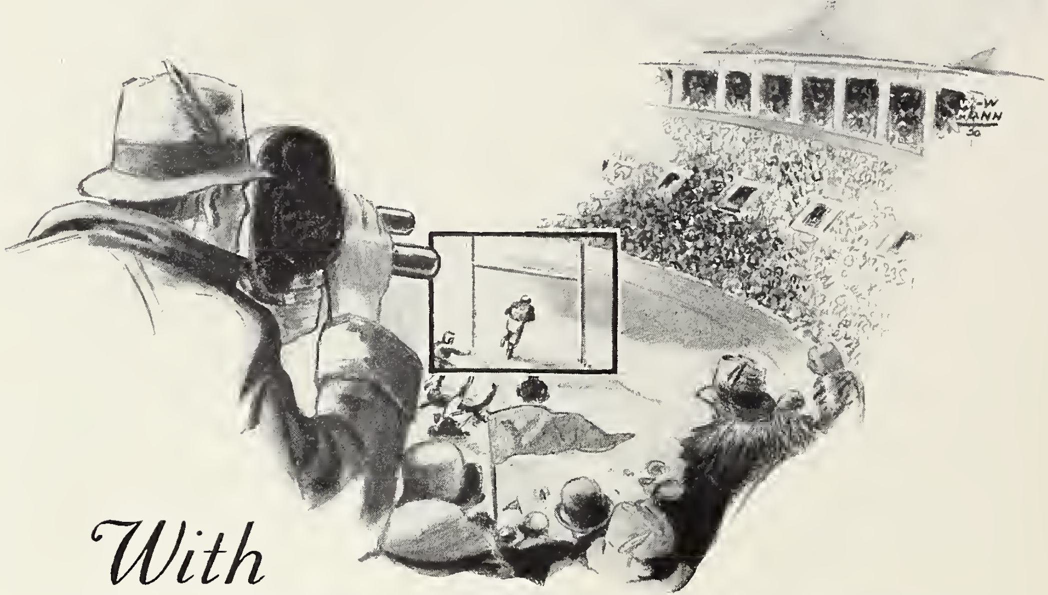

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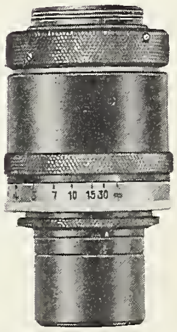

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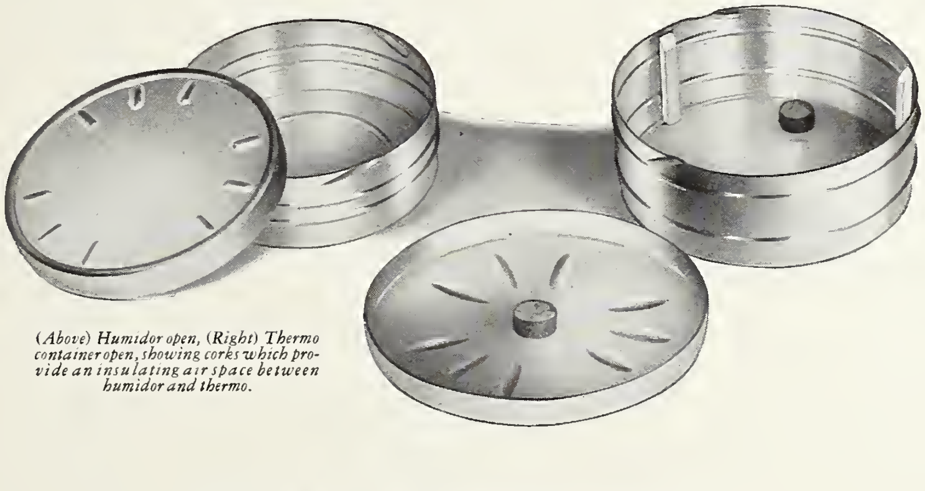
The Filmador is furnished complete with both containers at $5.00, or the outer container alone may be had at $2.50, into which you may place three 400-ft. humidor cans. Or the inner container may be had separately at $2.50, holding three 400 ft. reels. Ask your Filmo dealer, or write today for full facts.



(Above) Humidor open, (Right) Thermo container open, showing corks which provide an insulating air space between humidor and thermo.

BELL & HOWELL

FILMO

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New York · Hollywood · London (B. & H. Co., Ltd.) · *Established 1907*

THE TIME HAS COME

but not to talk of cabbages and kings—rather, of something right to the point for you who are making your own movies.

EVERY person who, during these three months, becomes a League member or who, if already a League member, sends in a paid application for a friend or friends, and every person who, being a League member, renews his membership (he may pay in advance if renewal is not yet due) will receive a LEAGUE ANIMATED LEADER with the compliments of the League. Members who pay for a new membership for friends will get a leader for each paid application sent in and, of course, each of the new members for whom they pay will also receive a leader. ● These leaders retail, during the rest of the year, at one dollar (16 mm. and 9½ mm.) and three dollars (35 mm.) and are animated and double exposed film certificates of membership, ideal to splice at the beginning or end (or both) of your favorite films. In taking advantage of this offer, be sure to specify the width of leader you want. In absence of such specification 16 mm. leaders will be sent.

●

For the months of October, November and December and expiring positively—like this year's motor license—on December 31, 1930, the AMATEUR CINEMA LEAGUE makes its

ANNUAL STAMPEDE OFFERING
to the movie making world

Date............................

To Hiram Percy Maxim, President,
Amateur Cinema League, Inc.
105 West Fortieth Street,
New York, New York.

I accept your invitation to become a member of Amateur Cinema League, Inc., and enclose my check for FIVE DOLLARS, payable to Amateur Cinema League, Inc., in payment of the dues, $2 of which is the special membership rate for a year's subscription to MOVIE MAKERS. (Non-member rates: United States $3; Canadian $3.25; Foreign $3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those that I may voluntarily assume from time to time.

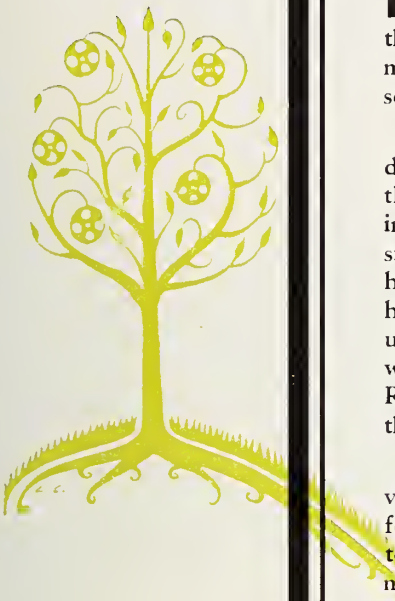
Send me the free leader in .... film width.

Name ....

Street ....

City.................................. State......................

EDITORIAL



FROM the very beginning, 1930 has been a year to test the soundness of any activity, particularly of an activity that came into being in the bonanza years just preceding. The effect of the 1929 stock market disturbance, of the 1930 Tariff Act and the long preliminaries to its passage and of the summer drought have all tended to strip every enterprise down to its bed rock soundness, if any.

Amateur movies have stood the 1930 test brilliantly. There has been no drop off in their popular appeal; indeed, their popularity has increased and thousands are now making them who were not in the game last December. The industry that supplies amateur movie equipment has adopted the very progressive policy of offering more and more new items for amateur purchase. There has been no "pulling in the horns" on the part of manufacturers. New firms have come into the industry and have found a good distribution for their products. Retailers have worked out new ways of salesmanship and have everywhere emphasized the importance of service as a necessary companion to sales. Retail groups which did not sell amateur movie goods before have stocked them.

Particularly to be noted are two facts. Amateur movie equipment has developed both upward in refinement of design and consequent increase in price for more elaborate conveniences and downward in supplying highly satisfactory products at lower prices. This indicates a very healthy condition of demand and demonstrates the wide popular appeal of our hobby. Movie making is not a rich man's sport nor a poor man's pastime exclusively because both the wealthy and the average salaried man enjoy it and want equipment priced to suit their budgets.

These reflections provide comfort and good cheer for those of us whose chief interest lies in the satisfaction of making movies and whose concern does not touch the business aspects of our activity. We can be certain that our pioneer efforts as movie makers have been full of results and that the world has awakened to the rich dividends of a movie camera in supplying recreation of the finest kind. We know that there will be a great many more of us in the next twelve months as there have been added a great many in the last twelve. These additional thousands will do their part in increasing the variety and interest of amateur output and there will be better and better amateur films. We know that we can look to our manufacturers for a steady supply of new equipment and to our retailers for the necessary service. We know that the amateur movie industry is in fine condition—that 1930 has not hurt it but has helped.

We look into the future and find that it is rich with promise. There is nothing in the path of this great popular sport of amateur movies but success.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

THE DIRECTORS OF THE LEAGUE,

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, N. Y., U. S. A.

R. J. McIlvaine

Scenes from a travel film, titled "Vehicles I have met", picturing types of transport viewed on a trip from India to South Africa

©CIB 88125

MOVIE MAKERS

Saving summer travelogs

PAUL D. HUGON

Wherein the virtue of editing travel films is made easy

IN the millions of feet of film that were shot this summer, everything from a simple trip to the beach or the mountains right up to the complete Passion Play at Oberammergau will find its way to the amateur screens this winter, there to give unbounded delight or to create an uneasy feeling and even complete boredom, depending on the way the subject is handled. So much difference does the presentation or editing make that even the work of the best professional cameraman may move an audience to exasperation if many irrelevant details are not carefully weeded out.

An unedited film is like a good story poorly told and with the punch too long deferred or recalls that Australian bushman, described in a recent novel, who could draw a map of the territory for miles around, but only to one scale, so that to cover a hundred miles he needed a hundred sheets of paper. He had not acquired the art of editing his sketches and reducing them to essentials. This, to him, because of his limited viewpoint, would have meant omitting vital details.

"Vital details." That's it! The most painful part of editing, when done by the original cameraman or director, is to cut out details that seemed vital at the time they were photographed—that, indeed, may be interesting some time in some suitable place—but that are now no longer vital or even desirable in the finished product. It was right to shoot those scenes, as no record is ever complete, but it would be doing the wrong thing to include them with the other scenes that have an entirely different purpose or tempo. Omission, however, is only part of the secret. To be exact, there are the following three distinct processes in editing: *selection* or subject grouping, *boiling down* or elimination and *building up* or addition. The greater part of that work is purely mental. It can be done in your armchair even better than at the cutting table. It is work for brains, not for scissors.

Selection means choosing your themes in such a way as to yield as many separate reels as required to tell complete stories, each consisting of one subject only. Suppose you went abroad this summer, starting from New York, going straight to Paris, thence to Venice, the Tyrol, the Passion Play at Oberammergau and returning by way of Holland and London. (It would be just the same if you took any other kind of trip, at home or abroad.) And suppose you shot 2,000 feet of film. On meeting a friend on the street soon after you return, would you reply to his inquiries by starting to recite: "We left home Wednesday, May 14, at 2:30 p. m., by taxicab. We arrived at the Pier at 3:15 and paid the taximan. Then we went inside and had a man take our hand bags," and so on? No; of course you would not tell your story that way, unless you wished to see your friend dive into a cigar store or disappear into a phone booth the next time he saw you approaching a block away. Yet, that is the way most people insist on editing their travel reels—the whole pitiless truth from *hors d'oeuvres* to *café noir*—mostly *hors d'oeuvres*.

The sensible person answering a friendly question about his vacation jumps at once to the highlights. "Yes, we had a splendid time. Saw *The Passion Play* at Oberammergau." As that is the most novel point, it is the first mentioned. It is the feature, the punch of the trip. If the friend has no more inclination to listen, that is all we tell him. That gives us the cue to the first requisite of editorial selection. Instead of following chronological order, we follow psychological order: we shortcut reality by brightening up the highlights, darkening the shadows and letting the halftones take care of themselves. The result is "good movie."

Reel One, then, is *The Passion Play At Oberammergau.* Of course, it is not to be numbered in any way since it will be shown anywhere, even to people who have no wish to know more of our vacation—even, probably, long after all the other features of that vacation have sunk into insignificance. It is no more necessary to proclaim to the world, "This is Reel One," than it would be to tell your friend on the street what he is in for if he inquires about your trip.

If the friend is seated in the club lounge or is going around the links with you, he may now follow his own thoughts to what seems to him the next most interesting point. "And you went to Paris, at last, eh? Well, what do you think of Gay Paree?" That is your cue for the second independent, selfcontained subject, *Paris*.

If by now the friend's interest is exhausted, your story is over as far as he is concerned. He will never know what Ma said to the porter or what Sis thought of the Bridge of Sighs or of the cute way in which Junior fed the pigeons of St. Mark's. That is just too bad but what else would you have? Still, there will be more intimate friends, perhaps, or others with more time to spare who will turn the conversation around to the subject of gondolas and for them we will prepare our third reel, *Venice*. The same with the Tyrol, Holland, London and—last and least—the means of locomotion, personality shots and minor happenings on the way. These will form a reel by themselves, *Going Abroad In 1930*, usually reserved for the most intimate circle of friends.

New Zealand Government

New Zealand makes her gift to a film of nature's many moods

But what of the remaining 500 feet or so? Are they to be thrown away? By no means. First, there may not remain any 500 feet. Why should the amateur bind himself to the practice, similar to that forced by sheer commercial necessity on the professional theater man, of making his pictures an exact length —400 ft., 800 ft., and so on? Let each subject run for what it is worth. One may be 309 feet, another 1,067. The artistic standard, rather than the mechanical, should be followed by the amateur screen.

This may absorb most of our good shots. Even then, however, some quite good footage may find no place in these early reels. Keep it. Sooner or later it will fit something. You may not have to show, in that reel of France, every taxicab scene you made in Paris, but one of those shots, with a few cutouts from Venice, Holland and other places, will some day give you a reel on *Vehicles I Have Met*. It will include gondolas, horse drawn milk wagons, London hansoms and "growlers," rickshas and whatever else you may have encountered. The very act of grouping these shots otherwise than one expects them will make them twice as interesting by virtue of the added contrast. The same with those scenics you so faithfully recorded—snows and rains, fogs and storms. One day you will find you have a reel entitled, *Moods Of Nature In Many Lands*. Remember only, as you start, that the trade mark of the novice is his habit to tell all he knows in his first attempt. Keep a reserve of shots for future occasions. Selecting the subjects for the series is by far the most difficult part of the task, since every foot of your record is like a part of your life itself and you hate to see it excised from your personal history. Yet that is essential to artistic effect.

Having selected your subjects you now proceed to select the material by elimination and building up. At Oberammergau, for example, you probably took many shots that have no direct or indirect connection with *The Passion Play*. If your auto lost a tire in coming over the hills, that scene should be left out in the preliminary boiling down process, even if it is found useful later. As you come to each and every shot, ask yourself this simple question, "Is this obviously essential to the understanding of this subject—yes or no?" If it is not quite obviously indispensable, put it aside for the time being. In Oberammergau, the obviously essential shots are those of the actual performance of the play; those of the village showing the houses decorated with Biblical frescoes; those of the players living in their homes the lives they so sincerely portray; those of the valley showing the serene atmosphere of the village nestling at the foot of the mountains. Obviously unessential, and therefore omitted from the first pick, are all scenes showing the cameraman and his family doing various things about the village, unless they are used to create a foreground for the village background. If, while you are making a picture of Anton Lang at his home, you turn the camera to one side to shoot Junior playing with a dog, that shot does not belong there at all and must be left out.

Lest the term "boiling down" be misunderstood, it should be made clear that this is never a matter of mere footage. For artistic reasons, the amateur is free to run his footage as he pleases. Boiling down is leaving out of a sequence any and every shot which does not directly help the purpose of that sequence within the general purpose of the story. For example, within the Oberammergau reel, the "home life of the actors" sequence must be considered as a purpose in itself. A single scene of great length may be included without a cut if it furthers the understanding of that sequence or if it helps us to feel the desired emotion. A shot of even a few feet must be mercilessly cut out if it refers to something not directly connected with that purpose.

As soon as all "must" scenes have been selected, through elimination of those not found indispensable, we begin the process of building up and, here, some of the rejected scenes may be returned to the place they occupied, though, generally, they will be used in different chronology. For example, we may have one sequence showing the vast crowds of tourists who come for the show. In that sequence, we may, and in fact should, include our own party, used not because it is our party but as being typical of all the others. On the other hand, if we had only our own party arriving and showed no crowd scenes, we would be falsifying the record by overemphasizing our own importance. "We" belong in a travelog only as representatives of the world in general, since the spectator will see in it only what he would feel if he were there. The idiosyncrasies of the members of our family should not be given a place at all in one of these subjects. If Sis hurt her ankle coming out of the hotel, a Rotary Club audience in Tulsa will hardly

[Continued on page 641]

Showmanship

DR. KINEMA

Our own prophet considers the amateur's future

HAS it occurred to you that the flood of travel films that will descend upon us this winter is likely to produce a situation that is revolutionary? It has to me. Secretly, I am overjoyed at the prospect. There is a fifty-fifty chance that it may spell the end of the aimless, helter skelter snap shooting stuff that hurts the eyes, ruins the temper, gives one a pessimistic outlook upon life and has been known to drive men to using home brew. I have already seen a few of these films and it certainly has started me thinking.

Somebody has said that we amateurs are showmen just as much as the professionals are showmen. Somehow this gives me an awful jolt. It had not occurred to me that I was a showman. To me it suggests Barnum and Bailey, Ringling, tents, sawdust and elephants. I could bear not being so classed and, yet, I am forced to admit that nearly every film I ever made was done with but one single purpose in view and that was to show it to an audience. In fact, I am led to politely inquire who is there among us amateurs who can stand up and say his films were not made to show to an audience?

I fear that there are few who, when they put together a film, do not aspire to arouse the admiration and mayhap the applause of an audience. In short, the more one ponders over this vulgar showman business, the more one wonders if we amateurs are not pretty deeply sunk in it. I am convinced the spirit of showmanship exists to a greater or less extent in all of us. Right here in the family, I must confess, I have spent an unconscionable amount of time and considerable sums of money juggling continuity and dramatic effect in order to impress an audience with my powers. What is it that impels one to do this sort of thing if it is not showmanship?

H. Armstrong Roberts

Certainly this is a terrible situation. Is it possible that we are nothing but a bunch of amateur showmen, after all? Somehow this does not sit well. It must be that there is something more in amateur cinematography than ordinary showmanship.

In searching for a more intellectual classification to creep into, one thinks of artists. They paint, draw, etch and otherwise make pictures. True, these are all stills but, nevertheless, they are pictures which are intended to be looked at. Are all artists merely showmen? I can hear the gnashing of teeth at the mere mention of such a horrible thought. But, just the same, do or do not artists make their pictures to show to an audience?

I just simply have not the nerve to answer this question. Instead, I will ask a few more. If artists are showmen, does showmanship determine the success and the value of their pictures? But perish the thought that artists are showmen. Well then, if they are not, why is it they juggle with composition, color, depth, atmosphere, feeling and lastly, of all things, titles? What is it just, that they are seeking when they study, plan, experiment and juggle? Is it not the applause of the beholders of the picture? Again, I have not the nerve to answer.

At this interesting point, if you force me to the wall and make me answer my own questions, I would have to agree that showmanship in some form certainly does figure. How much is not what we are talking about. I would like to see it figure not at all. In cinematography, as practiced by us amateurs, does it figure? It does. We even stoop to the making of photoplays, which are all showmanship. But is there not something in amateur cinematography which is not showmanship? I say there is and that the impending flood of travel pictures is going to prove it. In fact, last season disclosed a growing tendency for amateur cinematography to creep out of showmanship.

Worthy, tho simple subjects are seen in films of animals

Leaving the artist to fight his own way out of the muck of whether or not he is a showman, let us turn to ourselves. I suspect that strictly amateur cinematography possesses qualities which offer very important advantages over any means the artist has. When an amateur produces a picture which is *informative* and *cinematic* he has conveyed something which cannot possibly be conveyed by any painting or book. He conveys *motion* to his fellow beings. And I submit that, in motion, there is a lot of everything to be got out of science, beauty, art and poetry. We have a cast iron monopoly on everything that comes from motion. We have not any circumscribing limitations. There is no box office appeal staring us in the face as it stares the professional. And amateurs have already just begun to peep over the surface and indicate what the future is to disclose.

This brings me to the fourth act of my "show." I believe that we amateurs are going to evolve a type of film that will be utterly above the frivolous. It will not be pure entertainment. It will not be dry as dust informative. It will be intensely pleasurable to view, will contain worth while information and will be really uplifting and, as such, very much worth while. I think Byrd's Antarctic pictures are an example. Academically, Byrd's films are professional but let that technicality pass. Byrd

[Continued on page 650]

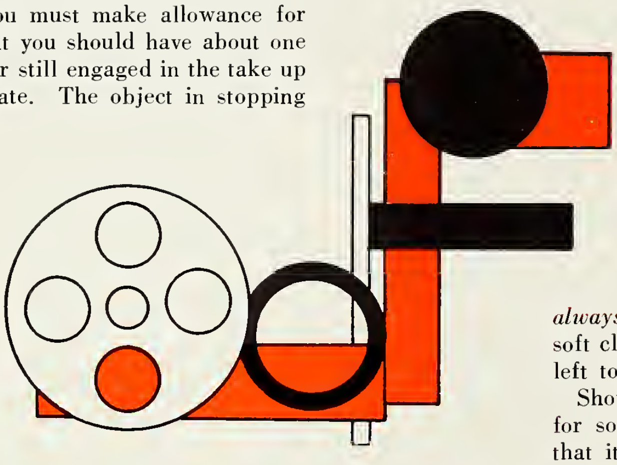
Cine trouble shooting

W. E. KIDDER

Answers to some "pesky problems" which can arise

IN the following article the writer does not pretend to be original in most of the points covered; he simply is passing along a few suggestions that possibly may help the movie maker out of difficulties. Some of these items have appeared previously but are here repeated in more detail for the new reader as well as for those who have seen them before.

One of the principal sources of loss of exposed film is that known as "edge fog," occurring most often at or near the end of the reel. This loss of film is usually caused by an improper opening of the camera combined with a wrong method in removing the exposed stock. It is well to remember that the take up spool on the camera is arranged to revolve faster than the feed spool but that this extra speed is controlled by the feed of the film through the gate and the take up sprocket. To avoid these light struck edges we cannot forget this fact. When your footage meter registers one hundred feet, operate your camera just five feet more and *no further* because footage meters and threading often vary and you must make allowance for this fact. At this point you should have about one foot of the paper leader still engaged in the take up sprocket and in the gate. The object in stopping the camera at this point is to prevent the sudden free release of the take up reel with its consequent rapid velocity. This extra speed offers sufficient centrifugal force to loosen not only the paper leader around the film but, sometimes, even a portion of the film itself which, acting like a coiled spring, adds to the effect of this force with generally unhappy results.



When a spool of exposed film is removed from the camera in this condition many light struck frames are invariably caused and become absolutely valueless. Open the camera in subdued light, deep shade or preferably in a building. Do not take the cover entirely off but slip a hand under the edge of the camera door, grasp the spool while the paper strip is still engaged and revolve the spool clockwise until the leader and the film have been drawn tightly down. Keeping a finger on this paper strip so as to hold it tightly to the spool, press the starting lever a frame or two at a time until the leader is just free of the take up sprocket.

Next grasp the end of the strip and pull this as tightly as you can. Then, holding the spool closely in your hand with a finger pressing tightly on the paper strip, remove the spool from the camera. Do not turn the spool up edgewise where strong light may enter between the film and the spool side but place it directly into the bottom cover of the steel case, being careful to thread the end of the cover strip through the provided slot. Next, replace the case cover, threading the end of the strip through the slot, and revolve the whole carefully in the proper direction to a position where the two will shut firmly together. A method for providing a dark space in which to remove this film, if you should happen to be on the water or in another place where no deep shade exists, will be described in detail further on.

In threading a new film into the camera it is a good plan to run the camera open until the letter S of the word STOP on the leader is covered by the gate when closed, leaving the other letters still showing. Next, see that the film on both the spools is wound tightly by turning the spools in the proper direction. Close the camera door and set the footage meter at exactly ninety six feet. Run the camera to the zero mark and all is ready for the first exposure. This method insures uniform adjustment both of film and footage at every loading of the camera and will provide accurate information as to the amount of film still available as you are exposing.

Bent rims on the film spools, besides offering another source of edge fog, often cause trouble with the camera feed mechanism. When removing the empty spool from the camera, always examine the rims to see that they are absolutely parallel and just the right width to accommodate your film. A little dent or a little springing in or out usually means trouble. Also it is well to examine the flanges on the roll of unexposed film before putting it in the camera as these sometimes become damaged in an unexplained manner in spite of their protective metal case. Before threading the camera, *always* clean the gate and aperture carefully with a soft cloth and see that no bits of emulsion or grit are left to scratch your film.

Should the camera, even though well wound, stop for some unexplained reason, you will usually find that it is caused by a jam of the film between the take up spool and the sprocket; this particular trouble is generally caused by a defective spool rim. The only other causes of the camera jamming are that the starting mechanism may be on dead center or the film on the feed reel may stick at the edges. To start the motor at such a time, insert the key in the winding position and exert a very slight reverse pressure, at the same time pressing the starting lever as though for a single picture. If the motor stops again within two or three seconds you may rest assured either that the film is jammed on the take up spool or that something is definitely wrong with your motor and feed mechanism. It now becomes necessary to open the camera to correct this trouble, which can be done immediately with the loss of ten or more feet of film. But why spoil an important picture when there are several ways of getting at the trouble without this penalty of light struck film?

If located near a dark room, the remedy is simple. If not, one can make a dark room by going into a fairly light proof closet with a flashlight and several sheets of red tissue paper. This, where you are using ortho film, will enable you to open your camera and see what is wrong but neither are necessary where the camera can be opened in the dark and the trouble located with the fingers. Turning the take up spool clockwise will generally untangle the snarl while, at the same time, one can locate, even in the dark, any spot on the rim of the spool which should be straightened. When the film reaches this defect, you will know it. Put your finger exactly on this spot, remove the spool and straighten the rims or any other source of trouble. Now wind

[Continued on page 651]

Things I was ashamed to ask

ROY W. WINTON

Last of a series of amateur aids in simplest terms

WELL, my movie making is looking up in the world. You can be sure, now, that I have the exposure bugaboo licked once and for all. But, as I go on, I find there are other bothers. For instance, some of my late shots have been pretty fuzzy. That's focus, isn't it? Right you are. What kind of lens have you on your camera—one with a universal focus or one set in a focusing mount?

The dealer who sold it to me said it was "universal." Just what is that all about? Well, to keep clear of a technical discussion, a lens with a "universal focus" is a lens set in the camera in such a way that it will give you sharp pictures, within the radius of its own limits as to the distance of subject from the camera. Then, if there is light enough for your lens to give you a picture at all, the picture on the screen will not be fuzzy.

Then why was the picture of my wife sitting in the car so blurred? Did the picture show the whole car, as well as your wife?

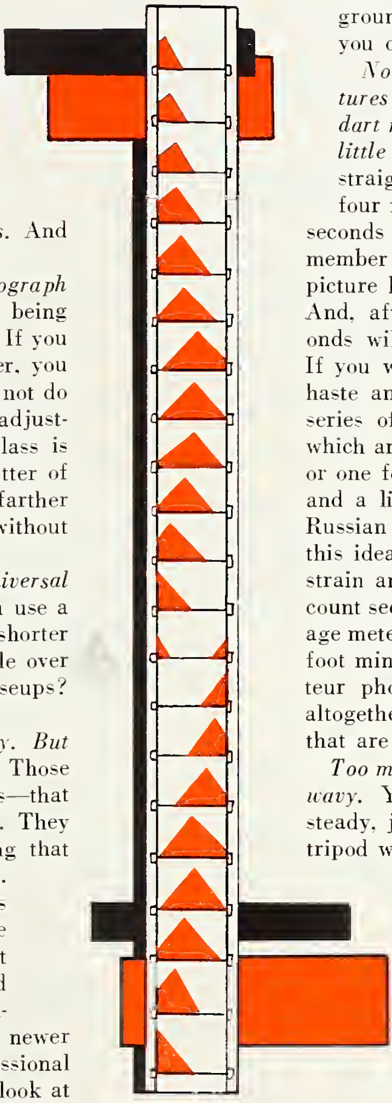
No, I wanted a "closeup" of her and not the old bus. And how close did you bring the camera to her?

I should say about three feet. I wanted a good photograph of her features. Well, a "universal focus" lens stops being universal at about five feet. with an average exposure. If you get it closer than five feet to the picture you are after, you will get a fuzzy result. Don't blame the lens if it does not do what your eye will do—that is, make an instantaneous adjustment for focus, depending on distance. After all, glass is glass, you know, and not living tissue. And, as a matter of fact, the lens goes your eye one better on anything farther away than five feet. It gets everything near and far without making any adjustment.

Then, I must not expect sharp pictures with my universal lens closer than five feet? If you want them, you can use a "portrait attachment" which gives you sharp focus at shorter distances. This is another small lens that is adjustable over your universal. How about your shots that were not closeups? Did they come out clear?

Perfectly. It was only the closeups that were fuzzy. But what about the lenses set in "focusing mounts"? Those lenses are built to do for you what your own eye does—that is, they will do it for all distances closer than fifty feet. They can be adjusted to a perfect focus by a setting ring that moves the lens forward or backward in its mounting. They are generally also "faster" lenses than universals and will give you pictures in much less light. They are excellent but you must use them intelligently and must set the ring with reasonable care. This ring is marked in feet and you must know the distance from the camera to the thing you want to photograph. Some of the newer cameras have a remarkably fine device that professional cameramen have used for a long time, by which you look at the picture you want and move the ring until the image is sharp. Then, you don't need to worry about feet or tape measures, at all. You can also get a separate distance measuring device, just like you can get an exposure meter.

Ought I to get one of these focusing lenses? You can get good pictures with your universal and good pictures with a focusing lens. For rapid work, the universal is safer. For careful closeup work, the lens that you can focus is ideal. I use both. For color, you must have a fast focusing lens. It is a very sound investment. But, if you get one, don't kid yourself about it. *It must be set for every change of distance,* either by using a focusing device, a distance measuring device or a tape measure. If you don't set it for every distance change, it is worse than useless, unless you set it as a "universal" at twenty five feet. Here is one last point about focus. If you want a clear picture of something taken with a universal lens, in addition to watching that you don't get your subject closer than five feet. be careful that you don't have anything in the foreground that is closer than five feet because the foreground will be blurred and the picture will be fuzzy. Of course, you can get a fine and artistic effect from deliberately making part of the foreground fuzzy so that the subject will stand out clearly but be sure that the foreground does not obscure the subject if you do this.



Now another thing. Some of my pictures seemed to come on the screen and dart right off again. Of course, I took too little footage. What is about right? For straight average scenes. I want at least four feet. You will probably say that ten seconds of screen time is pretty long but remember that your audience has not seen the picture before, as you did while you took it. And, after about six months, the ten seconds will not be too long for you, either. If you want to create a deliberate mood of haste and jumpiness, you can do this by a series of what professionals call "flashes" which are scenes that last about two seconds or one foot of film. But this is like mustard and a little goes a long way. The modern Russian professionals have gone mad over this idea and their films often give you eye strain and brain fag. You want to learn to count seconds or you can get an audible footage meter that clicks off each foot. This four foot minimum rule is not intended for amateur photoplays, which is another subject altogether, but for your straight home movies that are so often a kind of film diary.

Too many of my pictures were jumpy and wavy. You must learn to hold the camera steady, just as you learn to hold a rifle. A tripod will do it for you. If you don't use a tripod, take the time to work out a good steady position and always take the same one. Study how to breathe without wobbling the camera while you are taking the picture. Most people will work out their own particular "stance," so general advice is not so good, except to warn you to keep your arms close in to your body. But, without a stance, you can't make good movies any more than you can play good golf. And I hope that I don't have to warn you specifically against the "garden hose" evil. An absolutely imperative rule is that of slowness in moving the camera while taking a picture. You can turn your head quickly from one thing to another and your

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Let's make a title board!

LAWRENCE H. SMITH

Telling all about how to do it when you feel the urge

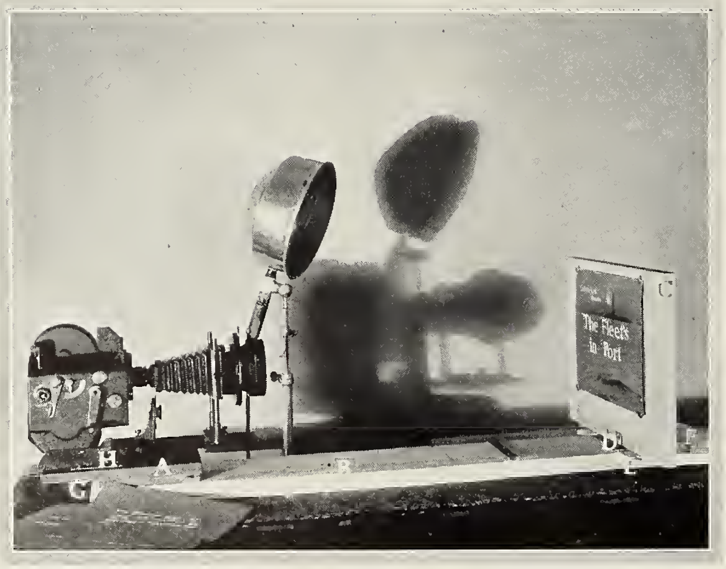
AFTER the first flush of excitement of making pictures that move, the amateur cameraman gets the idea that family and friends would be more tractable at the mention of projection if the films were just a trifle more interesting. The simplest remedy for the average film is to put in a few titles. They bridge many a gap that would otherwise be confusing, tell the spectator where and when, as well as why, the scene was shot and they make your film more effective in every way.

Any laboratory will make the titles for you but there is a lot of satisfaction in making them yourself, particularly if you do a fairly good job. This isn't difficult if you will take the trouble to prepare a few accessories.

What seems to be the greatest difficulty in making titles is to get them squared up in the picture frame. It can't be done visually by means of the finder and even a slight variation, when seen on the screen enlarged hundreds of times, will be much exaggerated. Some arrangement must be devised that will insure true lines, so let's consider making such an outfit.

Besides ordinary tools, such as hammer, saw, screw driver, etc., nothing special is needed except a draftsman's T square and triangle. These are important since the title, when photographed, must be perpendicular to the axis of the lens and parallel to the plane of the film. Only by the use of T square and triangle can this be assured. Now for the details.

Take a one and a quarter inch board, six inches wide and from thirty six to forty inches long. This will serve as the base (B on diagram and photo) of the outfit. Test it for true lines and put cleats on the ends to prevent warping. Choose one edge of this board as a guide and make all measurements from that edge. On this will rest the camera and easel. For a camera stand, nothing is more suitable than a tilting tripod top—either new or second hand. Just fasten the tilting part so that the camera is horizontal and leave it there, firmly secured.



Lawrence H. Smith

The finished title board. Diagram is shown on page 635

Down the center of the base, three inches from the guide side, draw a center line the entire length of the board. Screw the camera firmly to the tilting top and set it on one end of the base, making whatever allowance is necessary for the operation of the tripod screw. Place the T square against the guide edge of the base, bringing it flush against the forward edge of the tilting top, making a true right angle with the edge of the base. Now with the T square as a guide, center the lens directly over the line previously drawn down the center of the base. This can best be done by centering the lens against one edge of a triangle held vertically. When the position of the tripod top is decided, mark its outline carefully on the base and remove the camera.

Here it might be well to check the distance from the base to the center of the lens vertically. Normally the tilting top will bring the lens high enough so that the field of the easel will be covered but, if the vertical distance between the lens center and the base is less than six inches, cut a block out of another inch board and build up the tilting top to the proper point.

Next, with screws, fasten the tilting top securely to the base, taking the precaution to align it with the T square once more. Replace the camera and line it up so that a line drawn through the axis of the lens, perpendicular to the film, will be parallel to the center line drawn on the base. If the base of your camera is square, this is easily accomplished with the T square. Mark the position of the camera base on the tilting top and remove the camera. A metal corner brace (any hardware store has them, already drilled, in various sizes) is now screwed to the top coinciding with the lines of the camera base. It is now possible to replace the camera on the top so it will always be in exactly the same position and, by making sure that its sides are flush against the metal guide, its alignment will always be correct.

Hold your pencil against the center of the lens with the point resting on the tilting top. Mark and drive in a thumb tack and again remove camera. You are now ready to lay off on the base the distances that will be most convenient for photographing the titles. My lens, a foreign one, is marked five tenths meter, six tenths meter and one meter and I laid out these distances accordingly, using the thumb tack as a starting point. You should make your distances correspond to the markings of the lens you intend using for this work, probably one, one and one half and two feet. To measure these distances accurately, locate the position of the lens diaphragm as nearly as possible and use this as a starting point. Mark each distance on the center line entirely across the base at each point so found. At these lines screw metal strips, D-D-D-D-D, with the edge away from the camera exactly flush with the line drawn across the base. True these strips with the T square, for, while a fraction of an inch error forward or back does not

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The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Stunt of the month ■ Scenes resembling forest fires may be very easily faked by the amateur who desires something novel in the way of screen effects. Pick an appropriate background such as a clearing at the edge of the woods or some similar scene with trees or brush in the background. Set the camera up, preferably upon a tripod, and have someone hold a burning splinter of wood several inches in front of the camera and slightly below the range of the lens. A thin, dry piece of wood will blaze and smoke very effectively for this purpose and it should be held so the flames will flicker about in the path of the lens. After a few practice shots, you will be able to make scenes in this manner which will seem to be completely enveloped in flames and smoke. Why not work up a little "forest fire" scenario with this effective and simple stunt as its climax or, at least, try a shot of your friends "walking through the fire?" —*H. E. Richardson.*

Handy warning ■ In using a finder on a cine camera which allows some compensation for the separation between the lens of the camera and the lens of the finder, the finder lens is occasionally left on the wrong setting, that is, on the closeup setting for long shots and vice versa. Then the scene is not properly located in the finder and sometimes a part of the scene that was desired is cut off. For that reason, it is advisable that some means be adopted so the observer, on looking through the finder, will be able to perceive at once which setting is being used. On a well known camera, two eyepiece apertures are provided, one for closeups and one for long shots. A simple expedient is to remove the ring which is set in the eyepiece on the side nearest the camera lens. When this ring is removed, a circular piece of glass may be taken out. A small semicircle of yellow filter film or stained film base is cut and placed in the eyepiece in such a position that it covers only the closeup aperture. The glass and ring are placed back in position, holding the yellow film in place. The yellow color of the scene, caused by the colored view of the closeup portion, is a constant reminder of the finder setting.—*G. W. Gibbs.*

Arthur E. Gleed

"Witches Brew," an animated model idea for a Hallowe'en film

Talkie terms ■ *Adaptor:* Generally a device which connects the pickup to the radio set amplifying system. *Amplifier:* The electrical system which magnifies the output of the pickup to operate the loudspeaker. *Cone:* A vibrating surface in the loudspeaker formed like a shallow cone. Its vibrations impart motion to the air which carries the sound to our ears. *Disc:* See *Record. Flexible shaft:* The usual connection between a turntable and projector mechanism. *Fluttering:* Variations in the pitch of music or sound, caused by a nonuniform motion of the turntable. *Groove:* The fine line which is really a continuous spiral indentation engraved on the record and in which the pickup needle travels, thus causing this needle to vibrate. *Loudspeaker:* An electrical device which translates the amplifier output into audible sound. *Mechanical filter:* A device arranged to take up and smooth out accidental variations in the speed of the turntable. *Phonograph jack:* An inlet found on some sets for connection of a phonograph to the radio set. *Pickup:* An electrical device which translates the vibrations imparted to the needle by the record into minute electrical currents, magnified by a radio or other amplifier so that they will work on a loudspeaker. *Record:* A flat disc engraved on one or both surfaces with a fine spiral line which guides the pickup needle. *Seventy eight:* The number of revolutions per minute made by the familiar home phonograph record. Faster than thirty three and one third and not suitable for long recordings for 400 foot reels. *Sixteen:* Sixteen pictures per second, the normal taking speed of amateur cameras. Projectors are generally run faster than this, but a picture speed of sixteen is usually linked with a record speed of seventy eight. *Synchronism:* (known professionally as "Sink") The constant fixed relation between the record and the film so that the picture will always match the sound. *Thirty three:* (or thirty three and one third) The number of revolutions per minute made by all professional and most amateur disc talkie records. Always accompanied by a film speed of twenty four. (q.v.) *Turntable:* Simply the revolving support on which the record is placed; for talkie work a central threaded clamp is usually provided so that the record cannot slip and get out of synchronism. *Twenty four:* Twenty four frames per second, the generally accepted rate of speed at which the film passes through the projector to give the best talkie results. *Volume:* The amount of sound produced by the loud speaker. Not to be increased to the point where it seems inappropriate to the image size.

Reel rack ■ Here is a simple homemade rack to hold reels of four hundred feet capacity. When closed, it holds five reels in

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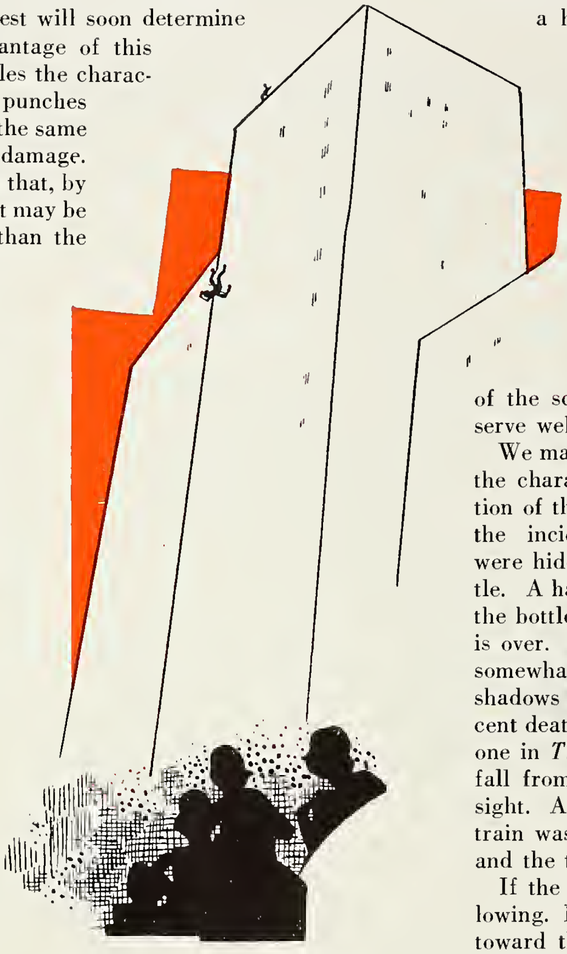
Putting in the punch

KENNETH F. SPACE

More thrill scenes to liven up your story film plots

UNLESS our lead and heavy have some personal grudge, it is difficult at times to make a fight scene realistic. In a version of *The Spoilers* I understand that the fight scene was left until the last, at which time they agreed to make a real fight out of it. The result was a collection of broken ribs and arms, plus a minor assortment of cuts and bruises. This method might be inconvenient to the members of an amateur movie club who are expecting to go to the office the next day and would probably not increase enthusiasm.

There are at least three ways to avoid such a disaster. We may film the fight scene at half speed, cautioning the actors to move at slower than the normal pace. A test will soon determine this speed. One advantage of this method is that it enables the characters to make their punches more clean cut, yet at the same time with less actual damage. A further advantage is that, by careful timing, the fight may be made to seem faster than the usual scuffle, which often appears floundering and dilatory.



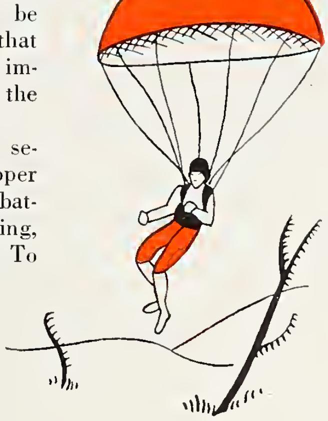
We may film flashes of action rather than a continuous scene. First there would be a medium shot of the fight, then closeups of shuffling feet, one or the other of the characters' faces, fists flashing back and forth, etc. By careful editing, these flashes can be worked into a terrific fight episode. Still another method relies for its effect on the spectacular. We will take two examples that should suggest many others to you. For the effect of a fight on the top of a tall building where the villain is at last hurled over the edge by a terrific punch, a sequence as follows can be used without danger to the actors: (1) Long shot from the street showing fighters somewhere near the edge of the roof. (2) Medium shot of the fighters, taken from the roof, showing them ten feet from the edge. (3) Closeup of the legs and feet scuffling back and forth five feet from the edge of the roof, which shows in the scene with the street in the background. (4) Semicloseup of the fighters. In this shot we have them assume the same positions as in Scene 3. The hero's back will be to the camera and the same buildings will show in the background as in Scene 2 but not the edge of the roof. The hero swings a punch straight to the villain's chin, he staggers back a few feet, hesitates, waves his arms in wild distress and, looking backward and downward over his shoulder, falls out of the camera range onto a mattress placed on the roof behind him. (5) In this scene, if a dummy cannot be used without endangering those below, we can use a long piece of rope strong enough to support the camera, one end of which should be tied around the camera with its lens pointed downward. Or, better still, fasten the line to a platform a foot square on which the camera is mounted with its lens pointing through a hole in the bottom. Start the camera, let it down swiftly from the roof and, as it reaches the street, have an assistant step out of a doorway to stop it. That the camera may twist about during the descent will only add to the desired effect but care should be taken that it does not swing up against the building. The fall of the camera may be accomplished quite smoothly if one person feeds the rope to another who lets it slide through his hands at an even rate of speed. (6) Medium shot of the hero peering over the edge of the roof into the street below. (7) Long shot from the roof of a figure huddled on the sidewalk with a crowd gathering. The very staging of the scene should bring you a crowd of people who will serve well as extras, their excitement being genuine.

We may also use a treatment of the end of a fight in which the characters are partially hidden from view, the imagination of the audience supplying the details. Of this type was the incident in *Hurricane* in which two fighting characters were hidden by a table on which rested a heavy liquor bottle. A hand is seen reaching from behind the table, grasping the bottle and, in a moment, the victor gets up and the fight is over. One can well guess the fate of the vanquished. A somewhat similar effect can be gained by filming only the shadows of the characters, as in *Bulldog Drummond.* A recent death scene which gripped the audience was a concealed one in *Thunder* in which a young man was seen to slip and fall from a line of freight cars, disappearing from camera sight. A few seconds later (probably hours in reality), a train was seen speeding over the place where he had fallen and the train crew rushes to the scene in horror.

If the script calls for someone to be stabbed, try the following. Place your two characters so that the back of one is toward the camera while the face of the other can be seen over the shoulder of the first. Now, have the actor, with his back to the camera, start to draw back his arm showing a long bladed knife in his hand and then start to plunge it forward. Suddenly, the character facing the camera will assume a look of extreme pain and slowly sink down out of camera range behind the shoulder of the other.

If the knife is to be thrown during the fight scene, start with the thrower releasing the knife in the supposed direction of his victim. Then lightly embed the point of the knife in the wall near the victim's head and attach to the handle a fine piece of wire stained the same general color as the background. This done, hold the camera upside down and shoot, instructing the victim meanwhile to look in the direction of the knife in the wall. In a few seconds have an assistant out of camera range jerk the knife out of the wall as the character looks in the direction of the thrower. This shot, when taken with the camera upside down and spliced in right, will give you the knife flashing through the air and into the wall a few inches from the victim. This is one of the oldest of illusions but it is still effective and equally so with arrows or spears.

A word here would not be out of place concerning furniture and crockery to be used in the movies. Professionally, these are made out of brittle material which parts easily; the amateur will have to resort to carefully fracturing and neatly patching any articles to be smashed during a fight so that they will part under a slight impact and without injury to the actors.



Another thrilling fight sequence can be staged on an upper porch where one of the combatants is hurled over the railing, falling to the ground below. To secure the effect, choose an apartment house where the architecture of the lower porches is the same as that above and then take the action in the following order: (1) Long shot from the ground showing the fighters near the railing of the top porch. (2) Medium shot of fight from top porch including part of the street below in the field. (3) Medium shot of the fight. For this, set up the camera in front of the first floor porch so that the railing, but not the ground, will be included. Shoot until one of the characters is forced over the railing, falling a short distance to the ground where he lands on a mattress out of camera range. (4) Closeup of fall. Place the camera near the ground close to the side of the porch and have the character who is to fall, facing downward somewhat, jump from the railing, going over the camera and onto the mattress. This shot will catch a flash of the character's face during the fall. (5) Long shot from top porch of the character landing on the ground. This may be accomplished by having the character stand on the ground and then throw himself forward, landing on his knees, chest and hands. Obviously we will use only the last part of this shot.

The next stunt, while particularly applying to a parachute jump, may give pointers and suggestions to be used in the development of other air shots. In the beginning it will be necessary to obtain access to an air field and to get a shot from the ground of a real parachute jump. But this should be easy nowadays and you will find little trouble in interesting a pilot in letting you take shots of his plane, for, in the shots that we will make, the plane will never leave the ground. Let us once more cover the sequence by outlining the scenes.

(1) Closeup of the pilot as he looks casually over the side of his ship as if watching the course. The plane should be resting in an open field with no buildings, hills, trees or even the horizon in view, a condition obtained by placing the camera near the ground and shooting up. To heighten the effect, the motor of the plane should be idling to produce the necessary wind blasts. The normal flight motion may be suggested in two ways. An assistant may be stationed at the end of the wing where he should, from time to time, rock the ship with a firm pressure on the wing end. Or, if the cameraman has ever been up in flight, he will be able to imitate the sway of the plane by a gentle and occasional motion of the camera. (2) Closeup of the character realizing that for some dire reason he must jump. An excellent way to suggest this danger would be to set off a small smoke pot in the cockpit so that the smoke will be blown back upon the pilot by the wind. (3) Medium shot (the camera still held low) of the pilot climbing over the side of ship ready for the jump. (4) Medium closeup of the ship starting to dive. This is accomplished by tilting the camera while shooting. Just as the dive starts, have the aviator let go and drop below camera range. (5) The shot of the real jump, but, if the burning ship stunt is used, be careful not to show a plane flying in normal manner above the jumper. (6) Closeup of the pilot on the ground slipping the straps of the chute from his shoulders, taken at such an angle that the unopened chute does not show. This will give a sequence quite faithful to reality.

In all the plane shots, the finest verisimilitude can be obtained through a careful weaving of the camera to represent the plane's sway.

And here, to conclude, is quite a simple little sequence that never fails to thrill, particularly the feminine part of the audience. It also gives a complete and vivid demise for the villain.

Before shooting this scene, a few workshop preparations must be made. Secure several pieces of light wood about one inch thick, twelve inches wide and eighteen inches long, making a blunt point at the front end of each. On top of each of these we shall construct a shark's fin of bamboo strips and canvas, carefully shellacked to prevent their dissolution. Now, underneath each piece, depend a small weight heavy enough to keep each fin upright in the water. On each side and near the front of these wooden floats, nail a thin piece of tin extending about five inches out to each side. By twisting the front edges of these strips slightly downward, surfaces will be presented to the water which will guide the fins slightly under the water when they are pulled forward. The boards and tins should then be painted black and a length of fish line attached to the pointed front end of each. By placing one of the fins in the water and having an assistant in a boat some distance away draw steadily on the line, the fin will travel through the water with just enough showing to give the impression of a real shark. A few tests will soon show you the correct angle of bend in the tin to keep the fins in place. Here is a sample sequence:

(1) Long shot of hero and villain struggling in a boat. (2) Medium shot of same

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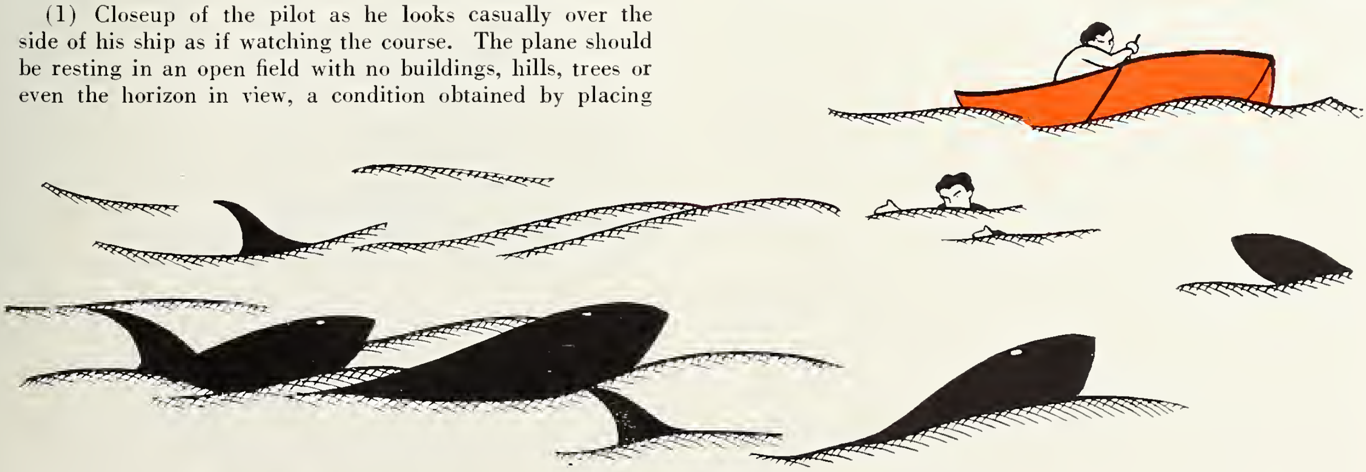


Films in teaching anatomy

HUGH W. MacMILLAN, D. D. S.

Movies again win through as the "very best" way

ANATOMICAL mechanisms is a phrase which intrigues the student and teacher of anatomy. Medical and dental students have been taught since time immemorial from dried bones and lifeless muscles. Physical differences and relations of one structure to another may be taught to advantage from the cadaver but, in the background of every discerning student's mind, is the eternal question, "But how does it work?", a fair question, not easily answered.

The former stereotyped method of studying a muscle was to recite, usually from memory, its origin, insertion, action, nerve supply, blood supply and, if the professor was "hard," its relation to other muscles. Complicated movements requiring the action of several muscles pulling in different directions at different times were described, for the most part, by an attempt to synthesize the separate movements into the movements of the group. The result did not always give the true explanation for the living embodiment of the movement.

By the use of the motion picture, it is possible to capture the different phases of the group action and study them frame by frame or by slow motion. Synthesis has given way to analysis. Graphic illustration of what actually happens in the living is infinitely more interesting and profitable than building up, theoretically, from the dead.

The study of the muscles of mastication (those concerned in chewing) has always interested research students. Most of the literature concerning the subject is in the form of philosophical dissertations embodying some investigator's personal opinion. Dried skulls and mummified specimens furnished the material for the conclusions. Some notable contributions have been made by photographing successive phases of action by still photography but the sources of error and the immense amount of time consumed by this method make it impracticable. The variations of movements in different individuals, requiring hundreds or thousands of photographs, make the motion picture indispensable in advancing a step farther the knowledge in this most important field.

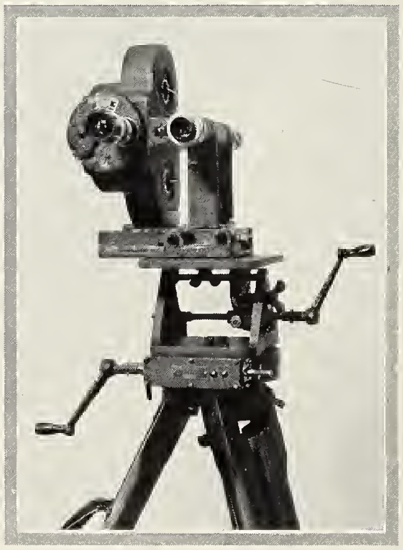
The study of the movement of the mandible as shown in the author's film, *The Physiology of Mastication*, was begun by making motion pictures of a number of people chewing actual foodstuffs. It was very evident from the start that people do not chew gum as they chew food; that they chew meat differently from vegetables, that they cannot reproduce the jaw movements naturally without food between the teeth and that the relation of the upper and lower teeth, or the "occlusion," as the dentist calls it, changed the direction of the motion. The more films were made, the more complex became the study.

Finally, it was decided to approach the study from the field of comparative anatomy. To illustrate the various movements of the jaw in the lower animals, motion picture records were made of the pig, dog, steer, horse, rabbit and elephant. It may be of passing interest to know that the pig chews straight up and down (orthal); the steer, from within outward (enthal); the horse, from without inward (ectal); the rabbit, from before backward (proal); and the elephant, from behind forward (palinal). The recording of the mandibular, or jaw, movements of these animals on the motion picture film was for the purpose of studying the predominating characteristics of each group which, in turn, could be projected (mentally) into the human movements and thereby explain, or at least furnish a clue for the explanation of, the corresponding movements of the human.

In making these studies, it was necessary to pass through a time consuming and aggravating period. In part explanation of the term "aggravating," it should be realized that, until recently, the amateur did not have available for 16mm. work the instruments of precision, the lighting equipment or the panchromatic film which are obtainable today. Amateur motion picture photography has now become so standardized that the beginner no longer is compelled to go through the expensive "trial and error" period.

Several amusing adventures occurred in obtaining the various records. As the experience with the rabbit is illustrative of some of the difficulties encountered, the production of that part of the film will be described.

The film subject is at left, the Doctor's Filmo is seen below



A supposedly well behaved rabbit was selected. As there is nothing better than daylight and reflectors, a Sunday afternoon was reserved for filming this particular chapter. The rabbit was placed in the corner of a large box open to the sky with sides about two feet in height. Succulent clover and hearts of lettuce were placed in front of him as a bribe. To have the rabbit's head fill the screen, it was obviously impractical to get close enough to use a one inch lens, so the four inch lens was screwed on, the distance measured, the lens focused according to the calibrations, the aperture guessed at, in the absence of an exposure meter, and the composition carefully studied.

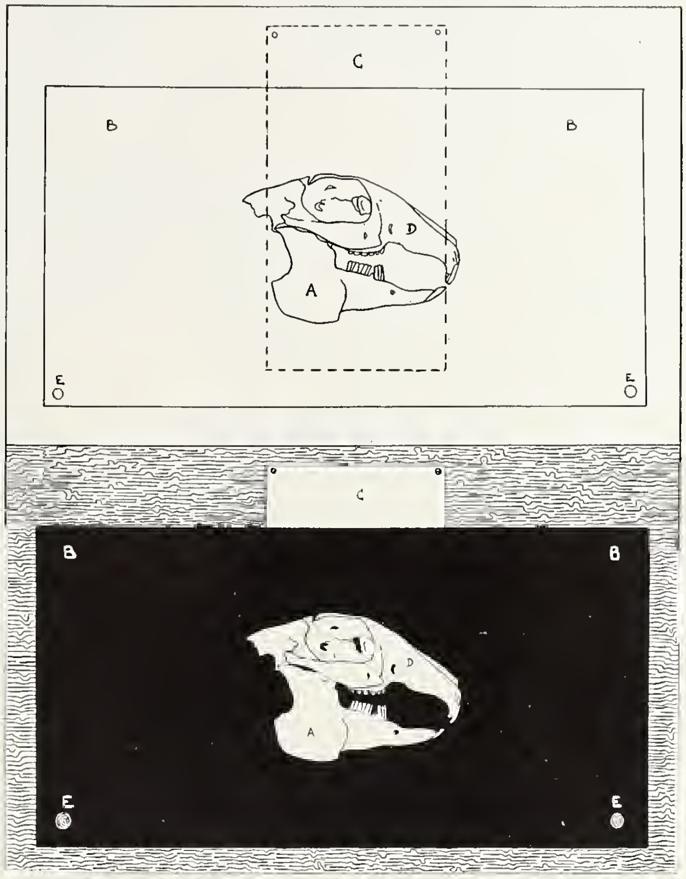
Ordinarily, composition is given as much thought as distance and diaphragm. It was given as much thought here except in a different way. Composition in photographing the rabbit consisted in keeping his head, or any part thereof, in the finder. After repeated changes in position of the camera and lens, due to the animal's innate perverseness, a roll of film was exposed and sent, with misgivings, to be processed. The film returned. The exposure was approximately correct. The focus was entirely out. The composition impossible.

The practice of attending the movie theatre once a week is productive of constant improvement in technique. Incidentally, it helps one's inferiority complex, especially when he sees some of the poor photography that men actually get paid for. The show this eventful week was concerned with the family affairs of two couples of beautiful Angora cats. The plot was built around the usual sex complexes of the human which, as a matter of fact, are not present in cats but that's another story. Some of the scenes were made of the cats' love affairs which occurred on a window ledge. The camera was located inside the room, the scene being photographed through the window pane. That is where the big idea originated. A box was constructed for the restless rabbit. The dimensions were a little longer than the rabibt, just as wide and about twice as high. Blue cardboard was placed on the back wall for a background and the front of the cell was a beautiful piece of polished plate glass. The set up was complete. The "framed" rabbit was then placed in the proper light, the lens carefully focused, the diaphragm adjusted according to the results obtained by the previous trial, composition studied, another meal of still more succulent vegetables provided and the finger placed on the starting button.

There is an old saying which, in these progressive days, is apt to be forgotten unless repeated occasionally: "You can lead a horse to water but you cannot make him drink." Similarly, you can acquire motion picture equipment, build an elaborate set—at least it requires elaborate thinking—and provide an epicurean meal for a rabbit but you cannot make him eat. This rabbit refused aboslutely to eat during the actinic hours of that Sunday afternoon.

The following week the experiment was begun on Thursday. The rabbit had been placed on a diet so restricted that he not only ate at the proper time but he also ate so fast that it is doubtful that the speed of the "masticatory excursion" could be accepted as normal.

In the completed film the general description of each type shows, in turn, a long shot of the animal to be studied, the dental formula, closeups of the animal chewing, a skull of the animal with the animated mandible synchronized with that of the living animal and animated cartoons of cross-sections in the molar region. In the rabbit series, the skull was not shown as the movement could be demonstrated so much better by animated cartoons. It might be of interest to the amateur to describe the production of one of these cartoons which are very simple, indeed, since the movement is confined to one plane.



These two diagrams, described in text, show animation plan

The value of the cartoon in scientific work depends largely upon the accuracy of the drawing. First, the skull of the rabbit was photographed in lateral view. From this photograph, an enlarged drawing in India ink was made to actual scale on a sheet of white cardboard, as illustrated in the lower of the two diagrams on this page. If these precautions for obtaining correct proportions were not taken, it may be seen very readily how misinterpretations might interfere with the final analysis.

With a sharp razor blade, the mandible, A, was cut out and pasted, as indicated in the upper outline diagram, just below the center of a piece of jet black mounting board, B, twenty four inches long. A hole two inches in diameter was cut in B and the piece of gray mounting board, C, placed behind B as shown in the dotted lines, allowing it to extend several inches beyond the upper border. The remaining part of the drawing, D, was placed over the opening in B and, after several trials to find its correct position, pasted to C, interposing a small washer of cardboard in order to give freedom of motion between B and C. The whole apparatus was then fastened to a drawing board by thumb tacks passing through C, the gray cardboard which holds D immovable since D and C have been pasted together. By studying the diagram, it will be seen that it is possible to give A, the mandible which is pasted to the black mounting board, considerable range of motion, the limit being governed by the size of the hole cut in the black board. Two cork handles, E, fastened to the black cardboard, complete the set which may then be attached to a wall, illuminated, animated and photographed.

Cartoons with white backgrounds may be photographed on negative film in order to prevent the glare of a white projection screen.

The sciences of medicine and dentistry are becoming so extensive that the time of the student must be conserved in every department. By the motion picture it is possible to convey the idea to the student's mind in a fraction of the time it took in the old "didactic" days.

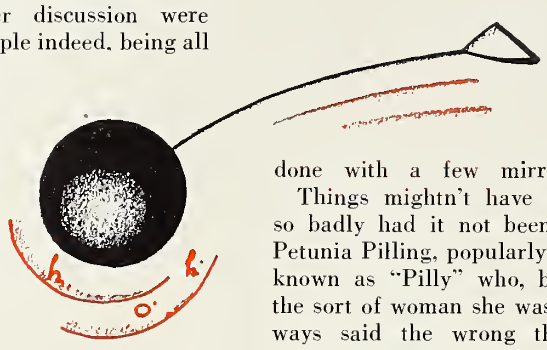
To the amateur producer of scientific films, they are a never ending source of stimulation and pleasure. In no other avocation is there such a chance of combining all the resources of former studies in versatile accomplishment.

Film flam

LOUIS M. BAILEY

Which proves Janet still to be a thorn in society's cine side

BEING a woman who preferred mechanics to machinery, but who never retreated on either score, the full significance of her predicament burst upon Lily (Lady de Lace) the moment she, in exasperation at the cine small talk going on about her, stated with the finality of dismissal that the weird effects in a certain amateur film under discussion were "simple indeed, being all done with a few mirrors."



Things mightn't have gone so badly had it not been for Petunia Pilling, popularly (?) known as "Pilly" who, being the sort of woman she was, always said the wrong thing. Or, being Pilly, perhaps it was merely that she invariably said the right thing. At any rate, she construed Lily's statement as a tacit claim to complete knowledge of things cinematic and, with an enthusiasm that was most infectious, proclaimed that Lily was "the very one" to serve as cameraman for the "effect" film she was contemplating for the initiation of her new cine camera.

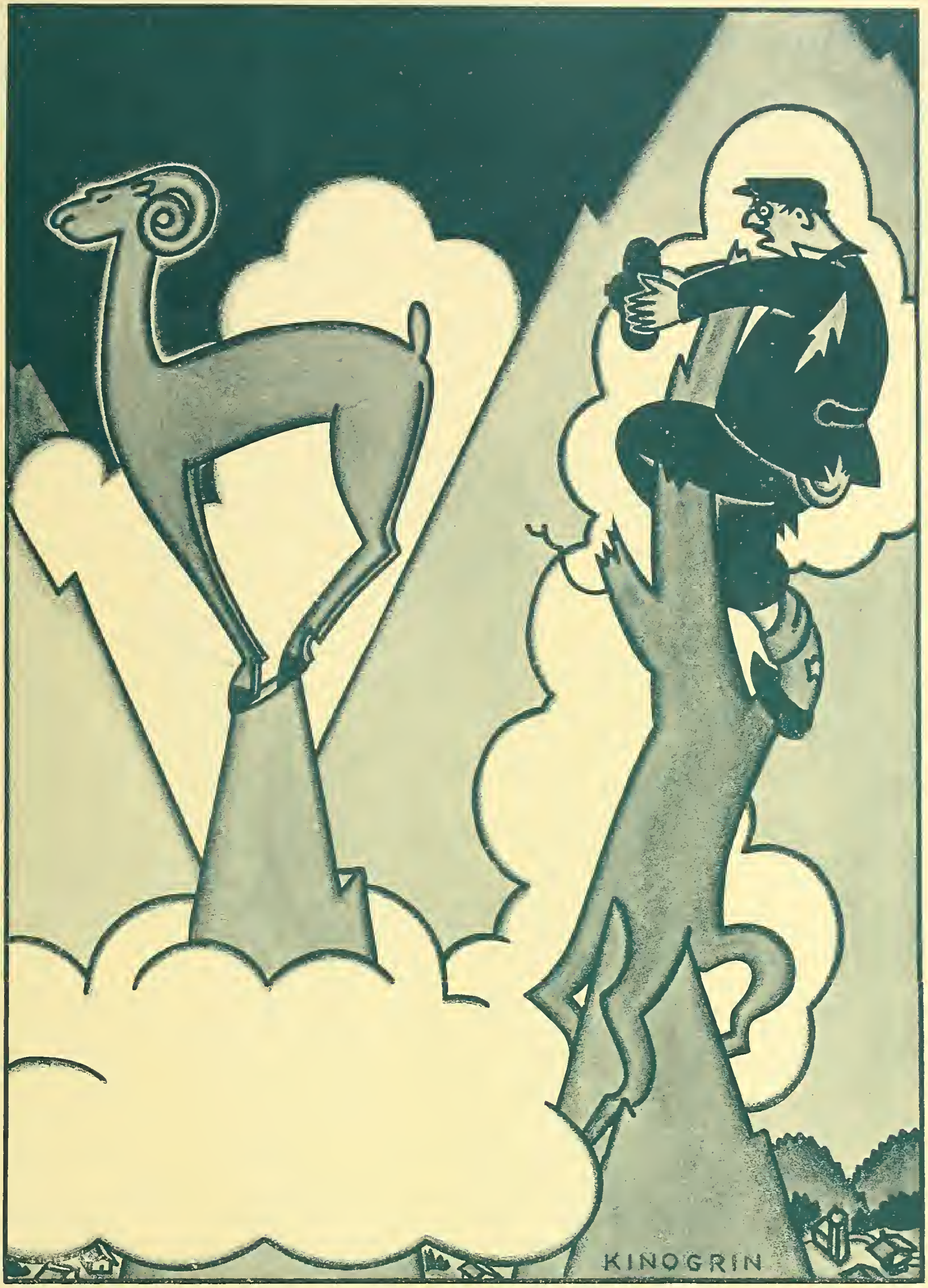
Pilly was of the "avant garde" and, though she knew nothing of causes, she conversed quite volubly and at every opportunity upon effects. "Closeup," "montage," "moving camera" and "technique" were terms that were dear to her heart and Lady de Lace was the person to give them "significant form." "Your technique and my theory, my dear, should do wonders," she proclaimed, at which Lily barely restrained the remark that her theory and Pilly's technique would doubtless be just as startling. The fact that neither of them had either was a small matter that hadn't as yet occurred to Pilly but of which Lily was increasingly aware.

The beginning of Pilly's film was scheduled for the following afternoon. Lily was furious that she had gotten herself in for it and even more so that she couldn't think of any way out. Perhaps it would be better to pack immediately and leave for town. One could always manage a wire urging return but, then, there was Janet, who was due to arrive, and the dear child simply couldn't be left alone! With considerable relief, Lily finally hit upon a solution—to practice operation of the camera as an erotic art, although, she reflected, this would be difficult with several people looking on and Pilly constantly smothering the incense cups with such impossible questions as, "My dear, is this a 2X filter?"

"Oh, please break the world's record again for my little cine!"

The fateful afternoon arrived. Lily appeared on the set where Pilly had collected several dozen mirrors of varied descriptions and a potted geranium which, in Pilly's imagination, under the magic of Lily's technique were to produce upon the screen the illusion of a sort of hanging garden of Babylon. Lily had hoped that the effect of her costume, that of a vestal virgin, would gain from the onlookers the attention that her movie miracle experiments would not begin to support. Pilly she put to arranging the mirrors in positions that completely surrounded the geranium. Between "studying the angle" and directing Pilly, she was thoroughly enjoying things and was about to give the order "Camera!" when Janet, who had just arrived, observed that the camera was upside down and that the mirrors would give an effect of "nothing so much as several mirrors surrounding a rather ridiculous geranium!"

Lily withdrew gracefully with the remark that "the results *would* hardly justify the fuss" and Pilly went off in a huff with the declaration that "some people, my dears, have no appreciation of the ways of art or the trials of an artist!"



"Hey, turn around!"

Amateur clubs

ARTHUR L. GALE

Latest news of organized group film activities

Park avenue ■ The newly organized Park Avenue Amateur Movie Club of New York City has initiated production activities with *Her Rainbeau*, a fast moving comedy drama to run approximately 3000 ft., 35mm. Excellent studio facilities have been secured for interior work and exterior scenes are being taken in Central Park. The picture is already two thirds completed and the rushes indicate splendid photography as well as smooth directorial handling.

The leads in the story, dealing with a boarding house romance, are played by Velma Snyder and Jack Boyle. Howard S. Redell is directing the picture and Hal Morey is handling the camera and technical details. A print has been promised soon for the League Club Film Library.

Combined ■ From Nashport, Ohio, comes news of the recent organization of the Amateur Tennis and Cinema Club, formed under the leadership of William W. Wells. The new movie unit, organized in conjunction with the older tennis club, suggests a very simple and practical means of getting a cinema club under way. Many sport and amateur dramatic organizations in smaller localities offer similar opportunities.

The Nashport club begins its activities with the production of a club newsreel and plans to film a photoplay during the fall. Some of the funds will be secured in the meantime by staging plays. The movie aggregation numbers twenty.

Toronto Amateur Movie Club

Shooting episode of "Barriers," photoplay of the Toronto club

New group ■ Another new organization is the Screen Players of Rochester, New York, which is planning to enter the lists with a production this fall. Mrs. Harold Gleason, well known as the author of *Scenario Writing For The Amateur* and a frequent contributor to Movie Makers, is preparing the script for the new unit's first effort. W. C. Shoemaker will take an active part in the production and it is planned that H. L. Chopin and J. C. L. Lawrence will handle the cameras. The group was gathered by J. H. Appleton. *Nothing To Declare* was screened at a recent meeting. Outstanding pictures may be expected from this club.

Civic work ■ The Flower City Cinema Club of Rochester has filmed the official dedication of the Rochester Airport, held recently in that New York city under the auspices of the American Legion. The films, made as a record for the Legion, were screened for the public at the Little Theatre in Rochester, well illustrating how valuable the services of a movie club can be in civic activities. As a compensation for *Terror*, the psychological study which was the last production of the club, the Flower City unit is planning a light comedy with a large feminine cast. *Too Many Wives* has been selected as the working title for the picture to feature the ladies and it will present a story of marital complications that will discourage any man from matrimony. The effort of two husbands to make whoopee on a business trip furnishes the action and comedy situations.

Air stunts ■ Members of the Hudson County Cine Club of Jersey City, New Jersey, were recently guests of the Jersey City Flying Club. A Crescent eight passenger biplane, loaned to the club by Colonel Clarence Chamberlin, was used by the members in making aerial movie studies. Excellent scenes of a parachute jumper were secured by Joseph Schlitt, club member, who circled the falling jumper, taking closeups and medium shots. As the jumper landed in the Hackensack river, near shots from above were made from the plane at a distance of a few feet. Clarence W. Winchell, president of the club, made similar unusual air records.

The Jersey City Flying Club is cooperating closely with the amateur movie organization and has offered planes for the club's use whenever there is occasion for aerial filming. The club will secure views of all unusual events from the air as well as on the ground in the future.

Room for programs and meetings has been placed at the club's disposal by Edmund Miller, Librarian of Jersey City. Mr. Miller, also a member of the club, has provided facilities for the storage and projection of all civic and historic films made by this active movie organization. Thus, civic film records, possibly of enormous value in the future, will be given proper protection. The idea is an excellent one for other clubs which might secure similar means of preserving their outstanding civic records for posterity. It is particularly fitting that a large city library should undertake this work and it may be that documents and records in film as well as in print will be offered by municipal libraries in the future.

New plan ■ After a screening of *The Fall Of The House Of Usher*, *Quail Hunting* and *Incident*, all from the League Club

[Continued on page 638]

Hitting the bull's eye with hunt films

ARTHUR L. GALE

Notes on planning field and stream movies that click

HUNTING offers a greater opportunity to make an entertaining film than do most cine subjects, for there is almost invariably a beautiful background for the action and the subject itself presents many dramatic incidents and natural continuity themes both simple and complex.

Although the idea of following the natural sequence of events as a continuity theme is pretty hackneyed, at best, it allows greater entertainment possibilities when applied to hunting than to most subjects. We might show the gathering of the party, the trip to the hills, the making of the camp, the first deer and the campfire supper, all in the sequence in which the events actually happen, and yet have a picture that is entertaining to one who was not on the trip. There is always the proviso, of course, that numerous details, irrelevant to the main idea, be not included and that subject matter and titles be given an impersonal treatment which will allow a member of the audience to think of the trip as one he, himself, might have taken. When any film is so planned and titled that incidents in it can only be understood by those present when it was made, the rest of the audience is given much the same feeling of being "out of it" as would arise if the host and a few particular guests shared a private joke in whispers, disregarding the others who were present.

Dramatizing the subject, the treatment that will impart interest and entertainment value to all films, is particularly applicable to hunting pictures. We can dramatize a subject by introducing suspense—uncertainty as to the outcome of a given plan or effort—and this quality can be readily injected into all sequences showing the hunter after game. Our aim would be to excite the question, "Will he get it?," in the minds of those who see the film. If this expectancy, completed with a title, can be transferred to the audience, we shall have given them the essential drama that makes the sport, itself, intriguing to the hunter. If his success were a dead certainty, if luck were assured, the excitement would largely disappear. Yet, by not building up a feeling of suspense, we often present movies of a hunt with just this lack of interest, leaving our audiences with the cold conviction that the result was inevitable and that the hunter was bound to get the buck, bag the quail or bring down the ducks.

Wild beauty lends its charm to many a film of the autumn hunter

H. Armstrong Roberts

To get across to the audience the uncertainty and the suspense that the hunter feels, should be the dramatic aim of every sequence dealing with any form of hunting, whether the film is intended as a personal record for family screening or as an item on the program of a club or a social gathering. In a film picturing a hunt, the scenes of the successful bag constitute a natural climax. To get full dramatic value from this climax and to build up a feeling of suspense, footage is needed to precede and prepare for it. Too often, hunting films are concerned largely with the trip to the camp and, when the actual hunt scenes are at last reached, the audience is rewarded with shots of men with guns in the woods and then a scene of the kill. An ungracious observer might point out that there was nothing to connect dramatically the scenes of the men with the scene of the deer and could even, with justice, inquire if they, themselves, were the hunters who actually got the buck.

To turn the haphazard and apparently cut and dried scenes of the hunt into a dramatically connected and exciting story, we could initiate a sequence with a scene of the men preparing for the day's activities. We could then follow with several scenes at various angles of the men hiking to the locale where they are going to hunt. A short series of scenes, with the characters coming toward the camera in each one, will give the impression of an effort to reach a definite place. Follow next with a scene of one of the men stalking through the woods, his attitude giving the impression that deer are near. Now, to introduce the element of suspense, make a short scene of the limb of a tree swaying in the breeze or of a squirrel running along a tree trunk—anything in Nature which might make a slight noise. Follow immediately with a scene of the hunter who, hearing the sound, sharply turns his head and raises his gun. Cut back to the innocent source of the sound and then back again to the scene of the hunter as he realizes that he has been fooled. By this simple trick, we get our audience in the anticipatory frame of mind of the hunter who is alertly listening and watching for any sign of game and is not infrequently disappointed. Next follow with a sequence which begins with the hunter still stalking through the woods. In this scene he hears something and, again on the alert, stops and raises his gun to his shoulder. Follow with a flash of a deer in the brush—this time the real thing. Then film the hunter as he aims and fires in the direction of the deer. After he lowers his gun, cut to a scene of the deer bounding along in the brush. The audience will know that he has missed.

Again we have built up the element of suspense. The results are not certain and the

[Continued on page 645]

Professionals turn amateur

C. CLYDE COOK

How they have hit the amateur trail in "pro" Hollywood

ALL Hollywood has the amateur movie craze, a friend told me the other day, and, if all Hollywood has "gone amateur," there must be some good reason for it. The first thought that would naturally come to one is that the professionals, literally fed up on the cinema during long days of tedium in the studios, would choose some form of recreation away from the movie lot, other than shooting with the offspring of the full fledged cameras. But, strange to relate, such is not the case. They seem to derive the greatest pleasure and recreation from their diminutive movie cameras and, as the records show, many have become highly proficient with 16mm. machines, so painstakingly have they applied themselves to this latest and most popular Hollywood fad.

Not only have famous cinema stars armed themselves with the very latest in amateur movie cameras and equipment but they have also fitted their homes with some of the finest projection rooms to be found in America for the screening of personal movies.

Perhaps one of the most sober converts (someone once stated that one must be sober in order to be a convert—but we disagree!) to amateur movies in Hollywood is the character actor, J. Farrel McDonald. The fact that he was once a famous director and also wielded the professional camera with the best of them makes no material impression on his innate desire to make and take everything with his cine camera that any other amateur has succeeded in photographing.

"Almost any mortal should realize," said Mr. McDonald earnestly, while peering proudly down at his amateur camera, "that I take my amateur movies seriously. I know that my wife has already taken us both the same way. By means of my cine camera I have been able to record the growth of our daughter, as well as many incidents in our home life, so that some day we will have a prized collection of amateur film that will be invaluable to us.

"Naturally, my professional experience has served me in good stead with my amateur work," resumed Mr. McDonald, as he grimaced at the professional still photographer who was shooting some pictures of the actor on his yacht, "and I employ all the tricks I learned in the early days of motion picture photography. But I must confess that, for bona fide pleasure and superior results, I have actually had more success with my 16mm. camera than I ever enjoyed with the clumsy big box we used in the historical days. I also find my amateur movies show me many errors in makeup or, perhaps, in posing which I am then able to correct. So, all in all, I find that the amateur camera has not only come to Hollywood to stay but is actually going to prove a most invaluable asset to professional picture people."

Conrad Nagel is considered in Hollywood as almost the dean of amateur movies since his amateur outfit has been recording domestic scenes and outside views and subjects almost from the time when the amateur movie camera came into being. Like Mr. McDonald, Mr. Nagel has realized the great possibilities of the smaller camera and has equipped his home with the very latest projection apparatus. It is a rare treat to bored Hollywood stars to be permitted the pleasure of attending one of Mr. Nagel's amateur picture projections, for all realize they will observe some excellent photography as well as professional projection. This combination has long stamped him as one of the most successful amateur movie converts in the film colony.

"Undoubtedly, the amateur movie camera is a valuable adjunct to any movie star's makeup kit," Mr. Nagel agrees. "I have also observed that the small camera is, otherwise, almost indispensable to some motion picture stars. Many of my acquaintances have greatly improved their screen technique by observing their acting as filmed in slow motion by an amateur camera."

The old gag about "taking care not to step on the spider for fear it might be Lon Chaney," was greatly altered before the recent unfortunate death of this famous star because of his professional ability as an amateur movie cameraman. The stars at the Metro-Goldwyn-Mayer studios changed the phrase to, "Look out for that camera; it might have Lon Chaney behind it!" Which, in many instances, was the actual fact. For Mr. Chaney was conceded the greatest amateur movie enthusiast in Hollywood, having delved into the finer technique of camera construction and acquired, thereby, a skilled working knowledge of the amateur movie camera.

Mr. Chaney was particularly interested in shooting nature subjects, going far afield for his locations. He had five cameras, including one very elaborate model with all professional details, some of them invented by himself. Lon went hunting with his amateur movie camera just as other men took a gun. And one of his greatest treasures was a series of views of wild ducks in flight which he caught off the caves at La Jolla, California. He also boasted an animated autograph album with footage of famous visitors at the studios. Among them were the Crown Prince of Sweden and General Smedley D. Butler of the Marine Corps, both of whom he soon converted to

[Continued on page 646]

Cine Mundial

Among Hollywood homemovieites

A sprinkling of bright stars who are also noted as movie amateurs.

■ Ruth Roland, on the facing page, with her Victor. The late Lon Chaney, top left, with his Filmo. Alice Joyce, top right, with her Cine-Kodak. Eddie Quillan, right, with his Pathex and Sally Star as the subject.

Educational films

LOUIS M. BAILEY

School, medical, art industrial, welfare civic and other uses

Prehistoric ■

Bringing with him 14,000 feet of film, thereby proving that Varanidae, giant reptiles, still exist, Phillip M. Chancellor, head of the Chancellor-Stuart Expeditions and noted for his work in photographing rare animal and plant life in remote parts of the world, has recently returned from Soeloe Padang, Sumatra.

Living specimens of this reptile remnant of prehistoric times have been seen occasionally by explorers of Soeloe Pedang and by resident Dutch government officials. Varanus, one of the species, as shown in the Chancellor pictures, is a gigantic lizard reaching lengths of from six to nine feet. Fossil remains have been uncovered showing this species to have attained thirty feet and over in length. The encroachment of man has narrowed their natural feeding which has retarded their growth, as proved by the amazingly rapid and increased development of a well fed captured specimen.

Dutch government officials have, in the past, been extremely reluctant to issue permits either to photograph or capture specimens. This wise policy has undoubtedly aided in preserving the species although it has retarded dissemination of scientific knowledge concerning them.

The Chancellor-Stuart expedition encountered many problems in filming its quarry. Permits were secured only after long delays and, when the beasts were finally found, great photographic difficulties were experienced. To overcome the almost unbelievable wariness of the brutes, cunning blinds were constructed, after repeated cinematographic failure, and the carcasses of horses used for bait. These devices were successful and modern man is to look upon what was probably a familiar sight in prehistoric times.

Wide World

These films, which are expected to create considerable interest among educators, are now being edited by F. K. Rockett and E. B. Taylor of the Educational Films Department of Hollywood Film Enterprises, Inc. It is intended to release, about December first, at least two reels on both 16 and 35mm. stock and as silent and talking subjects. These will be especially edited for schools, colleges, naturalists, scientists and museums. A second version will be prepared for home and theatrical entertainment. Mr. Chancellor, who is leaving shortly on an expedition to the Society Islands, will record the lecture to synchronize with the Varanidae pictures when he returns to this country in November.

Art School Movies ■

Motion pictures will aid art study at Mechanics Institute, Rochester, N. Y., with introduction of a course in memory drawing in the art school this fall, it was recently announced.

In this new course, students will draw action pictures from the images on the screen. To remove temptation of changing first drafts, they will work with ineradicable black grease crayons and rough sketching paper while diving champions, jumping athletes and bucking bronchos flash before them.

Art classes now look to such action films to learn life drawing

Learning to see action in life, to remember movement and to reproduce lines correctly is the purpose of the course, according to Cliford M. Ulp, director of the school of applied arts. The course should remove wooden lifelessness and give dynamic vitality to sketches, he believes.

This new method of teaching memory drawing originated six years ago in Boston, when C. H. Woodbury found it difficult to remember accurately lines of motion when painting flying gulls. He decided to use motion pictures to reproduce action and so gradually to train himself to remember action seen only once in nature.

Film in criminology ■

An amateur motion picture camera in the hands of a detective who firmly believed in this modern adjunct to police methods was largely instrumental in the exposure of a "firebug racket" which is alleged to have netted over a million dollars for its arson ring sponsors who have been operating for the past several years in the western part of New York State.

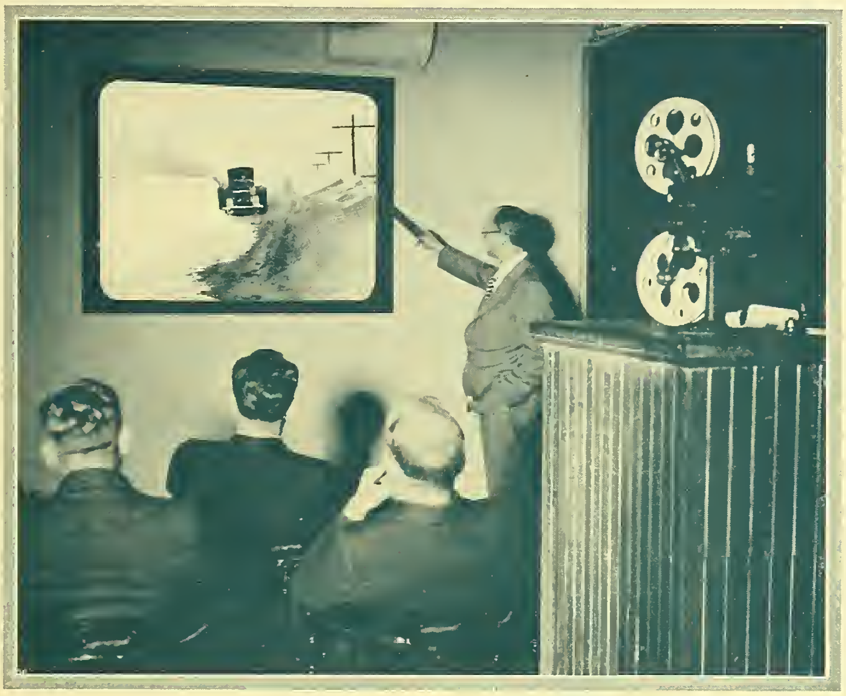
Ten men and women were apprehended by the Buffalo police early in July as a result of the detective's use of his camera in recording the action of several people who were preparing to burn a local furniture store. Concealed in what was apparently a stalled truck in front of the store, the detective recorded the action of the

[Continued on page 659]

"Sixteen" wins the schools

LOUIS M. BAILEY

WITH the sixth opening of the school year since the advent of 16mm. equipment comes the realization of the tremendous advances made along lines of application of this new medium to school programs. School film libraries, containing film subjects correlated with regular text matter, have been offered by a growing number of film producing companies and, with the beneficial results proved by actual tests conducted under scientific supervision in the classroom, yearly an increasing number of school systems are employing these subjects. Nor are only silent films available; synchronized 16mm. subjects, planned especially for classroom use and accompanied with recordings by eminent educators, are now offered on a sale or rental basis by several of the leading producing companies in the 16mm. field. Too, an ever enlarging number of industrial subjects, many of them excellently suitable for classroom consumption, are now available free. (See *Free Films* on page 661, in which such releases are listed monthly.) With the availability of this wide range of classroom subjects and the increasing introduction of 16mm. aids in school programs, further offering of suitable films may be expected to keep pace with appropriations for this educational adjunct by school governing bodies.



Caterpillar Tractor Co. and Bell & Howell

Film demonstration of tractor to university class of engineers

To reap the greatest value from and indicating the serious purposes of motion pictures as regular classroom teaching aids, teachers' colleges of many states are offering courses of instruction on the employment of this rapidly spreading visual adjunct. The University of California, Rutgers College and the University of Minnesota are prominent among the institutions including this instruction in their extension courses. Training in the classroom use of films, the methods of conducting a school film library and the proper selection and cutting of film to correlate with specific courses of study are among the phases covered.

Not only, however, are schools employing ready made films in their programs. The production of 16mm. motion pictures is becoming an increasingly important activity and one that touches on all phases of school interests, those of the students, instructors, school governing bodies and, also, of the supporting public, in an ever widening variety of ways.

1930 shows greater 16mm. use in all school activities

The personal recording of scientific experiments, conducted along the lines of their pedagogical activities, is an important field of application of motion pictures by instructors. Filming of surgical and medical procedures, particularly, is of invaluable aid in teaching these subjects and instructors in medical colleges the country over are utilizing such motion pictures to further facilitate their instruction. Engineering, physics, agriculture, geography, shop craft, architecture, the arts and physical training are also among the subjects being taught with much greater effect by means of motion pictures personally produced by instructors in these subjects. Such films are often the work of students in classes of previous years or of experiments and projects of the instructor himself. By means of these films of personal experiment and endeavor, subject matter is lifted from a too often cut and dried state and presented in its relation to actual activities and people, an important element in enlisting and holding the interest of the student. Too, the inherent qualities of the motion picture adapt it especially to instruction. The closeup, for instance, brings the most distant student in the classroom to the vantage point of a front seat; use of the motion picture in demonstrating experiments eliminates the necessity of supplying each student with the often extensive and expensive apparatus for his individual use; the ability of the motion picture to transcend time and space makes possible the elimination of irrelevant matter in presenting data to students. Couple with all these the fact that the visual appeal is far more effective than any other and it becomes evident that the motion picture has, indeed, a tremendous contribution to make to teaching.

Aside from its value in the classroom, production of personal motion pictures in extracurricular and campus activities is being widely carried on and serves many valuable purposes. School newsreels and films of events of especial interest which occur during the school year contribute to the interest and entertainment of the students. Such films also serve as valuable publicity matter for the school when shown to the general public and as permanent school records. Production of motion picture

[Continued on page 648]

Movie Makers

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Ciné-Kodak, Model M—the lightest 16mm. home movie camera of 100 foot film capacity, and one of the least expensive.

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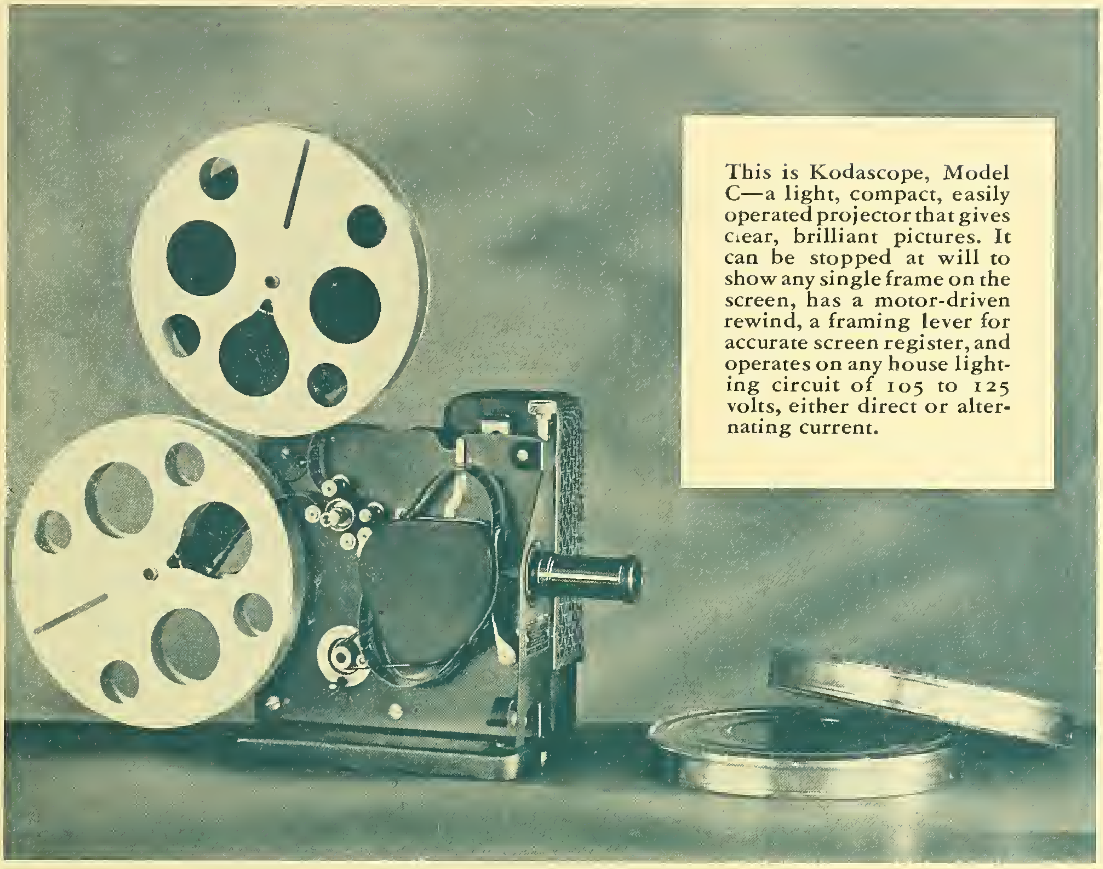

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A HIGH-GRADE CAMERA . . . the efficient Model M Ciné-Kodak . . . an excellent projector, the easy-to-use Model C Kodascope . . . and a Kodascope Screen—all for a price that almost anybody can afford!

This complete outfit includes everything you need to take and project home movies . . . except the film. It is a profitable, dividend-paying investment in clear pictures, fine amusement and good sport.

At little expense you get the splendid Ciné-Kodak, Model M—the lightest weight, simplest home movie camera made using 100 feet of film. It is a universal focus camera, with an *f*.3.5 lens and a portrait attachment that makes excellent close-ups. This master movie maker, in black, is sold—as illustrated at the extreme left—with carrying case to match.

And for showing the movies you make, this outfit includes Kodascope, Model C, an extremely easy-to-operate projector . . . throwing a clear, sharp, fully illu-
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A HIGH-GRADE CAMERA . . . the efficient Model M Ciné-Kodak . . . an excellent projector, the easy-to-use Model C Kodascope . . . and a Kodascope Screen—all for a price that almost anybody can afford!

This complete outfit includes everything you need to take and project home movies . . . except the film. It is a profitable, dividend-paying investment in clear pictures, fine amusement and good sport.

At little expense you get the splendid Ciné-Kodak, Model M—the lightest weight, simplest home movie camera made using 100 feet of film. It is a universal focus camera, with an *f*.3.5 lens and a portrait attachment that makes excellent close-ups. This master movie maker, in black, is sold—as illustrated at the extreme left—with carrying case to match.

And for showing the movies you make, this outfit includes Kodascope, Model C, an extremely easy-to-operate projector . . . throwing a clear, sharp, fully illuminated picture. Model C accommodates 400 feet of 16 mm. film, but is small in size, light in weight and exceedingly compact . . . ideal for home use.

To complete the outfit, you need only a Kodascope Screen . . . "silver surfaced" by Eastman to bring out the best qualities of your pictures.

Go to your dealer tomorrow, ask him to show you the Ciné-Kodak, Kodascope and Screen. The equipment is excellent, the pleasure beyond measure . . . and the price low! Many Ciné-Kodak dealers, too, are prepared to offer an attractive deferred payment plan.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

Critical focusing

ARTHUR L. GALE

Technical reviews for the amateur cinematographer

Abraham Lincoln ■ CINEMATICS: In this United Artists production, offering many outstanding camera effects, David W. Griffith has done his best work of the past few years. Among the treatments that are as useful to amateurs working with silent pictures as they are to the professionals using sound is a long slow panorama of woods, evidently in miniature. Shots of the Union and the Confederate forces, each marching to war, are shown in succession. At the start the march of the regiments is merely interesting but, as it continues, tension is built up to bring out a spontaneous burst of applause from the audience (as this reviewer saw it), illustrating the dramatic power accumulated by "piling up."

There are several army scenes that may suggest the technique for camp pictures of any sort and the picture offers excellent examples of the use of flashbacks, incidents during Sheridan's famous ride being especially good.—*E. W. S.*

United Artists

Touching slave scene from "Lincoln," the new Griffith classic

The Storm ■ SNOWSCENES: Universal cameramen have secured some remarkable snow scenes for this picture. Particularly recommended for amateur study are closeups taken of snow laden branches while they are tumbled in the wind. Scenes such as these will add greatly to the interest of winter films. There is other fine work in the treatment of longer shots that will also well repay amateur attention.

Rain or Shine ■ CAMERA ANGLES: This Columbia picture offers a nice study in camera angles in the scenes of the theatrical performers. A particularly good instance is furnished in a sequence representing a rehearsal in which the action passes rapidly from one member of the chorus to another where no two shots are taken from the same angle. This treatment has a limited use but is highly effective in this type of mass action.

Law of the Siberian Taiga ■ PHOTOGRAPHY: Evidently made in the field under difficulties, this Amkino production suffers in photographic quality but it offers some very interesting camera tricks. Much use is made of traveling shots with the camera pointed toward the bare tree tops of the Siberian winter. In one instance this technique is effectively used to cover a fight. When one man is about to fell another, the camera shoots back to the trees and, after a momentary pause, travels on. When the scene returns to the players and the reindeer sledge, the hero is being loaded on the sledge, nicely evading showing actual violence. The picture also offers several beautiful water shots and some good snow scenes which have particular value for amateurs planning winter scenics. The nice results achieved in scenes of snow covered plains and barren trees show the possibilities of these easily accessible subjects.

The Audio Review ■ TRICKWORK: In a recent *Review*, Pathe offers some unusual trick cinematography. In one instance Niagara is shown as a two way cataract, the water rushing down one side and up the other. Later the falls are made to appear to rise out of the water. Another sequence presents shots made in Washington, D. C., with an Infra D lens, obtaining peculiar and often beautiful effects. Many of the camera angles are of more than usual reference value.

Czar of Broadway ■ CINEMATOGRAPHY: In one of the sequences of this Universal gangster picture there appear scenes in which a glass top table, upon which the characters are playing poker, reflects the action. Although no professional gambler would permit a reflecting surface which would reveal the cards as they were dealt, this effect is suggestive to the advanced amateur for use with other action.

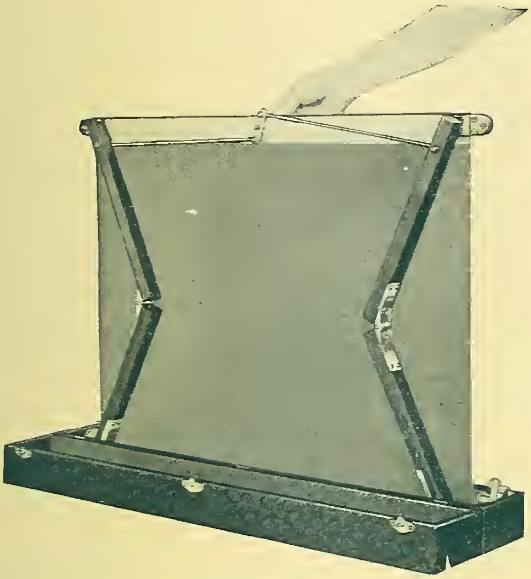
Matrimonial Bed ■ Although this picture by Warner Brothers is a light story and of little merit, it presents an effective handling of lights to secure a silhouette effect. One light from a bridge lamp shines downward, accentuating the general darkness of the foreground, while the light colored wall at the rear is but half illuminated from the side, offering a patch of half shadow against which the figures are in half silhouette.

Storm Over Asia ■ CINEMATOGRAPHY: Although this Amkino release will probably have a limited circulation, it will prove interesting to those who can locate it. There are splendid shots made on the Siberian tundra and dramatically handled sequences of guerilla warfare in the hills. Compositions and the selections of camera angles are well worth study.

PLOT: Other than montage, the chief contribution which this, as well as other Russian films, offers the amateur is the apparently impersonal treatment of dramatic material so that it appears to possess the veracity of a newsreel. All amateurs making story films are urged so to experiment.

DA-LITE

THE MODEL-A
Solves Your Screen Problems



Sponsored by twenty years of motion picture screen achievement, this latest member of the Da-Lite line of screens is definitely designed to provide theatre standards and the greatest possible simplicity of operation.

The Model-A is as attractive in appearance as it is efficient in performance.

Favor this new Da-Lite Amateur Screen with an exacting examination at your nearest dealer. Here you will find everything you could possibly look for in a screen—efficiency, beauty, compactness, reasonable price and ease of operation.

SPECIFICATIONS

The Model-A reflective surface is composed of a layer of very small imported glass beads of the finest quality and efficiency.

The case—can be had with Duco or Imitation Leather finish.

The top slat—special metal construction.

The side arms—hinged to top slat and bottom of box. Works on the jackknife principle. The strong spring hinges in the center, snapping them into a secure upright position when the screen is raised.

The trip rods are attached to collapsible side arms and trip handle in center of slat.

Turning the trip handle, exerts a leverage on the side arms, causing them to collapse, and allowing the screen to automatically return to the box. One motion erects it, and one motion returns it to the box. No reaching around or over is necessary.

The stretching device located in the end of the box operates directly on the spring roller. By pushing the lever, the screen will be stretched to a drum like tension.

The tripping and stretching devices are exclusive Model-A features.

The Lazarus Patent No. 1,399,566 owned by—

IMITATION LEATHER	
22″ x 30″	$20.00
30″ x 40″	25.00
36″ x 48″	30.00
DUCO	
22″ x 30″	$18.00
30″ x 40″	22.50
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THE DA-LITE SCREEN COMPANY

2723 NORTH CRAWFORD AVENUE
CHICAGO, ILLINOIS

NEW B & H Extra Bright Screen

The new B & H Extra Bright Screen—ideal for Kodacolor and black and white picture projection

gives new *brilliance* and *depth* to your movies

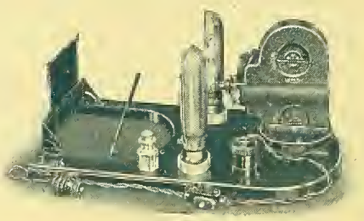
You will be delighted with the brilliant reproduction of Kodacolor films you will get on the new B & H Extra Bright Screen, and also with the improvement in reproduction of your black and white films.

The B & H Extra Bright Screen, a product of the Bell & Howell Engineering Laboratories, especially prepared for this dual purpose use, has surprisingly great reflective power—the primary consideration in selecting a screen for any type of projection. Its "double frame" feature makes it easy to protect the fine textured reflecting surface. The neat inner frame, finished in black, snaps securely and easily into the outer walnut finished frame. After use, it may be removed in a moment and replaced face inward. Thus, danger of scratching and dirt accumulation in storage is eliminated. Available in two sizes: 20 by 27 inch, $21, code SABAW; 30 by 40 inch, $39, code SABAX.

The *NEW* B & H Reel *threads itself*

Flat springs lightly grip the sides of your film at the hub of the B & H Reel, so that a slight pressure of the film against the hub does away with threading. Reel marked for footage readings. Price 75c, code PROAF.

Put NEW LIFE in your films with TITLES



Why show personal films without titles when it's so easy to make them the Filmo way—with the B & H Character Title Writer? Equipped with lights, title card holder, compensating focuser, and correctly located camera mounting. Write for folder. B & H Character Title Writer, complete, $36, code MISIO.

October Filmo Library Releases Include Eight UFA Subjects

The Filmo October Library Releases include the first group of UFA films, both sound and silent, recently made available through the Filmo Library. Buy or rent from your dealer.

UFA RELEASES—*with Sound*

Each with one 400 ft. reel and two sound discs, $60

THE FIGHT FOR LIFE. A struggle for survival among the denizens of the sea. Code MUCAD.

GRAVITATION; THE MOON; CONSTELLATIONS. A subject in the Astronomy Series. Code MUCAJ.

A JUNGLE ROUND-UP. Animals of the Amazon Valley. Code MUCAO.

HOW EYES TELL LIES. Optical illusions with the kaleidoscopes. Code MUCAX.

BULGARIA. The country and its customs. Code MUDAJ.

KILLING THE KILLER. A world-famous fight between a cobra and mongoose. Code MUDAP.

UFA RELEASES—*Silent*

Each with one 400 ft. reel, **$50**

A LION HUNT. Native life in East Africa. Code MUEAM.

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OTHER RELEASES—*with Sound*

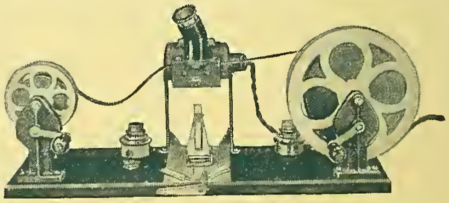
TWO GUITARS, HOBO JUBILEE, ST. LOUIS BLUES. A medley of musical hits. One 400 ft. reel, $32.50, code MOCAL; disc, $2.50, code MOCAM.

SHAWL DANCE, MAIDEN'S PRAYER, WHISPERING. Music interpreted in the dance. One 400 ft. reel, $32.50, code MOCAP; disc, $2.50, code MOCAR.

THE CUCKOO NUTS. Attlebury and Gillam, of vaudeville fame, at college. One 400 ft. reel, $27.50, code MUBAL; disc, $2.50, code MUBAM.

THE WISE CRACKERS. Attlebury and Gillam, characteristically nonsensical. One 400 ft. reel, $27.50, code MUBAN; disc, $2.50, code MUBAO.

A Quick and Easy Way to EDIT your Film



Compact and self-contained, the B & H Film Editor simplifies editing by illuminating your film and magnifying it nine times normal (right side up). Below, in convenient location is the B & H splicer. The whole editing job can be done at one time with this one apparatus. Editor, complete with picture viewer, rewinder, splicer, and all accessories $40.00, code MISPB.

BELL & HOWELL

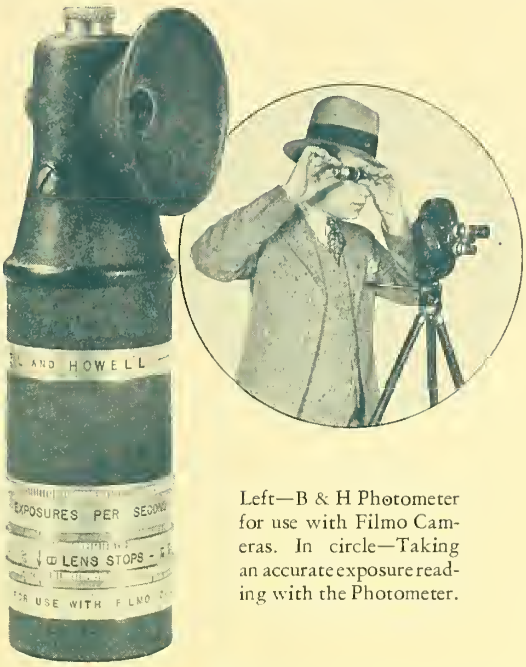
Professional Results

Bell & Howell Company, Dept. V, 1843 Larchmont Avenue, Chicago

Exact Exposure Readings at a glance with B & H PHOTOMETER

"You'll have to excuse this one—the exposure's bad." How many times have you said this? There is no longer any excuse for poor exposure; for with the advent of the B & H Photometer, the last obstacle in the use of exposure meters has been removed. Direct-vision exposure reading is accomplished so simply and so accurately with the Photometer that a glance at your object through its lens and the turn of a knurl do the trick. You get your reading in ten seconds. And you are absolutely sure that your setting is scientifically correct.

Matching the brilliance of an incandescent filament with the brilliance of the light reflected from your object—that is the principle of the Photometer. Quickly adjusted to your own sight, the Photometer will give you readings for high-lights, shadows, or average lighting. Write today for literature, or ask your dealer to let you try it. Price: Photometer, complete with case, $20; code CADUL; without case $17.50, code CADUM.



Left—B & H Photometer for use with Filmo Cameras. In circle—Taking an accurate exposure reading with the Photometer.

NOW! A new 20 mm. Cooke lens for Filmo "70" Cameras

The new 20 mm. Cooke F 3.5 focusing mount lens for Filmo 70 cameras is a life-saver in tight places. When the operator is forced to stand in such a position that the subject cannot all be included with a regular one-inch lens, the 20 mm. will bring in the objects desired. Especially useful in narrow lanes or streets, on ship-deck and observation car platforms. The new 20 mm. lens has a twenty-six degree angle of vision in the horizontal plane (the one-inch lens has twenty-one degrees), and the problem of getting the lens close to the film has been admirably solved. Write for descriptive folder, giving full information on the wide uses of this new lens. The new Cooke 20 mm. F 3.5 lens in focusing mount, $40, code IBETA.

Filmo

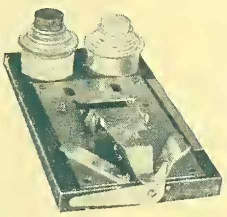
With Amateur Ease

New York, Hollywood, London (B & H Co., Ltd.) *Estab. 1907*

Insure life-long brilliance in your films with B & H Film Cleaner

The B & H Film Cleaner will clean your film *during one projection.* Filmoleen cleaning liquid softens and removes all dirt and grit without damage to film, which is dry when it reaches the take-up reel. Attached in a moment to Filmo Projector. Complete with Filmoleen and cleaning tapes, $13.50, code MABAB.

Splicing that *lasts* with B & H Convertible Splicer



The B & H Convertible Splicer, with diagonal splice, presents the most logical method of joining 16 mm. movie film to make the splice permanent. Fully 30% more bonding surface. Price $7.50, code MISBU.

BELL & HOWELL CO., Dept. V, 1843 Larchmont Ave.,
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Gentlemen: Please send information on items marked: ....B & H Extra Bright Screen .... 20 mm. F 3.5 F.M. lens for Filmo 70 Cameras .... B & H Photometer .... B & H Film Cleaner .... B & H Reel and Humidor Cans .... B & H Character Title Writer .... B & H Film Editor .... B & H Convertible Splicer .... October Filmo Library Releases.

Name..

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"Nut crackers"

Home made helps for ambitious amateurs

D. C. McGIEHAN

I SOMETIMES think that amateur cameramen, especially those serving in and for amateur producing groups, are beset by just as many ogres as are members of the cast acting before their cameras.

An amateur producing group is usually built around one or two people who own cameras, with two conditions usually existing: first, the others of the group, not being camera owners, have little or no technical knowledge of the amateur camera and its limitations; second, because the camera owners serve as the operators, the jobs of writing and directing the continuity fall to someone who is not technically wise in the ways of the camera. Now these amateur directors, if they are endowed with sufficient originality to want to do something different, have the habit of writing scenes or effects into their continuity that call for camera handling which would make even the professional cameraman prick up his ears in spite of the wealth of mechanical contrivances, technicians and finance at his disposal. Some of these effects desired by the non-technical amateur director are impossible but others act as spurs to the resourcefulness of the cameraman or some other technician in the group.

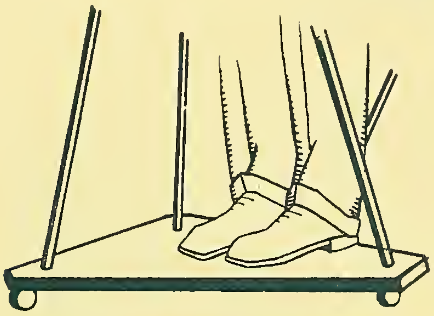


Figure 1

In a recent picture, on which the writer's club was working, the script called for a moving camera, masked scenes and smooth dissolves from actual scenes into painted illustrations or titles.

Of course, moving camera scenes meant the need of a good camera truck and the one designed and built by our property man, who happens to be an engineer, was particularly sturdy, non-tipping and had only three wheels or casters. As will be noticed in Figure 1, it was approximately triangular in shape. It was thirty inches wide by forty inches long and built from one and one quarter inch white pine. The construction was simple, merely a platform of longitudinal boards held together by cross cleats or braces firmly screwed to the under side. Holes about three quarter inch deep were drilled to serve as receptacles for the tripod feet, allowing a spread of about twenty six inches which gave sufficient stability and placed the camera at average eye level when the tripod legs were extended. There was a clear twelve inches back of the rear tripod legs but, since the cameraman could stand with one foot between the tripod legs, he had ample room. Yet the comparatively small size of the truck rendered it easy to handle. The wheels used were rubber tired truck casters. The front one was a ball bearing swivel caster used with the idea that we might some time want to follow an actor around corners. A simple locking device was provided, however, so that the truck would move in a straight line for ordinary work. Because the lumber used was heavy and the casters placed close to the edges, the truck would not tip in spite of any romping the cameraman might care to do. The truck was built for use on smooth floors but with the fact in mind that few floors are any too smooth. Witness the fact that not all four legged pieces of furniture rest on all their legs. This rocky condition would not do for a camera truck and, obviously, one couldn't poke a piece of cardboard under one of its legs or wheels; hence, the reason for it having only three points of contact. The truck was moved forward by means of the handle or pole fitted into a socket in the rear, as shown in the illustration, and was moved backward by attaching a rope to it.

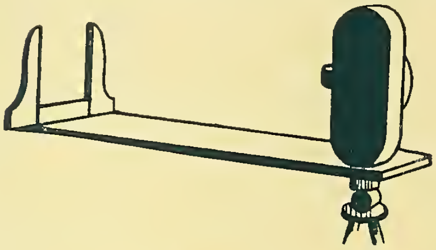


Figure 2

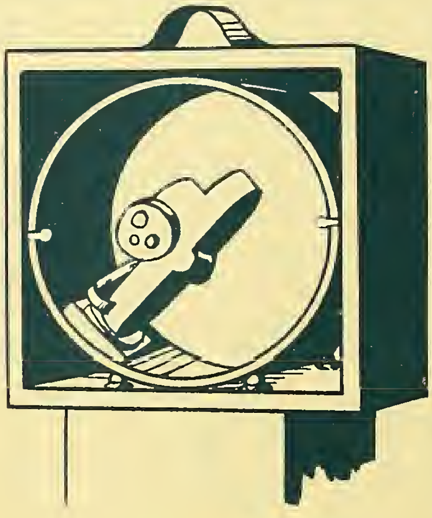


Figure 4

The next device is best discussed by describing the necessity that was the mother of its invention. A character was to be shown in medium shot in the act of telephoning a pawnshop with regard to a necklace she held in her hand. There were three pendants on the necklace suggestive of the standard pawnshop sign. It was desired to move the camera into a closeup of the hand holding the necklace and dissolve into a pawnshop sign. Of course, a lap dissolve would have done the trick but lap dissolves, with cameras that can't be cranked backward a definite number of frames, are not easy. Hence, it was decided to paint the pawnshop sign on glass, introduce the glass in front of the lens at the proper moment and bring the lens slowly to a closeup focus on the painted sign. This would do the stunt but, obviously, some sort of holder for the glass had to be built. Figure 2 illustrates the resulting device. I will not give dimensions for the device, since the reader may be using a different make of camera, but the procedure in building it may be helpful. Since the

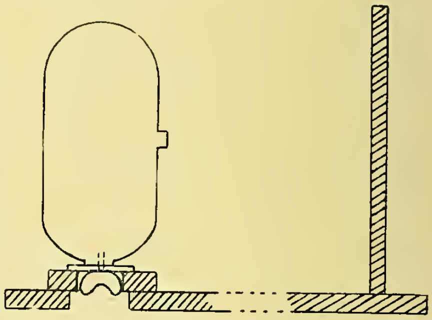
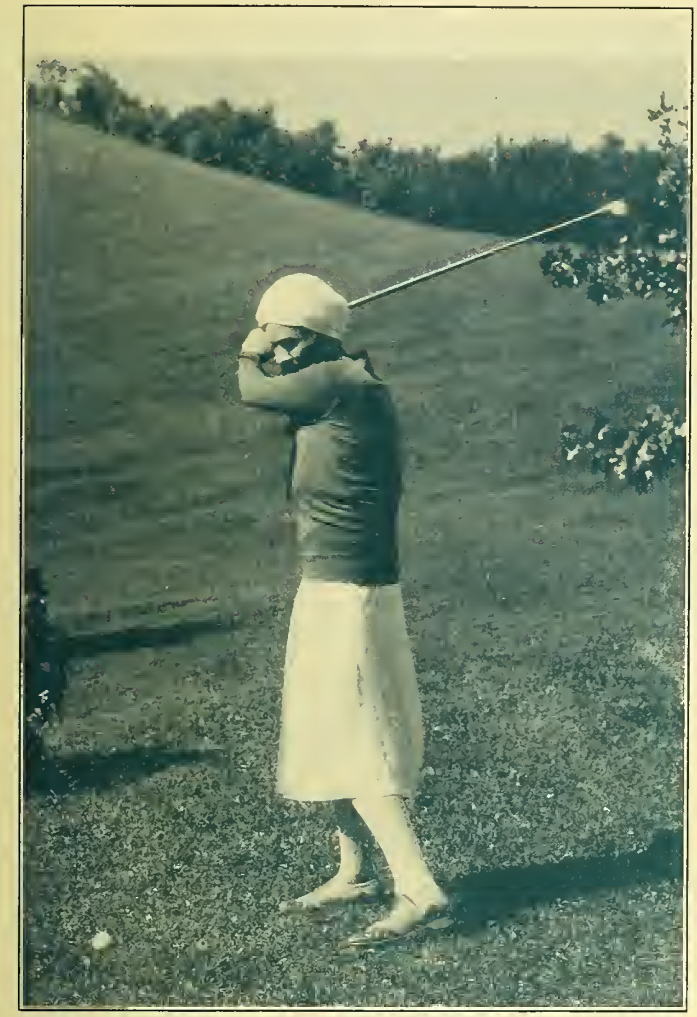


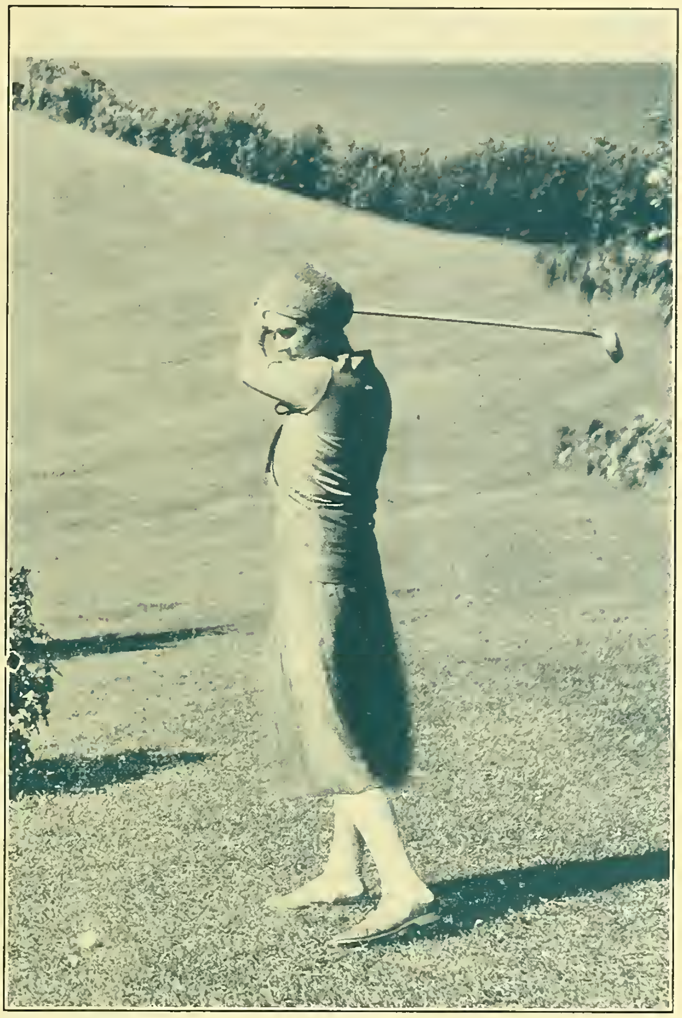
Figure 3

[Continued on page 652]

THERE'S A NEW BEAUTY TO MOVIES MADE ON "PAN"



MADE WITH REGULAR FILM.



MADE WITH "PAN" FILM.

The girl shown above is wearing a red sweater and a blue skirt with tam to match. The illustration at the right shows how faithfully "Pan" reproduces color values in tones of gray. The illustration at the left shows the same subject photographed with ordinary film. A good picture, to be sure, but the blue skirt and the tam are almost white; the harmoniously blended color scheme of the costume is entirely lost. Only "Pan" gives the true color values.

Ciné-Kodak Panchromatic Safety Film is a film that is sensitive to all colors. . . whereas ordinary film is chiefly sensitive to only violet and blue. This sensitivity to all colors results in movies that are more beautiful, more realistic, more life-like.

"Pan" is $7.50 per 100-foot roll, $4.00 per 50-foot roll.

Three New Color Filters

Ciné-Kodak Color Filters in sets, graded according to the degree of correction desired or necessary, are now available. They are recommended for general use with "Pan Film." The new filters are designated CK-1, CK-2, CK-3, and there is a set for each Ciné-Kodak, Models K, M, B and BB.

The new Ciné-Kodak Filters are for use with either Ciné-Kodak Panchromatic Film, or regular Ciné-Kodak Film.

Prices, per set of three filters:

For Ciné-Kodaks, K, BB, and B, *f*.1.9. . . .	$5.00
For Ciné-Kodaks, BB and M, *f*.3.5	4.50
For Ciné-Kodak, K, *f*.3.5	6.75
For Ciné-Kodaks, B, *f*.3.5 and *f*.6.5.	4.50

Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak
PANCHROMATIC
Safety Film

Photographed by
ARTHUR A. HEBERT, JR.

You can use the background on page 634 for a credit title—lettering guide by Ralph R. Eno

Let's make a title board!

[Continued from page 612]

amount to much, a slight variance of angle in guides will throw the title out of true. With these fastened, the base is finished.

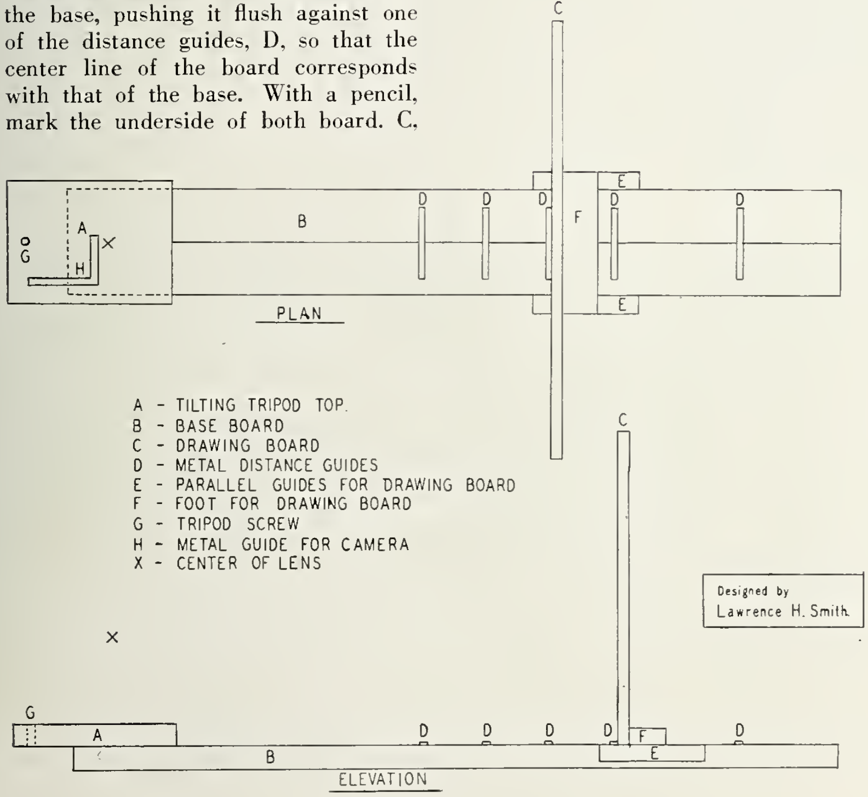
Now for the board to hold the title cards. A small drawing board, C, in diagram, eighteen by twenty five inches, is perfect. Determine the center of the long side and square a line directly across the board at this point. Now fasten to the back of the board another strip of wood, F, ten by three by one inches, so that the bottom will be flush with the lower edge of the board, C, with five inches of the strip, F, extending on each side of the center line. This, together with the edge of the board, forms a foot for the easel to stand on when placed on the base. Set the board on the base, pushing it flush against one of the distance guides, D, so that the center line of the board corresponds with that of the base. With a pencil, mark the underside of both board, C, and strip, F, using each edge of the base, B, as a guide. Screw a six or eight inch piece of three fourths by one inch wood to the bottom of both board and strip on each side, using the outside edge of the pencil lines as guides and getting the two pieces as nearly parallel as possible.

Allow about one inch of each to project in front of the easel, C, and the rest behind. These two pieces, EE, will act as guides to center the easel over the center line of the base. It can now be moved forward and back on the base with full confidence that its center line will correspond with the center line of the film in the camera, provided the outfit has been put together as directed.

The center line already drawn on the easel corresponds with the vertical center line of the titles but it remains to determine the horizontal center line. Measure the distance from the center of the lens, X, to the base, B. This distance marked on the vertical center line of the easel should give you the exact center of the title card as well as the center of the field of the lens. It will be easy to check this up by moving the board close to the lens. A line drawn across the easel at this point, perpendicular to the vertical center line, will give the horizontal center line of the title field.

Test the easel with the triangle to see that it is perpendicular to the base. Set the short end of the triangle on the base and push the other edge flush against the easel. If the easel is at right angles to the base, the triangle

[Continued on page 638]



UP-TO-THE-MINUTE! That's the best way to describe the policy designed especially to provide owners of movie cameras and equipment with the most complete insurance protection obtainable.

AN "ALL RISKS" CAMERA FLOATER POLICY

will insure your camera and equipment in *all* places and at *all* times against every risk of loss, theft or damage except wear, tear, depreciation and war. The cost is surprisingly low.

DEALERS! You can do your customers a favor by assisting them to insure the equipment you have sold. Ask your insurance agent or broker to tell you how he can provide this service.

AUTOMOBILE INSURANCE
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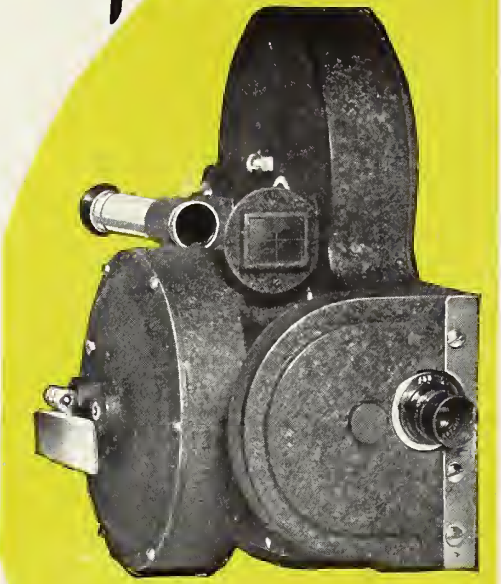


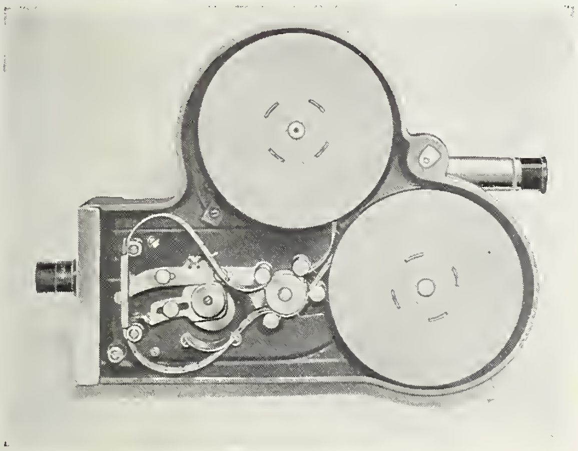
Sight Through the Finder At Your Subject—Pull the Trigger and the Picture is Yours!

MOVEO HAS BEEN DESIGNED BY LEADING TECHNICAL EXPERTS OF THE PROFESSIONAL MOVING PICTURE INDUSTRY TO BRING A PRACTICAL, FINELY BUILT, HIGH GRADE MOTION PICTURE CAMERA TO THE MILLIONS WHO WANT TO MAKE HOME MOVIES . . . AT A PRICE EVERYONE CAN AFFORD. MOVEO COMPARES FAVORABLY WITH OTHER CAMERAS SELLING FOR THREE TO FIVE TIMES THE PRICE. MAKE YOUR OWN COMPARISON . . . BASE YOUR OPINION ON THE RESULTS. READ MOVEO SPECIFICATIONS ON THE OPPOSITE PAGE.

MOVEO

Refinement of design and the consequent elimination of many parts alone make possible the remarkably low price of this new camera. MOVEO Model "M" Projector will soon be announced. Same high quality at a correspondingly low price.

THE *NEW* CAMERA FOR EVERYBODY



Note sturdy construction, and simplicity of design. Entire side is removed by half-turn of safety latch. Complete loading mechanism is opened and closed by one movement of a simple lever.

Illustration below shows pleasing appearance and perfect balance of the new standard model.

$37

COMPLETE

SPECIFICATIONS

FILM: 16 mm "Amateur Standard"—Eastman or other film obtainable almost anywhere.

CAPACITY: 100 feet (4 minutes) on regulation daylight loading spool.

LENS: Wollensak VELOSTIGMAT, 1" focus; aperture f/3.5. In fixed focus mount requiring no adjustment for distance. Portrait attachment easily adapts lens for extreme close-ups. Rotary diaphragm provides "stops" of f/3.5—f/5.6—f/8., giving complete exposure control for all ordinary conditions. Filters may be easily attached to lens.

VIEW FINDER: Brilliant, spy-glass type. Used at eye level; telescopes when not in use.

FILM METER: Self-setting dial shows number of feet of unexposed film in camera.

SPEED: 16 pictures a second. (This is normal movie exposure rate.)

DRIVE: By strong, clock-spring motor wound by non-detachable key. One winding will run 15 feet of film, sufficient to photograph nearly a minute of action.

MOTOR CONTROL: Camera is operated by conveniently placed starting trigger. Trigger may be locked in position for continuous operation. Single exposures or "stop motion" photography may be easily accomplished without adjustment.

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CASE: Die cast aluminum alloy. Strong and unbreakable, assuring perfect alignment of all working parts.

TRIPOD SOCKET: Use of tripod unnecessary, but if desired camera may be mounted on any light tripod by means of standard socket provided.

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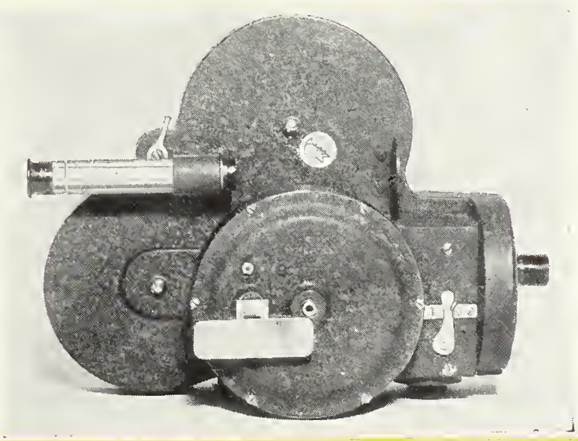

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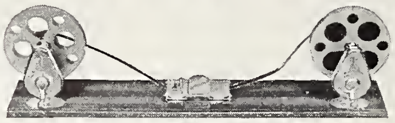

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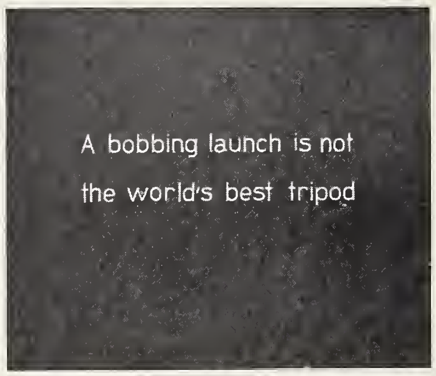
[Continued from page 635]

will touch it for its full length. If, however, you find it tilts one way or the other, adjust it by slipping thin metal shims under one edge or the other until it is true. Then fasten the shims firmly to the foot and you are ready to title.

To use the board, screw the camera into place on the tilting top, being sure that it is flush against the metal guide, H. On each title card, mark the center of each edge and, in placing them on the board, see that these marks coincide with the center lines drawn on the easel.



A bobbing launch is not
the world's best tripod

An example of the title cards used by Mr. Smith on the title board outlined in his article

Set the easel on the base, pushing it flush against the distance guide you have decided to use. Set the focus of your lens to correspond with the distance and you are ready to shoot.

What about exposure? Well, a meter will decide that but I don't mind telling you that with my outfit I use two 500 watt lamps, one on each side, about eighteen inches from the easel. At normal speed, this gives just the result wanted if the lens is stopped down to *f*:5.6. My cards are lettered in white on a two ply card of a deep brown mottled color and, with the above exposure, not only are the letters a clear white but the mottling of the cards shows exactly as in the original. My letters, hand lettered with the aid of a guide, are three eighths of an inch high and I find that this size is satisfactory if photographed at a distance of six tenths meter, which is approximately two feet. For the cut out letters furnished with the usual title outfit, it will probably be necessary to photograph at a greater distance to bring them down in size.

Note: The photograph on a previous page shows the complete titling outfit, built as described. However, only one lamp of the two employed is shown.

Amateur clubs

[Continued from page 620]

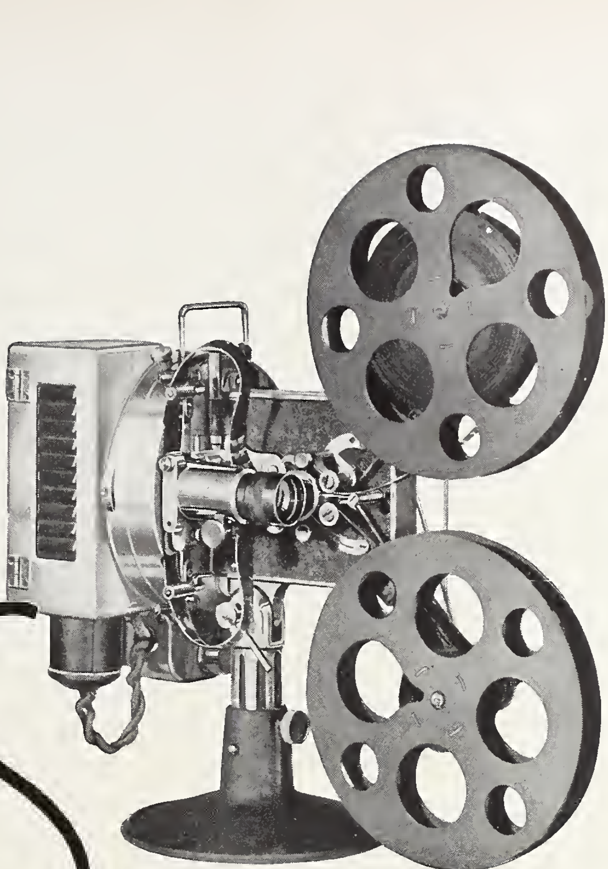
Film Library, the Portage Camera Club in Akron, Ohio, has determined to form an amateur movie division. The idea was introduced and sponsored by R. H. Griffiths who has several amateur photoplays to his credit.

Much action ■ *Let's Go* is the title of the current production of the Hawthorne Movie Club of the Western Electric Company in Chicago, Illinois. This action drama, to run about 1600 ft., 16mm., features a quarry explosion and hand to hand encounters between villain and hero. S. F. Warner is cameraman; J. S. Franks, assistant cameraman; L. K. Goyette, director, and R. P. Sindt is business manager. The cast has not been announced.

Brought 'em out ■ A novel and effective contest idea has been initiated by the Greater Oakland Motion Picture Club in Oakland, California. All club members were notified that, if they attended a given meeting, they would receive a fifty foot roll of film. The meeting was well attended, of course. After the film had been distributed, it was announced that Oakland and the neighboring cities had been divided up into sections, that a section had been assigned to each member and that each member was to cover the outstanding features of his section with movies. The best film to be turned in is offered a substantial prize. After the contest proper is over, the finished films will be carefully edited and titled to furnish a thorough and complete picture of the East Bay. The results of the contest will be announced in a later issue.

The Oakland Club's plan of a combined contest and city film is certainly practical and it furnishes a new and lively approach to both of these valuable but familiar club activities. We hope that other clubs will take up the idea or, following this example, find new approaches to other helpful activities.

Camp film ■ The Pine Knoll Players at Pine Knoll, a girls' camp at Conway, New Hampshire, have filmed *The First Brick* from a story written by Mary Clement Smith and Ruth Ann Underhill, two of the campers. The tale deals with a haunted house, a mysterious old man and the discovery of an unsigned deed. Things are finally cleared up and the mysterious premises, after investigation, are presented to the director of the camp. The cast includes Mildred Stephen, Barbara Howard, Mary Smith and Walter Scott. Jane Bucher directed and filmed this summer camp production.



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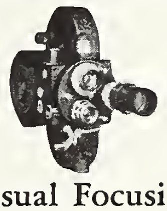

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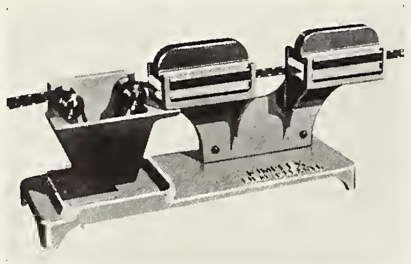

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Premiere ■ Foto Cine Productions in Stockton, California, recently held the premiere of a comedy produced during the summer. In the cast were Stiles Martin, Donald Geiger, Ernest Lonsdale, Frank Reynolds, Imogene Winn, Ralph Grigler, Edwin Fairall and Wallace W. Ward. The story concerns the difficulties of a producing unit on location.

Contest closes ■ The 1930 amateur movie competition sponsored by the Cinema Club of Columbus, Ohio, closes on the fifteenth of this month. Generous awards have been offered for the all around best film of any type, for the best film of children, the best travel or scenic, the best story or narrative picture and the best cinematic or trick reel. With this contest, open to all amateur movie makers in Columbus and vicinity, the club is also holding a contest for club members alone which covers only films made with the aid of interior lighting equipment.

The League's movie contest score card will be used by H. E. Cherrington, Fred H. Seeliger and William J. Trayte in judging the entries. This is one of the most thorough of the club contests and the results should be unusually interesting. The Cinema Club of Columbus, organized but a few months, has already made its mark in aiding the movie makers of its city.

Best yet ■ Editing of *Nightclub Rose*, the latest production of the New Orleans Cinema Club, has been completed and the production staff feels that this picture is its best effort so far. The film, which presents a story of a nightclub entertainer, racketeers and a young district attorney, was directed by Maurice Pailet and photographed by Charles Webber. The cast are M. J. Liuzza, Miss E. J. Watkins, Henry Thompson and Champ Clark.

Historical ■ *Forty Milestones* has been selected as the working title of the photoplay now being filmed by the Johannesburg Cine Society in South Africa. The story, based on the book, *Out of the Crucible*, by Hedley A. Chilvers, has been divided into forty episodes, each one of which portrays a period in the history of Witwatersand. The completed film will therefore constitute a visualization of the entire history of that district and could be compared with an ambitious historical pageant.

On the production staff are F. F. Abnet, director; C. O. Barford, assistant director; Miss M. Pile, continuity clerk and film editor; W. H. Greathead and Mr. Evison, cameramen; C. Price, business manager; E. A. Gyngell, makeup; H. Jones and Mr. Oosterberg, properties. The picture has been cast from the members and their families and, as far as possible, the club is doing without outside aid.

At the last meeting, the club screening included *The Fall Of The House Of Usher*, a topical of the Boy Scout Jamboree in England and a scenic of Norway, both of the latter filmed by George Ashley, and *A Trip Around Africa*, photographed by Mr. Evison.

Oil film ■ Artkino, experimental production unit in Burbank, California, has started filming a picture to be entitled *Oil*, dealing with the atmosphere and the life of the oil fields. The picture is to present a narrative without the use of titles or specific actors. Characters and action will be found on the oil fields and will be pressed into service as opportunity is offered. A good many of the actors will not know of their appearance in movies. Following this production, it is planned to film a fantastic tale dealing with the evolution of insect life and its consequent destruction of civilization.

The Power of Suggestion, the latest production of this group, is now being edited. In this picture Artkino has endeavored to sum up the results of five years' experimentation with the motion picture as a story telling and art medium. In the first stories they began with the most elemental plots and followed numerous developments until they arrived at a series in which they tried plots with sympathy for all characters, plots with sympathy for none, plots told with titles, such as was Carl Dreyer's *Joan of Arc*, plots told entirely without titles and plots told exclusively through the cinematic facilities of the camera. This interesting amateur unit has made experiments of a wider range than any other similar group and has the most original list of titles to its credit. In all instances, experimentation has been concentrated on continuity structure, camera treatment and lighting effects rather than upon camera tricks.

China ■ In Shanghai, China, the Amateur Cinema Club has finished its sixth amateur movie contest in which K. Imamura took first prize. The subject of the contest films was restricted to rainy days and the effects of rain in Shanghai and, in spite of the limitations, it is reported that many unusual films were submitted. J. H. Jansen, M. C. Reid, S. Kato, Marshall Nakamura and Y. Konishi served as judges. Another contest open to films of 200 ft. or less, on any subject, is now being held. Such contests, on special and general subjects, are excellent club stimulants. Approximately two hundred amateurs attend the meetings of the Shanghai club.

School film ■ The Amateur Movie Club of the Technical High School in Brooklyn, New York, has completed a four reel, 35mm. film entitled *A Day At Brooklyn Tech.*, picturing the activities of the students. George F. Russell is now president of the club.

British amateurs

Thanet three ■ During the past year the Thanet Amateur Cinematographers' Association has completed three pictures: *The White Monk*, a drama written and directed by L. Saunders and photographed by H. Hirst; *The Unfortunate Angler*, a comedy written and directed by H. Hirst and photographed by S. M. Yates; *The Cavalier*, a costume picture set in the period of Charles I, running 700 ft., 16mm. Owing to the cost of costume rental, the whole of *The Cavalier* was filmed in but a day and a half. The Association recently arranged for a public screening of all three films and local newsreels filmed by members. The proceeds were given to local charities.

Romance ■ *Laid Up In Lavender* 600 ft., 16mm,, the latest production of the Folkstone Amateur Cinematographers' Association, is now being edited and titled. The story is a romance that concerns childhood playmates who were separated by circumstances and are reunited in spite of efforts to keep them apart.

The story was written and directed by Dr. D. Richard Billings; V. May served as cameraman; Mr. Redfern, assistant cameraman; Lindsay Shankland, property man: Miss A. Welch, scenario clerk; Miss E. Baker, wardrobe mistress; H. Feather, electrician. In the cast were Miss Sybil Nicholas, Miss E. Baker, Miss P. Nicholas, Miss G. Bassett, R. Bullock, L. Fleming, Mr. Jackling and Miss Estcourt.

Two up ■ *The Great Coach Mystery* is scheduled for production next by the Bedfordshire Amateur Cinematograph Society. This picture will include action scenes of airplanes. *The Third Side*, running 600 ft., has been recently completed and *Kidnapped*, 300 ft., the club's first production, is now being screened for the public. The Bedfordshire amateurs, although organized but a short time, already have a well equipped studio with interior lighting facilities, properties, dressing rooms and projection apparatus. Membership now numbers nearly fifty. Thomas C. Dean is chairman of the society; E. Leaver, secretary, and H. Drysdale, treasurer. It is planned to have several pictures in production at the same time so that all members will be able to take part.

Three aims ■ The Birmingham Cinematographers' Association has split into three sections, each section specializing in drama, comedy and experimental work respectively. The divisions are made to facilitate production and give better opportunity for specialized interests. A comedy and a drama are now in production.

Short notes ■ Apex Motion Pictures in London is planning to film *The Whispering Army*, written by Lester Wood. The Sheffield Amateur Film Club, having completed the production of the feature, *Resurrection*, is now working on a 9.5 mm. comedy entitled *Boxed*, selected as the prize winning scenario in a recent club competition. F. L. Sanders of Chatham, Kent, is forming an amateur film society to represent that region.

Saving summer travelogs

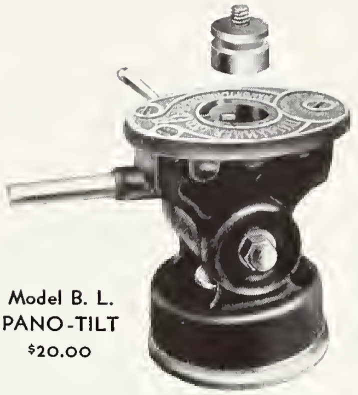
[Continued from page 608]

expect to see that incident included in a reel of *The Passion Play*.

Both boiling down and building up, then, are fundamentally mental processes. Ask yourself every minute, "Does this help? Is something lacking?", and obey your instinct unhesitatingly. He who argues with himself is lost.

After what has already been said, it should be superfluous to add—but unfortunately experience proves it to be necessary—that any shot whatsoever should be excluded when the only reason for its inclusion is to be found in something that happened behind the camera. If you were shaking with laughter and the scene jumps all over the screen, don't expect your audience to enjoy the joke. All they see is a botched job of photography. You are perfectly free to waste all the footage you want and even to throw your camera down into a crevasse but don't show the result to other people and expect them to enjoy it. Your jokes will be better appreciated if, while you are telling them by word of mouth, you are showing a fine picture on the screen, or, better still, if you reserve them for the discussion that follows the screening. The editor has no right to indulge the cameraman's whims—even if the two are one and the same person.

The true secret of good editing is pitiless self criticism and instant obedience to that still, small voice that says, "This is too long—that has nothing to do with it—this is too short—this is not clear." In the end, editing is simply a matter of being conscientious with your task—true of most jobs—amateur or professional.



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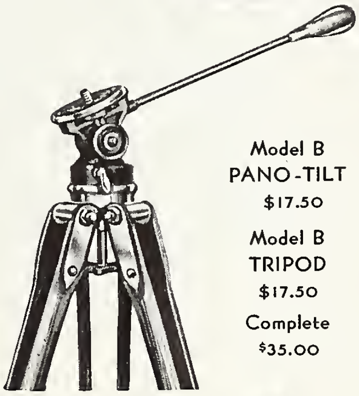

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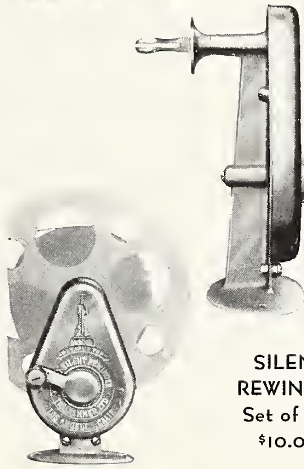

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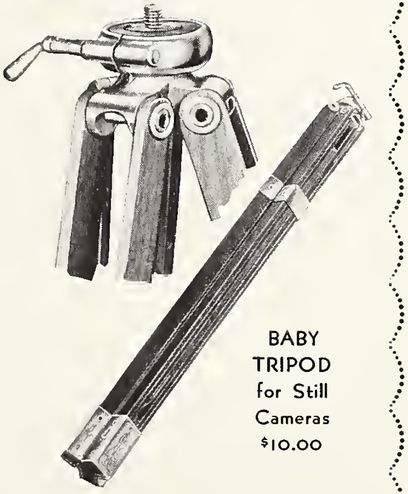

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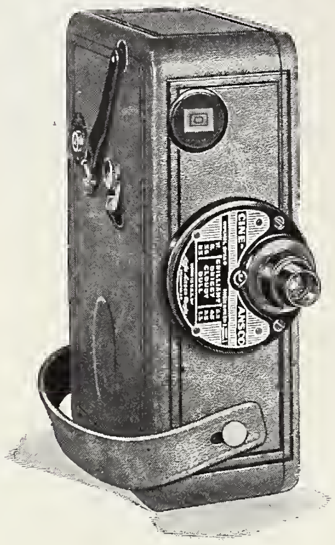

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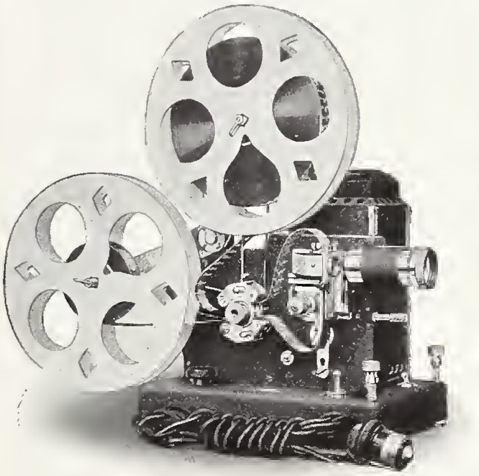

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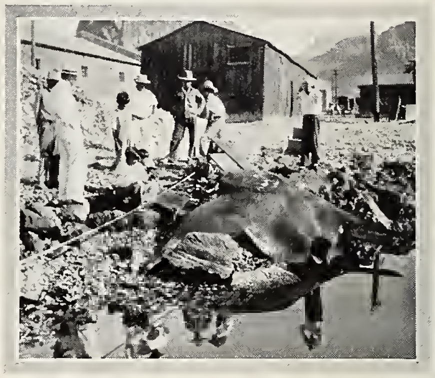
Closeups—What amateurs are doing

■ On a recent deep sea fishing trip off Guaymas, Mexico, in the Gulf of Lower California, League member James W. Manson of Nogales, Arizona, made one of those cine catches that come once in a lifetime and sometimes not even then. Before he and his party had gone five miles from Guaymas they had noticed an unusually heavy run of the giant ray or sea bat. Here was real game, making mock of even their heaviest tackle and challenging their utmost skill. Heavy rope, wire leaders, an improvised harpoon and two empty twenty five gallon oil drums for buoys were the answer. Mr. Manson perched on top of the deck house as the harpoon sailed out. A clean fast hit was made and, for the next two hours, a never flagging struggle was waged as the mammoth ray leapt, dived, fought the lines and dragged the buoys for miles across the Gulf. At every good chance Mr. Manson also let the catch have it with the camera, securing a full 100 feet in all. At last an Army Springfield ended the show and, just as night fell, the weary outfit again reached Guaymas. The ray, seven inches larger than that caught by Gov. Pinchot's party off the Galapagos, broke a one ton tackle at the landing, as who will doubt from even a casual glance at the accompanying photograph made on Guaymas beach.



■ From Luke Field, Honolulu, T. H., comes the following succinct and thrilling dispatch from Lieut. Walter T. Meyer of the Army Air Corps. "While on an inter-island flight on the 14th of May one of our bombing planes fell out of control. Three men were forced to jump in parachutes. Another officer and myself landed in the water in an attempt to rescue these men but were unable to do so because of rough seas and our inability to maneuver the plane. However, these men were rescued by a Navy seaplane which, seeing our plight, came to their assistance. Our motor was drowned out by the salt spray when we landed and we drifted for fifteen hours before being picked up by a Navy minesweeper. . . . I had my camera with me and took pictures from our drifting plane of the rescue by the Navy seaplane of the three men in the water. When we were picked up at 2:15 in the morning, our plane due to the rough sea, had to be abandoned and I lost my camera and film with it." One cannot but wonder whether Lieut. Meyer was the more sorry for the loss of the plane or his camera and pictures.

■ The staff could not resist a slightly mirthful chuckle at the post card from their good friend, W. Sterling Sutfin, who will be remembered for his splendidly helpful article in the June issue, *Getting Accustomed to the Customs*, and his air filming article in May, *All Good Cameras Got Wings*. Writing from Constantinople, Mr. Sutfin confessed briefly, "I have not been able to make any airplane pictures here in the East as my camera is always sealed by the police."

■ William H. Barlow, League member of Jersey City, long noted for his unusually beautiful and interesting travel reels, has not been idle in adding to his outstanding cine study, *America*. In the Spring he was able, on an auto trip south, to catch the famed cherry blossoming at Washington and a fine record of Mount Vernon. Now word comes from Maine that New England is to go on his film this summer, with particular attention given to Franconia Notch, Swift River and the lake country of Maine. A suggestion of Mr. Barlow's artistry will be found in the illustration above, a photograph of natural beauty which is the subject in which he delights.

Hitting the bull's eye with hunt films

[Continued from page 621]

possibility of the hunter's not getting anything at all comes to the mind of the audience. In the next sequence, we would follow the same hunter from a different angle and, with a few scenes taken as he creeps cautiously through the woods, we would heighten the suspense still further. Now that we have the attention of the audience, we can tantalize them as the hunter himself is tantalized. However, we cannot use too much footage or they will "give it up" with the feeling that nothing is going to happen after all. When the suspense has been sufficiently heightened by scenes of the hunter stalking through woods and brush, film him pantomiming the action of suddenly hearing and seeing something. As the scene continues, he creeps on even more cautiously, seeking cover where he can. This action can be extended a bit longer than in the similar previous instances and then we may cut in a scene of one or two deer standing in the woods. Next cut back to the hunter who rises, fires and then rushes forward into the brush, follow with the scene of the fallen deer and end with a shot of the hunter as he comes up to his quarry. Following this sequence, we could present scenes of the men packing the deer into camp on their backs.

Young deer which unwittingly posed for the telephoto of the cine hunter, W. E. Kidder

Many of these suggested scenes could not be obtained during the actual hunt. But the scenes that could not then be secured can easily be staged just outside the camp. Scenes of the deer can be obtained during a hunt and with fair ease if the cameraman sacrifices his gun one

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day for the sake of his filming. The material, secured at different times and, perhaps, partly staged, can be spliced together in this order. The result will justify all of the trouble by building up the background and introducing dramatic suspense in preparation for the scene of the kill and the scene of yourself and your friends carrying the game back to the camp, which is certain to be featured. It is this preparation that will make those important scenes have the same interest and value to the audience as they do for you.

This simple sequence will suggest others particularly adapted to your situation. Using the fundamental principle of suspense building, they can be varied in any way to take advantage of individual opportunities or to fit with almost any type of hunting.

In filming a duck hunt, it is even easier to stage the scenes of preliminary failures in order to build suspense. Most films usually do include such scenes but a haphazard arrangement prevents them from building enough suspense and interest. Movies of this subject also generally suffer from lack of closeups and variation in camera distances. Scene divisions might run as follows: first, a scene of the men behind cover or in a boat; next, a scene of a lake or marsh; then, a long shot of the decoys, followed by a near shot to assure the audience that they are decoys; then, back to the men behind the cover; next, a near shot of the retriever. With these scenes we establish the background of the action; note that we have not included any action scene as yet. We would follow with another scene of the men waiting in readiness, showing, perhaps, a closeup of cocked guns. Then, follow with a long shot of the ducks, immediately succeeded by a closeup of the men firing and, then, peering over the cover to see the result. Shakes of the head and other pantomime could indicate failure and we could follow with another sequence in which the hunters met with success. To make the matter certain in the minds of the audience, this sequence should end with a scene of the retrievers bringing back the ducks.

W. E. Kidder

Chow! One of the breathless moments which can be woven into a hunt film continuity

Quail and pheasant hunting can be treated with the same interest stimulating technique, following the general rule of establishing the atmosphere, building up the suspense and prolonging it a bit, following with the climax but giving only enough of the succeeding action to round out the incident. A fox hunt would make a particularly dramatic subject if handled in this way. In a longer film, a series of such treatments, varied for interest and to meet special conditions, can be woven into a central continuity theme which might be in the nature of a film record of the hunt or a dramatic plot. Hunting can be successfully used as a continuity idea for a scenic film and we could include such a sequence as listed above in the body of the scenic material, giving it a dramatic punch.

W. E Kidder

And then the campfire, after the day's sport! Here flares come to the cameraman's aid

The essential point to remember is that, in making a film of a hunt of any kind, to convey the real interest and true lure of the sport to the audience, we cannot present scenes of the successful bag and the happy hunters alone. We must arouse interest and build up suspense by planning the preceding scenes.

Professionals turn amateur

[Continued from page 622]

amateur movies by presenting them with cameras.

Mr. Chaney also made an entire story from his own scenario with an amateur movie outfit, taking it on one of his camping trips. In fact, he was scenarist, director, cameraman and star.

One of Hollywood's brightest film luminaries is also one of her most ardent amateur motion picture photographers and this star's enthusiasm has spread among her wide circle of friends until now the craze has become an epidemic. And that, as the Hollywood wag might paraphrase the reason, is because she has *it!* Only the *it* here happens to be a movie camera!

This particular star is Clara Bow who puts her camera to unique use. On those days when the biggest scenes from her latest production are being made at the Paramount studios, she brings her miniature camera on the set and has an assistant cameraman photograph the same scenes that the larger cameras are catching.

Miss Bow also makes a hobby of photographing her constantly increasing family of pets—dogs, cats, birds and, the most unique acquisition of all, a wombat or Australian honey bear. In this branch of her home film making she attempts to make the pets enact little roles in short playlets. She dresses her characters in costumes she herself makes and is author of her stories.

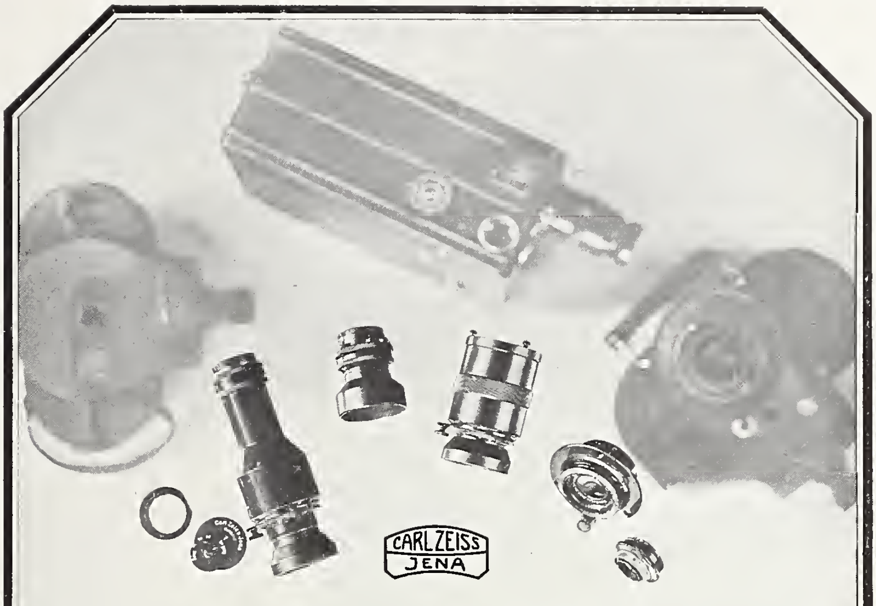
Wallace Beery is also an ardent amateur motion picture photographer, specializing in aerial shots taken from his plane. He has photographed from the air almost every city and town of the southwest and uses his film to show city officials and chambers of commerce the great need for adequate air ports. It is needless, then, to say that Wallace is both an aviation enthusiast and amateur movie champion, combining two of the greatest sports of the age.

Bebe Daniels has long used her personal camera to photograph friends and members of her family. One of the most novel of her films showed the progress in the building of her new home at Santa Monica, filmland's favorite beach resort. She took a few feet of pictures from the very beginning of the building operation and the progress of the construction from start to finish is now permanently recorded on film. The picture is a surprising thing to see, for the large house fairly leaps from the ground as succeeding scenes unfold.

Charles Rogers, also possessor of a 16mm. camera, brought it to the Paramount studios one day and photographed the various stars and featured players as they came on the lot. He has celluloid records of Esther Ralston, Florence Vidor, Richard Dix, Emil Jannings, Adolphe Menjou, George Bancroft, Baclanova, William Powell, Mary Brian, Nancy Carroll, Richard Arlen and many others formerly or now under contract to Paramount.

That veteran cinema director, Fred Niblo, who produced the famous *Ben Hur*, uses an amateur movie camera to record the growth of his small daughter, filming her in action at least once a week. Leatrice Joy is doing the same with her youngster. Both William Haines and Joan Crawford are amateur movie enthusiasts and their film libraries are considered unique.

Other enthusiastic users of amateur cameras include Alice Joyce, Ben Turpin, Roy Rockett, the director, Ruth Roland, "richest woman in Hollywood."



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who is returning to the films after several years of lucrative retirement, Eddie Quillan, Sally Star, John Arnold, head of the camera department of Metro Goldwyn Mayer, Lawrence Tibbett and Grace Moore. The recent invasion of Hollywood by stage and operatic stars has also augmented amateur ranks.

In short, a complete listing would be a bluebook of the Hollywood film colony, so many are the stars who are making use of amateur movie cameras to improve their technique before the professional camera, to make records of their professional pictures and of their domestic lives, friends and relatives, as well as for the added pleasure which this hobby has brought to their already film full lives.

"Sixteen" wins the schools

[Continued from page 625]

stories by school clubs corresponds to the dramatic production universally engaged in by school groups and is being widely undertaken.

School executives and governing bodies, too, find personally produced motion pictures may serve them. Films of model conditions in certain schools were presented at a recent national convention of principals and superintendents and, thus, ideas and methods of school administration were exchanged. Films of undesirable conditions in schools have been made and have been of considerable value in presenting this information effectively in efforts to secure appropriations to relieve these conditions. Too, films of school activities make possible taking the school to distant alumni, thus being of value in further maintaining graduate interest in the school and support of its programs. Such films, available to student prospects, give a comprehensive idea of the school and are of material value in increasing enrollment.

In view of its splendid and varied service to all phases of school interest, it is not surprising that 16mm. equipment is being embraced by educational institutions of all classes. The deep rooted growth of this new educational adjunct, supported by both the industry and the schools, may well be expected to expand with increasingly beneficial results in accelerating the efficiency of school endeavor everywhere.

Alumnae Hall, scene from a record film of Hood College, pioneer school user of 16mm.

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Things I was ashamed to ask

[Continued from page 611]

brain ignores the in between blur that your eye transmits to it. But, alas, your camera has no brain and what it sees it gets and gives back to you magnified horribly on the screen if you let it swoop here and there. A good plan is to double what you think is a slow sidewise or up and down motion of your camera. Do it just twice as slowly. If you are going to worry about footage don't "panoram" or tilt. These are expensive luxuries and call for a totally abandoned attitude as to film costs. If you try to compromise on this, you will have a lot of film lengths for the wastebasket.

How is it that some people's films seem to have everything "in the picture" with nobody beheaded or split in half and with buildings straight and not like leaning towers? Well, it is a pretty safe truth that whatever you see in the finder you get on the screen if your exposure and focus are right. Those people you speak of really *look* into the finder and keep their whole attention on what they see in it. Don't let your eye waver for a split second while you are pressing the button. There is one exception to this. If people in the picture are walking toward you, you will want to be sure that they don't walk so close as to get out of focus. I find it wise, in this particular case, to check what I see in the finder with a glance at reality. You can be sure that scenes in which you have odd, fractional parts of human beings scattered over the screen are those in which you looked with your imagination and desire and not with your eye glued to the finder of the camera.

Well, I can't think of any more troubles now. No, I think that you ought to be a pretty good journeyman movie maker by this time. A master movie maker must know a lot more but there is no particular reason why he should be ashamed to ask questions about those things. He needs to understand how to light up the subject; he must work out composition and the relation of the masses of his picture, with some of these masses in motion; he will want to try special effects with panchromatic film, filters, masks, prisms, long distance lenses, fading devices and, perhaps, double and multiple exposures. There are tricks of all kinds, simple and more complex. He will go into color cinematography. He will learn the meaning of continuity and how to put it into his movies. He will study editing and titling.

Well, just how can he get information about these things? Every number of Movie Makers is full of it. The Amateur Cinema League provides it by

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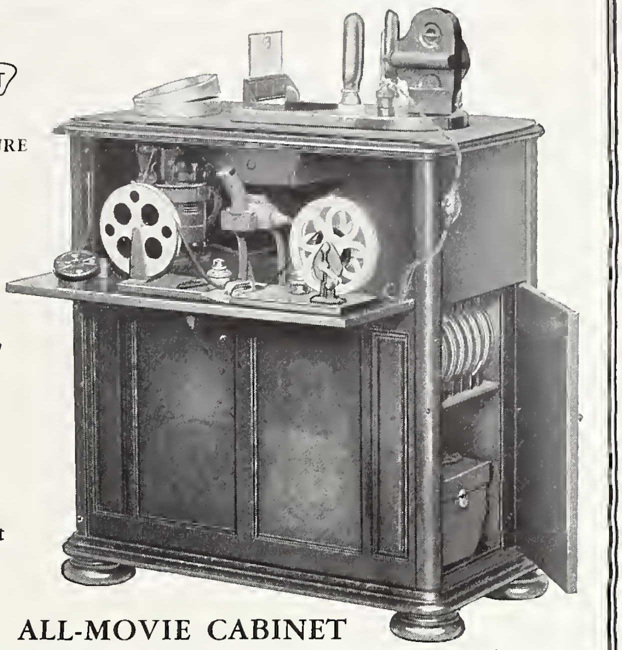

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bulletins and by consultation and correspondence. He had better join the League at once. Then, he will find, as we all do about everything, that he will teach himself by experiments and by checking up with other movie makers. They are a friendly lot. I never have heard of one who was not ready to turn loose a half hour lecture on the slighest provocation.

Good work. Anyway, I can say, now, that there are no more things that I am ashamed to ask.

Showmanship

[Continued from page 609]

actually took us to the South Pole. We looked down with him at the actual ice of the polar plateau. We saw the detail of the surface. The actual, queer, parallel snow drifts, which probably are right there at the present moment, were all before our eyes. We saw the character of the mountains around the polar plateau. We actually viewed almost everything that Byrd viewed. Hundreds of thousands of us now know exactly what the South Polar regions look like. It was informative, interesting, dramatic and quite worth while. Only cinematography could unfold this desolate but intensely interesting place to us.

You will say that the subject that Byrd had would make up for anything. That is only partly true. Byrd's subject was a compelling one but there have been very successful pictures and books which did not cover compelling subjects. Of course, a dull subject is a dull subject. But there are any amount of subjects that are not dull. I once took a movie portrait of a cow. I showed only the creature's face. It fills the entire screen when I project the film. It never fails to interest. You can read the cow's mind or whatever it is a cow has that corresponds to a mind. The expression in her bovine eyes tells a whole story. She cannot make out for the life of her what I am doing and she is not satisfied at all as to what is likely to happen in the very immediate future. The changing expression in her eyes, the movements of her head and ears, all are interesting, informative and entertaining.

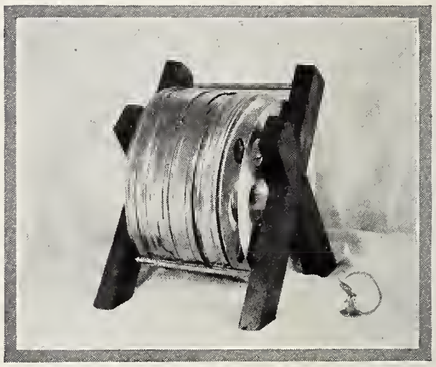
I have another film of a mule. His face also covers the whole screen. You can see the difference in the respective personalities of the two creatures just as you can when comparing two human beings. I submit that these films are worth while, even if I did take them.

There are countless subjects that are positively mundane—that would be very well worth taking. And when those miles of travel films begin to unreel themselves this winter, think about this, fellow amateurs, and put your own grey matter to work on this problem.

The clinic

[Continued from page 613]

cans but can be made to expand, as required, to contain twice as many. It is made of stout curtain rods of the type that slide one within the other. These are obtainable at the ten cent store. The four wooden crosspieces complete the device and are made from wood 1¼" by ¾", sawed and mortised so they fit together as shown in the illustration. The long arm of the end support measures ten inches and the short eight and one half inches. The rack stands eight and one half inches high. It is, of course, important to select strong rods that will bear the weight of the films. The turned over ends of the rods must be cut off with a hacksaw so that they can be driven into holes bored in the wood. These holes should be somewhat smaller than the rods so they will fit rigidly. Where the hollow rods are set into the wood, they should be secured by driving tapered pegs into them from the outside. In order that the rack may work easily when in use, all the solid rods should be affixed to one end and all the hollow ones to the other. If the wood is finished or painted, the rack will assume a more decorative value as supplementary projector equipment. One who is moderately handy with tools should have little difficulty in making this device from the directions and illustration given.—*J. V. D. Bucher.*



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■ *Question:* How can I obtain the Wratten "A" filter for special effects in a form that will fit over my lens, which is an f:3.5? I have not been able to find a mount for this filter suitable for amateur cine work.

Answer: For a small sum you may purchase a square Wratten "A" filter in dyed gelatine. This, of course, will have to be handled with much more care than glass, but will give perfectly satisfactory photographic results. Secure two pieces of smooth, fairly heavy cardboard and cut a circular hole in the middle of each piece, of a diameter slightly larger than that of your lens glass at the front. Apply a thin, even coating of glue or paste and mount the gelatine filter between the two cards where the circular openings coincide. Let this dry flat under pressure; then you will be able to trim the cardboard with a pair of sharp scissors to fit whatever mount you desire to use. A handy method is to purchase one of the small filter holders made for square glass filters, which are provided with a spring device which clips to the lens barrel. The cardboard filter mount may be trimmed square to fit in this type of holder. Or, the cardboard can be trimmed to a circular shape so as to fit inside the lens sunshade. This, however, is more difficult to achieve without wrinkling the gelatine, which should always be flat. The gelatine surface of the filter should never be touched with the hands and, of course, should be kept away from moisture. When not in use, the filter in its cardboard mount may be kept between the pages of a notebook. The "A" filter may also be obtained in glass, but would probably have to be specially cut to fit existing filter holders for amateur cine work.

Cine trouble shooting

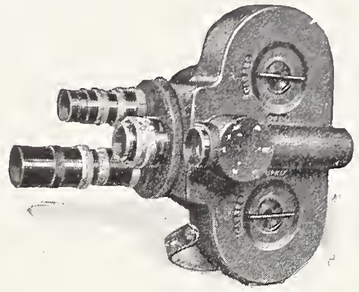
[Continued from page 610]

the film until it is taut on the take up sprocket and replace the spool. This jamming will make some crinkles and folds in the film, but they cannot be avoided and will almost entirely disappear in the processing.

But suppose that we have no dark room or building that can be used and we can't wait until night when it is pitch dark to open the camera. If you want to expose more film immediately, you will have to improvise a dark room. Assuming that you have no black changing bag with you, let's make one in the simplest manner possible. This won't work every time, perhaps, quite as nicely as a dark room but you are assured that, with care, not many frames will be lost.

Select deep shade or a spot under cover to work in, even though it may not be completely dark. Always find the darkest place possible. Lay your camera on this space and provide yourself, if no one can aid you, with several fairly heavy stones or other weights. Now, remove one arm from the sleeve of your coat. We will assume that the lining of that coat is black or at least dark colored. Now, bring the coat, with one arm still in, around in front of you. This will present the inside with lining upwards and the sleeves on the outside. Sit down

Visual Focus Filmo 70D



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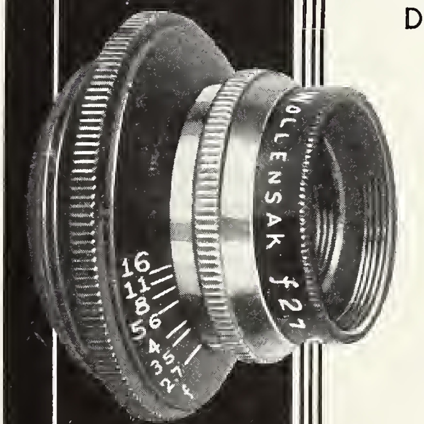

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with the camera between your knees, lay the coat over the camera, using both your legs and the stones to hold the edges down firmly. Place one good sized stone on the coat above the camera. Insert your free arm in the empty sleeve and you will find your hands underneath the coat which is now practically light proof. With one hand you can tip the stone off your camera down onto the collar of the coat and hold that portion tight to the ground. Your hands through the sleeves are now free to operate on your camera but, if the light is fairly strong, be careful not to move the cover up from the camera any further than is necessary to tighten the film on the spool or correct any trouble suggested above. The shadow of the cover always helps a lot.

Of course, if you have friends with you, they can assist by standing on the edges of the coat and, perhaps, by holding the coat and cover up from the camera, adding also the shade of their bodies while you are working. You will find this method a very worthy makeshift and it operates very successfully in the majority of cases. It is certainly better than spoiling film.

(To be continued)

Putting in the punch

[Continued from page 615]

from another angle. (3) Closeup of villain being thrown into water. (4) Long shot of fins coming from different directions toward the villain. (5) Close shot of the villain as he sees the fins. (6) Closeup of one of the fins gliding through the water. (7) Medium shot of the villain as a number of fins are quite near. (8) Closeup of the villain threshing about in the water, then suddenly throwing up his arms and sinking. (9) Closeup of bubbles coming up where the villain sank. They may be produced by a length of rubber hose, one end of which is held some feet under the water by a pole painted black and managed by an assistant. In a boat out of the camera range sits another assistant who blows a full breath through the hose, letting the last few bubbles come up slowly, the camera filming until the surface is entirely smooth.

All of these stunts and effects which have been described are designed for serious use in stories and yet they hardly scratch the surface of such material. It needs only imagination and ingenuity to discover them. The amateur should adapt these sketches to his own needs, as only the simplest and broadest suggestions have been made in illustration. If this article can but stimulate experimentation with such sequences, it will have filled its purpose.

"Nut crackers"

[Continued from page 632]

lens to be used would focus down to one foot, it was decided to locate the holder just one foot from the camera lens. The table of field areas in the lens catalog was consulted for the area of field at one foot from the lens. It so happened that this was a little less than four by five inches and, hence, it was decided to use a four by five photographic plate. A holder with grooved edges was made, keeping in mind the fact that, when the plate rested on the bottom, its horizontal center must be on the exact line of the lens axis. Obviously then, the vertical distance from the horizontal center of the plate to the supporting arm must equal the height of the lens above the base of camera plus the thickness of the supporting arm. The only other dimensions to worry about were the distance of the hole for the tripod screw from the holder, which equaled one foot plus the horizontal distance from lens to tripod screw hole in camera, and the distance to offset the tripod screw hole in supporting arm from vertical center line of lens. Good dry oak was used for the holder and arm. The joints between the sides and bottom of holder were halved, glued and screwed. The holder was secured to extension arm by screws running up through the bottom.

The device is held in position by clamping it between the camera and tripod top. To center such a device with the lens it is necessary to make use of one of those very handy little ground glass prisms which, when inserted back of the aperture plate in the camera, shows exactly the extent of field. A guide card was fitted to the holder and diagonal lines drawn marking the center of the card. With the card in place, the extent of field was marked on it. Then a vertical line was spotted on the card corresponding exactly with the vertical axis of the finder (finder must be accurately aligned). For future centering, it is only necessary to drop the guide card in the holder, line up the finder with this line, clamp the device securely and go ahead.

Speaking of title boards, Figure 3 illustrates one built by the writer, not because good ones can't be purchased, but because he wanted a board of sufficient size to use the art title backgrounds supplied by MOVIE MAKERS and wanted to be sure that he could line up the camera and board with a minimum of trouble. The procedure in constructing such a board is practically the same as that described with reference to the device of Figure 2. The dimensions are calculated in the same manner but it may be helpful to mention that two and one half feet from board to camera lens gave the proper size field with a Filmo 70. The camera must be raised on a block above the base board to bring it to correct elevation. This block, as well as the base board, was hollowed out, as shown in the illustration, to permit mounting of the tripod screw.

In order to fasten the camera firmly to the elevated block which formed its support, I obtained a flat piece of brass about two inches in diameter and one sixteenth inch in thickness. In the center of this plate I drilled a hole just large enough to permit the tripod screw which, in this case, was a wing bolt of the correct length and diameter, entirely separate from the tripod. The hole in the plate was just large enough to clear the diameter of the wing bolt, which was screwed into the tripod socket of the camera so that plate and camera were held firmly together. After the plate was fastened firmly to the upper surface of the camera supporting block by means of wood screws, the wing bolt could be inserted from below, space for turning it up tightly being provided by the round clearance hole in the block.

I mounted the camera and with the aperture plate prism centered it, then marked a vertical line on the title board corresponding with the vertical axis of the finder. This line permits accurate future alignments. Using this outfit, I get proper exposure with a 500 watt light two to three feet away and with an *f*:5.5 lens opening. Two 500 watt lights allow a smaller diaphragm opening with a sharper image and also provide more even illumination.

Figure 4 illustrates what is probably the most interesting effect device we have built. Our director wanted to get the rocking effect on shipboard but our good property man and technician went him one better and built a device whereby the camera can register the point of view of the concrete in a concrete mixer or someone rolling in a barrel, if necessary. In short, the camera can be rotated in a vertical plane. The construction is clearly shown by the illustration. It is only necessary to say that a piece of ten inch steel pipe six inches long was used. Lead was poured into it to form a flat base for the little pocket tripod that can be obtained for Filmo Cameras. This tripod was drilled and bolted through the pipe, countersunk head bolts being used. The pipe revolves freely on the ball casters shown. Bushed screws prevent the pipe from falling out of its containing box. These devices were all children of their builders' brains. Amateur cameramen are welcome to build them for their own use in advancing our common sport of movie making but the designers reserve their rights so far as commercial enterprise is concerned.

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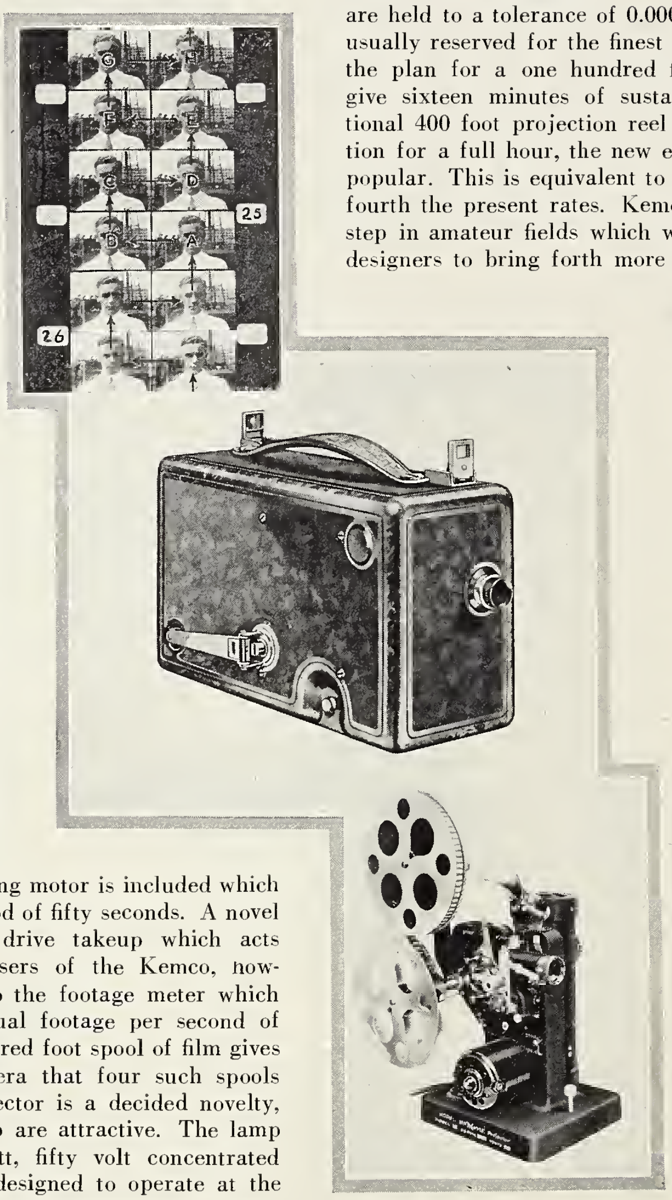
News of the industry

RUSSELL C. HOLSLAG

Homovie ■ Film cost cut to one fourth the usual price. Such is the advantage promised to amateur motion picture enthusiasts by the Kemco Homovie Camera and Projector. The Kemco equipment uses standard 16mm. film but, due to a unique mechanism, the film travels through an oscillatory as well as vertically intermittent path which makes possible four frames of action in the space usually occupied by a single frame. The individual frames are approximately 3.65x4.8 millimeters but, due to the design of both camera and projector, the projection of a screen image about two by three feet has been provided. The new camera is rectangular in shape, three and a half by five by eight and one half inches and weighs four and one half pounds. It is made of a bakelite composition and is attractive in design. Due to the small frame size, the normal lens has been designated as 15 millimeter focal length. Although the *f*:3.5 is the lens usually supplied with the camera, an *f*:1.5 is available. A telephoto lens of two and a fourth inch focal length is also supplied. This is equivalent to a lens of about four inch focal length used upon the usual 16mm. camera. The conventional conveniences are incorporated, such as an automatic footage meter, a direct finder with compensating lens for the telephoto lens, folding winding handle, etc. An extremely sturdy spring motor is included which will operate the camera for a period of fifty seconds. A novel mechanical feature is the rim drive takeup which acts directly on the spool flange. Users of the Kemco, however, must become accustomed to the footage meter which registers only one fourth the usual footage per second of operating time. A single one hundred foot spool of film gives the same film time in this camera that four such spools would ordinarily give. The projector is a decided novelty, and its workmanship and makeup are attractive. The lamp is a two hundred and fifty watt, fifty volt concentrated filament. The optical system is designed to operate at the highest efficiency. The system is so arranged that a focusing lever changes the condenser focus to cover either the full sized 16mm. aperture or the Kemco aperture. A framing device is also provided. By concentrating the light upon the small frame, satisfactory projection in comparatively large sizes is accomplished. The "stop start" switch and speed regulating control are conveniently located at the rear of the base. The single picture control is located just under the lens assembly. The projector remains "still" as long as the control lever is held down but, as soon as the pressure is released, the film travel starts automatically. The projector is beautifully finished in frosted lacquer. The operation of the combined intermittent movement used in the Kemco system is said by C. E. Ogden, president of the company, to be due to the fact that in construction of both camera and projector the size of the various parts of the mechanism are held to a tolerance of 0.0001 inch, a degree of precision usually reserved for the finest scientific instruments. Due to the plan for a one hundred foot camera spool of film to give sixteen minutes of sustained action and the conventional 400 foot projection reel to give uninterrupted projection for a full hour, the new equipment bids fair to become popular. This is equivalent to cutting the cost of film to one fourth the present rates. Kemco marks a radically different step in amateur fields which will, no doubt, stimulate other designers to bring forth more new devices for the amateur.

Answers the query "What's new?" for amateur and dealer



The new Kemco Camera and Projector; method of film travel above

Moviecolor ■ The newest color process for 16mm. film is shortly to be introduced to the owners of amateur cameras by Alexander F. Victor, head of the Victor Animatograph Company of Davenport, Iowa, whose apparatus for the taking and showing of 16mm. motion pictures has a deservedly high place in the amateur's esteem. It is claimed that this new method of color recording produces a screen image of full size, free from pulsation or dullness, sharply defined, flickerless and of a full and brilliant color which renders the original hues of the subject with a high degree of truthfulness. A specially designed intermittent is to be used with the new color film and the film speed is to be twenty four frames per second, already the standard professional practice and a speed which is coming into use by the amateur projectionist in conjunction with sound synchronization. Reversible or negative panchromatic film may be used and, since the color is not on the film, any number of dupes may be made which may be projected in full natural color. The use of the Victor Moviecolor will be available to all owners of Victor Cameras and Projectors, as the necessary adaptation of camera and projector, consisting of the addition of filters, will be done at a nominal cost. The exposure in taking is increased by approximately one and one half stop numbers over that required for shooting the same scene in monotone. The lens diaphragm is thus operative and pictures may be made indoors, in the shade or in bright sunlight. As long as a large enough lens opening is available, color films may be made with the same ease as black and white. The addition of the filters does not alter the value of the camera or projector for black and white use. While the new system is not as yet commercially available, its release will be awaited with the closest interest by amateurs.

B & H news ■ A new metallic screen surface is featured this month by the firm of Bell & Howell of Chicago. This screen is attractively bordered by a polished wood "double frame" which protects the finished surface of the screen and offers an attractive setting for the picture. The new Extra Bright Screen is made for brilliant reproduction of Kodacolor but is, of course, equally effective for black and white projection. When not in use, the screen surface is reversed in the outer frame so that accumulation of dirt or scratches in storage is avoided. The new screen may be had in two sizes, twenty by twenty seven and thirty by forty inches.

The prominent line of Cooke Lenses, sponsored by this firm, is now supplemented by a new short focus objective, the 20 mm. Cooke. Working at the standard speed of *f*:3.5, the new Cooke is recommended especially for work in close quarters where the distance from the camera to subject is limited.

Pathe
MOTOCAMERA & KID PROJECTOR
Perskies
MEET THE PATHE KID
?

Perskie's Boardwalk shop in Atlantic City which recently used unique Pathe Kid stunt

Kid connects ■ The increasing popularity of the Pathe Kid Projector and of the super reel attachment for the regular 9.5 mm. projector, prompts Pathe to announce a new rental library service for both these machines. More than 400 thirty and forty foot subjects, now offered for use with the Kid, represent the same excellent quality that is found in the machine itself. At a distance of nine feet, this machine projects a sharp, clear screen image thirty inches in width.

A Cine-Kodak records ground breaking of Franklin Museum, Philadelphia, by Cyrus Curtis

In the recent Pathe Home Movie Week, an enterprising dealer in Atlantic City is reported to have established to his own satisfaction the popularity of these products. For each purchaser of a Kid projector, there was made a full reel of his own Pathex pictures taken on the boardwalk. The dealer's only trouble is said to have been getting enough projectors to meet the demand.

CK filters ■ A complete set of three color filters, to be used in conjunction with panchomatic film, is now available for each spring driven model of the Cine-Kodak. Since these filters are produced by the makers of these excellent cameras, the Eastman Kodak Company of Rochester, New York, it follows that the filters will function in the same dependable manner, both optically and mechanically, as has every other product of this prominent company. The new color filters are available in sets of three and are to be designated as the CK-1, CK-2 and CK-3, in the order of their density. Cine-Kodak owners everywhere will be glad to learn of the possibilities of this new and complete filter set which may be had in a form specifically adapted to their particular cameras. Prices vary from $4.50 to $6.75 a set.

Hayden Tripod ■ This new camera support has recently been inspected and has been found to incorporate many radical features which will be of decided interest to the amateur who thinks enough of his pictures to insure their steadiness on the screen by this means. The normal panoram and tilt is provided but the means of effecting these motions is decidedly different from the type of mechanism at present familiar to the amateur. The tripod, as a whole, is extremely substantial and is adjustable in height through telescopic tubular legs. The hand tilt and panoram are actuated by a single lever and may be firmly fixed in any position. Through a special

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Lewy Camera Shops, 502 N. Howard St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 260 Tremont St.
Photomaton Studio, "All Things Photographic," 273 Huntington Ave.; 46 Scollay Square.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: Acme Camera Exchange, Inc., 517 Shelby St.
CLARK CINE-SERVICE, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.

(Continued on page 658)

arrangement, the camera may be tilted so that its lens axis is vertical, a valuable feature for air shooting or for making titles with a horizontal title surface. A most interesting feature is the geared panoram by means of which the camera may be revolved with a slow, even motion similar to that given by a professional tripod head. The geared panoram handle may be thrown in or out of engagement at will. The tripod will contain these features complete as a unit and will sell at a comparatively low price, it is said.

Filmo Topics ■ The October issue of *Filmo Topics*, ever interesting publication of the Bell & Howell Company, contains the following attractive items for the amateur: *Titling Your Films*, the first of a series on this problem; *Filming The Great Smoky Mountains; Filming Canada From The R-100*, a pictorial page from Canadian Government motion pictures; *Camera Tricks by Filmo Owners; What Is The Nine To One Movement?; Filmos And Football* and the monthly list of *Questions And Answers. Filmo Topics* will be sent regularly to any movie maker upon request to the Bell & Howell Company at 1842 Larchmont Avenue, Chicago, Illinois.

Cine cruise off ■ Inauguration of the first floating school of amateur photography, on a South American cruise, announced last month in MOVIE MAKERS, will not take place this fall but must be delayed, probably until next fall, according to a last minute announcement just received from the Los Angeles Steamship Company, which line was to operate the cruise in cooperation with the American Express Company. Reasons given by the company for the postponement were the desire of many prospective passengers to remain in close touch with their businesses during the fall period which, they declare, is generally believed will be an interval of greatly increased business activity, together with the inability of the company to secure a ship comparable to the City of Los Angeles, which was to have made the cruise, to take her place in the line's regular Hawaiian service.

Postponement of the cruise, with its unique cine sea school, is to be regretted and MOVIE MAKERS joins with the many amateur cinematographers who were interested in this feature of the cruise in hoping that the plan will have an early fulfillment.

Testrite moves ■ Greater facilities for their services to the photographic dealers will be found, since September 15th, at the new location of the Testrite Instrument Company, 57 East 11th Street, N. Y.

"Bub" North ■ Home projectionists everywhere will be interested to learn that the "Bub" North Movie Screen, so long a favorite for Kodacolor and for particular black and white projection, is now marketed independently by H. D. North, its inventor, 1373 East 9th Street, Cleveland, Ohio. This metallic surface screen comes in four standard sizes and is claimed not to wrinkle or discolor.

Turret lock ■ A highly effective turret lock has now been incorporated in the Victor Model 5 Visual Focusing Camera. The turret front of the Model 5 is equipped with three knurled aluminum shifting pins which make it possible for the head to be rotated without touching any of the lenses. One of these pins had been converted into a plunger lock which prevents accidental or unintentional shifting of the turret. The operation of this plunger pin, of course, has no effect on the normal operation of the camera. The lock operates on the latch principle, that is, the pin tip is pulled out to unlock and, when the lenses have been rotated to the desired position, the pin tip is pushed back in, thus locking the turret rigidly in place. In this, another feature is added to the conveniences already incorporated in this fine camera which is made by the Victor Animatograph Co., of Davenport, Ia.

Cine-Kodak News ■ Articles of seasonal interest and exceptional helpfulness are to be found in the October issue of the colorful *Cine-Kodak News*, which will be sent to amateur movie makers upon request to the Eastman Kodak Company, Rochester, N. Y. The leading articles offered are *A La Carte From October's Movie Menu*, being suggestions on football, hunting and Hallowe'en shooting; *Before And After Faking; Two More Titling Methods*, a continuation of the series carried intermittently, and *The New Cine-Kodak Color Filters*, an announcement and discussion of the uses of these accessories with both "ortho" and "pan" film.

Disc movies ■ Suppose you could project your movies on the screen with the same facility and convenience with which you play a phonograph record! Suppose your pictures were printed in spiral form on a flat transparent film disc twelve inches in diameter and that you could slip this into the projector just as you would place a disc on the phonograph. Suppose this disc would project the equivalent of fifty feet of 16mm. ribbon film and that you could change discs in a second or two. Such an interesting development has been proposed and bids fair to be brought to a commercial conclusion by C. D. Chase who has already produced

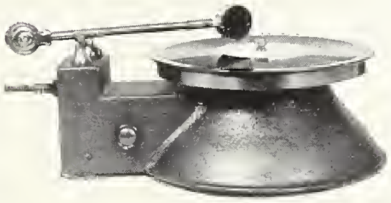
CINEVOICE
"THE VOICE OF HOME MOVIES"

The Talking Picture Attachment That Fits ANY Projector

16 MM.—OR—35 MM.
Plays 33 1/3 R.P.M. and 78 R.P.M.

Instant Popularity Has Proved Its Success

Now Being Demonstrated By All Leading Dealers



Cine Art Singing and Talking Pictures Now Available
+
NEW RELEASES BEING ISSUED EACH MONTH
NOW READY FOR DELIVERY
The First of a Series of "Life" Cartoons
"LOCAL TALENT"
"PEACEFUL CITY"
"RED HOT RAILS"
and
Two Delightfully Interesting Novelties
"BEAUTIES THE WORLD OVER"
"BRIDGES THE WORLD OVER"
All Perfectly Synchronized at 33⅓ RPM.
AT YOUR DEALERS.
+
"Flexo," the unbreakable record, is an exclusive feature with all Cine Art releases.
+
Write for catalogues and descriptive matter.

HOLLYWOOD FILM ENTERPRISES, INC.
6-8 East 46th St. New York
109 N. Wabash Ave., Chicago
6060 Sunset Blvd., Hollywood

(Continued from page 656)

Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Kalamazoo: Camera and Art Shop, 334 W. Main St.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Sly Fox Films, 49 S. 9th St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Joplin: Wingo Studio, 417 Main St.
Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1118 Boardwalk; 2133 Boardwalk.
East Orange: Main Radio Company, 142½ Main St.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.; 319 Jackson Ave.; 18 Journal Square.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Passaic: Radio Mart, 15 Howe St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Photomaton Studio, "All Things Photographic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.

NEW MEXICO

Gallup: J. R. Willis.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane
F. E. Colwell Co., 465 Broadway.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
David A. Parks, 1191 Fulton St.
Photomaton Studio, "All Things Photographic," 920 Flatbush Ave.; 427 Flatbush Ave. Ext.; 1223 Avenue J; 1226 Kings Highway; 695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Coney Island: Photomaton Studio, "All Things Photographic," Stillwell Ave. and Boardwalk.
Corning: Ecker Drug Store, 47 E. Market St.
Glens Falls: M. Lapham's Sons, 2 Rogers Bldg.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
CULLEN, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
EASTMAN KODAK STORES, INC., Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept., 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.; 113 West 42nd St.; 205 West 125th St.; 1575 Broadway; 1630 Broadway; 1947 Broadway; 2539 Broadway; 3542 Broadway; 73 E. Burnside Ave.; 567 Lenox Ave.; 907 Prospect Ave.; 1402½ St. Nicholas Ave.; 965 Southern Blvd.
Pickup & Brown, 41 E. 41st St.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
STUMPP & WALTER CO., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Rochester: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Brookside Dr., Brighton.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence Photo Shop, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Chickasha: W. P. Fowler Music Co., 427 Chickasha Ave.
Oklahoma City: H. O. Davis, 106 S. Hudson Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow, Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Gilbert Co., 4827 N. Broad St.
Home Movie Studio, 20th and Chestnut Sts.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept
Kaufmann Dept. Stores, Inc, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., 5 Journal Arcade.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feidman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, (Arthur Miller) 711 Procter St.
San Antonio: W. C. Allen, Rialto Theatre Lobby.

(Continued on page 660)

successful models of camera and projector operating on this principle. The idea is not new in the annals of motion picture history but the present development is claimed to have overcome the most serious of the difficulties which the former models possessed. The special camera and projector that have been provided to run the new disc movies are simple in loading, inexpensive in first cost and operation and will undoubtedly broaden the field of home movies. This department expects soon to tell the amateur movie world more about this new development.

New Kodak plant ■ With an increased demand for gelatine in the manufacture of its photographic supplies, the Eastman Kodak Company has met the need through the purchase of the gelatine plants of the American Glue Company at Peabody, Mass. This new subsidiary will be known as the Eastman Gelatine Corporation and will be under the combined management of Eastman and American Glue Company officials.

Tele speed ■ Wide aperture to overcome difficult lighting conditions likely to arise in fall telephoto work is a feature of the special Kino-Hypar series of long focus lenses featured this month by the C. P. Goerz American Optical Company, 317 East 34th Street, New York City. These lenses may be had in focal lengths of three and four inches with speeds of *f*:2.7 and *f*:3 respectively. Lenses of these speeds will undoubtedly find a valid application in the production of this season's football footage.

Arri lab ■ A portable laboratory for complete development and fixing of 16mm. film is now being offered by the firm of Arnold and Richter of Munich, Germany. This new home laboratory equipment consists of three hardwood racks, holding fifty feet of film, and separate developing, washing and fixing tanks. Arnold and Richter are also the makers of the Arri 16 and 35mm. Printers, already being marketed in America.

Variable disc ■ A new device for the home talkie takes the form of a thin geared double disc which, when placed on a 78 speed turntable, will enable a 33 1/3 record to be played and vice versa. It is marketed by King Cole's Entertainment Service, Inc., 203 East 26th St., N. Y.

Moveo ■ This is a new camera radically different in shape and of attractive price. It is made by the Cine Products Corp. of 20 West 22nd St., New York City. Because of late release of material, full description cannot be given until next month.

Educational films

[Continued from page 624]

men who entered the building with bundles and later emerged without them, leaving one of their members behind as well. The owner of the store, a party to the act, was trailed from the scene and the man inside was caught setting an elaborately timed fire.

Medical meeting notes ■ The following medical film exhibits at the recent American Medical Association Meeting are reported in the very interesting booklet, *Radiography And Clinical Photography*, replacing, with the August number, the discontinued *X-ray Bulletin And Clinical Photography*, issued to interested members of the medical profession every month, upon request, by the Medical Division of the Eastman Kodak Company, Rochester, New York.

Drs. Henry K. Pancoast, Eugene Pendergrass and Gabriel Tucker of the Hospital of the University of Pennsylvania had an instructive exhibition of radiographs and 16mm. motion pictures which explained with clarity diseases of the neck and upper respiratory tract as well as the part bronchoscopy plays in detecting these diseases. The demonstration by means of radiographs of the swallowing function was exceedingly interesting.

This exhibit, which was awarded a medal at the 1929 meeting, was of so much value that it was honored with a Certificate of Merit, Class I, at this most recent meeting.

Two excellent motion pictures were shown by Dr. Joseph B. De Lee, Chicago: one, *History And Mechanism Of The Forceps*, the other, incorporating the use of sound, *The History, Surgical Anatomy And Details Of Laparotrachelotomy*. Dr. De Lee demonstrated by his very excellent reels that teaching by visual educational methods is a most effective and definite form of pedagogy.

Film in patent cases ■ Using his 16 mm. camera in connection with the trial of patent cases, George Ramsey of the law firm, Ramsey and Kent, New York City, has found this medium of considerable aid in his work, according to information from the Bell & Howell Company, supplementing similar data presented in the July issue of Movie Makers under the title, *Cameras, Crime And Civics*.

During extended litigation in the United States Patent Office relating to glass machinery, according to the report, Mr. Ramsey found it desirable to acquaint the Patent Office officials with the client's new type of machine. It was impossible to take to the factory all of

BURTON HOLMES
ANNOUNCES 7 NEW RELEASES

16 Millimeter

Driving (Golf Series)
Jack Redmond illustrates the mistakes common to beginners and how to correct them. No. 93, 100 feet .... $ 7.50

Kwang Chow Fu (Canton, China)
Ancient city of the Orient . . . street processions, the watch towers, Cantonese skyscrapers and rickshas along the waterfront. No. 94, 100 feet .... $ 7.50

Floating Cantonese on the Pearl River
The river-dwellers and their queer mode of living. A most unique film subject. No. 95, 100 feet .... $ 7.50

When Winter Comes to the Range
A vivid picturization of the hardships suffered by man and beast when a blizzard strikes the range. No. 96, 100 feet .... $ 7.50

The Winter Breadline in Wyoming
Driving cattle to hay over the snow-clad range country. No. 97, 100 feet .... $ 7.50

Don Coyote
After many unsuccessful attempts, the coyote *does* get his evening meal. No. 98, 100 feet .... $ 7.50

Where West Is Still West
A day on the range. The roundup, branding, riding and pastimes. No. 1023, Full reel $25.00

For Sale Outright

BURTON HOLMES LECTURES
INCORPORATED
7510 N. Ashland Avenue
Chicago, Ill.

Here you will find
THE BEST
PROFESSIONAL PICTURES
for your own home use
•
Romance, Adventure and Travel
for your Home Screen

WE suggest a visit to our own Cinegraph Library where you will find many fascinating subjects for home entertainment . . . comedies, dramas, animated cartoons, travelogues, sport and educational pictures. Each complete in itself.

In addition, we rent the films from our very extensive Kodascope Library, composed of hundreds of professionally made pictures . . . bringing into your home the greatest movie stars.

If you are not already doing so, take advantage of this interesting supplement to home movie programs. We will gladly supply full details at either of our two stores.

Eastman Kodak Stores, Inc.
TWO STORES
The Kodak Corner, Madison at 45th St.
235 West 23rd St., near 7th Ave.
New York City

(Continued from page 658)

Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Huntington: Film Shop, 416 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: McVicar Photo Service, 723 University Ave.
Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St
Plankinton Arcade News Stand.
Oshkosh: Coe Drug Co., 128 Main St.
Superior: Greenfield Photo Supply Co., 1328 Tower Ave.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa) Ltd., "Kodak House," Rissik St.

ARGENTINE

Buenos Aires: City Kodak Service Corp., Avenida Roque Saenz Pena 567.
Connio, Gattamorta & Cia, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRITISH WEST INDIES

Jamaica

Kingston: A. Duperly & Son, 85 King St.

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., Ltd., 156 King St. W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film and Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Estado 150.
Eckhart and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna, 8 and Narodni tr. 26

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St. Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris IX: Jose Corti Library, 6 Rue de Clichy.

GERMANY

Berlin: S. 42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Arnhem: Meijlink's Fotohandel, Rijnstraat 17.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
Karachi: Thakar & Co., Bunder Rd.
Simla: New Book Depot, No. 79, the Mall.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Carbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: R. Konishi and Co., Nagahoribashi-Suji.
T. Uyeda, No. 4 Junkeimachi, Shinsaibashisuji Minami-Ku.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Waterworths, Ltd., 705 Colombo St.
Greymouth: L. A. Inkster, P. O. Box 106.
Hamilton: Watson's Camera House, Victoria St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm. Kienast & Co.), Bahnhofstr. 16.

VENEZUELA

Caracas: Edo Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Dealers Listed in Black Face Italics Are Advertising In the officials who would pass on the case. Therefore, moving pictures were made by the use of artificial lights and these pictures were shown to the officials in the Patent Office. They were thereby able to see the glass machines in operation and it was possible to point out the particular features which were stressed as being of importance. Without the movies it would not have been possible to have fully acquainted the Patent Office officials with this invention.

In another instance, a case involving the manufacture and construction of birthday candle holders comprising a rosette of candy paste formed around a coil of wire, litigation arose in the United States District Court for the Eastern District of New York. Movies were made showing the steps of manufacture of this article and also showing how the operator formed the rosette. These pictures were exhibited to the Court, thereby fully demonstrating the process of manufacture.

Mr. Ramsey states that he expects to use motion pictures in court work wherever large and complicated machines are involved which cannot be easily transported or actually demonstrated.

Voice aid ■ Motion pictures of the vocal chords in action, completed recently by the Eastman Kodak Company with the aid of a diagnostic instrument perfected by Dr. G. Oscar Russell of Ohio State University, give promise of revolutionizing voice culture. Taken with the aid of electricity and prismatic mirrors, these pictures will locate voice troubles and permit vocal culturists to determine immediately whether or not aspiring singers have any possibilities.

Glider film ■ Having filmed the initial flights of a personally constructed glider, Lieutenant H. A. Reynolds of Syracuse, New York, formerly an officer at Fort Sill, Oklahoma, and long interested in the building of gliders, making the first to be used by the Syracuse Glider Club of which he is a member, finds amateur motion picture equipment a valuable means by which permanent records may be made of the performance of his craft. Concerning the filming of his latest glider experiment, Lieutenant Reynolds says, "Two long flights were made especially for the benefit of the movie camera and by means of these films I can now show the glider with its pilot sailing through the air. These films are very valuable as they are photographic proof in animation of the flying qualities of the first glider flown in Syracuse." Such recording of experimentation along various lines is but one of the many valuable uses to which amateurs are putting their equipment. Films of this type are not only valuable as personal records of accomplishment but they may also be utilized in demonstrating their subject to others so interested.

FREE FILMS

■ *Subjects listed are available on loan free except for postage. Films are on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Blanket requests cannot be handled nor can films be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.*

■ Among the films previously reviewed in this column, the following are here again listed for those who may not have already screened these subjects: *Learning To Fly*, two reels, a most interesting and informative aero subject: *The Romance of Rayon*, four reels, describing the fascinating processes involved in manufacturing this product; *The Missouri Pacific Lines*, two reels, a scenic concerning Mexico which combines beautiful shots with entertaining and instructive data; *To The Isles Of Sunshine*, one reel, a travel film of Cuba and nearby islands, containing exquisite photography.

The following General Electric film is available for group showing only.

■ *The Potter's Wheel*, one reel, a study in industrial evolution, issued by the General Electric Co., illustrates the manufacture of porcelain for electric apparatus—the mixing of ingredients, molding, turning, glazing and firing.

■ *Sun Babies*, one reel, distributed by the Department of Health in New York State only, is a very interesting health film showing the value of sunlight to babies and also the beneficial qualities of cod liver oil in promoting growth and preventing rickets.

The following films are available to medical interests only.

■ *Emergency Operations*, describing a stab wound in the liver and a bullet wound in the bladder, is a surgical subject requiring about fifteen minutes for its presentation. This film is one of the many interesting subjects offered through the Petrolagar Laboratories.

■ *A High Posterior Gastro-enterostomy*, requiring about fifteen minutes for its showing, is a surgical film also made available through the Petrolagar Laboratories. This film was produced in cooperation with scientists and authorities of standing and has been described as a most interesting reel.

COMPLETE *your summer pictures with a* LITTLE SUNNY TWIN

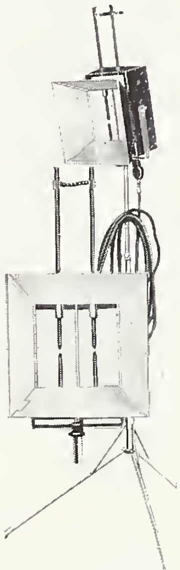
Now . . . make the indoor shots necessary to complete your outdoor stories. One LITTLE SUNNY TWIN drawing only 15 amperes . . . supplying a full 20,000 candle power . . . will give you just as bright pictures *indoors* as the sun does *outdoors*. Plenty of even, intense light for any normal speed camera with an *f*:3.5 lens. Used on any 110-120 volt house-circuit, A-C or D-C with perfect safety.

Order now on 10 DAY trial . . . your money back if you don't get the pictures.

$25

Complete with cord, stand and six "pan" or white flame carbons. Extra carbons $2.15 a dozen. Send today.

LEONARD WESTPHALEN
438 N. RUSH ST. CHICAGO



TRAVEL

Sixteen millimeter reproductions from thirty-five millimeter panchromatic negatives which have been made very recently in the West Indies, South America, Central and South Africa, the Holy Lands, Egypt, India, Ceylon, Malay States, Java, Bali, Siam, China, Japan, Philippines, Hawaii and the Panama Canal.

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Reduction and Contact Printing
Tinting and Toning
Artistic Titling

and prompt, dependable service and cooperation send your films to

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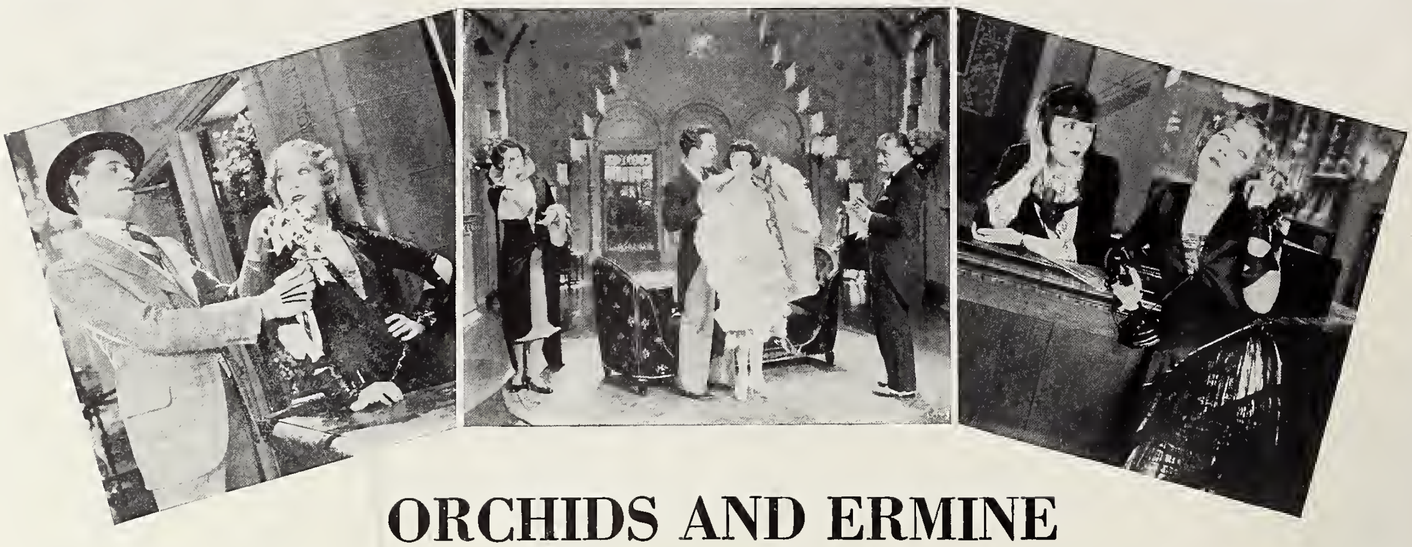
245 W. 55th St., New York City



ORCHIDS AND ERMINE

A First National Picture

Featuring Colleen Moore, Jack Mulhall, Sam Hardy
and Gwen Lee.

Here is Colleen at her cleverest and cutest. As the telephone operator at the Ritz, whose business it is to put through calls of genuine and pretending millionaires to their wives, sweeties and what nots, she is surrounded by smartness—smart girls, smart gowns—and she is the smartest of them all when it comes to landing the prize catch of the season.

The amusing complications incident to the romances of the pseudo millionaire and the flower girl on one hand, and the real millionaire and the telephone girl on the other are enhanced by the wittiest titling imaginable.

One of nearly 500 subjects available from our Branch Libraries and Distributors in fifty-five of the Leading Cities of the United States and Canada.

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contains many new subjects, drops many of the older ones and reduces rentals of many others. 400 reels at average rental of less than $1.00 each! Average rental entire library (nearly 900 reels) only $1.21 each. You can rent twenty to forty reels for the cost of one!

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NATURE IS PARADING IN HER MOST COLORFUL GOWN

It is just as easy to make Kodacolor with any *f*.1.9 Ciné-Kodak as it is to make black and white movies.

Keep all the glorious color of autumn foliage with Kodacolor... home movies in full color... don't miss Nature at her best!

This month Nature is parading in all her glory. She is stalking the highways in gorgeous, flaming reds. Dancing through the hills in brilliant yellows and greens. Marching through the valleys in somber browns. Waiting . . . posing . . . eager to have you capture all the beauty she offers.

Take it. Keep it. Keep it forever on your Kodacolor films.

Kodacolor gives you faithful . . . remarkably life-like . . . reproduction of all colors. You see them on your screen just as you saw them through the finder of your Ciné-Kodak. They are clear . . . brilliant . . . faithful to life.

Kodacolor is just as easy to make as black and white movies. You simply use Ciné-Kodak, Model K, B or BB with an *f*.1.9 lens, a Kodacolor Filter and Kodacolor Film. You show it just as easily with Kodascope, Model B, and a Kodacolor Assembly, or with Kodascope, Model A, and a Projection Lens Unit.

Get out your Ciné-Kodak today. Take full color pictures of the awe inspiring fall scenery. Take full color close-ups of loved ones. Capture in Kodacolor every bit of color you see with your own eyes.

Kodacolor Film comes in 50-foot rolls at $4.75; in 100-foot lengths, at $9.00. Your Ciné-Kodak dealer carries it. He will gladly show you Kodacolor on his screen. Eastman Kodak Company, Rochester, New York.

KODACOLOR

HOME MOVIES IN FULL COLOR

"..that which is *supremely* fine.."

THE pride of Filmo ownership is not an empty pride. The infinitely fine measurements and jewel-like precision of Filmo's moving parts aren't merely to admire. They perform a function. They guarantee good movies. They make operation simple in the extreme. There is nothing ornamental about Filmo. It is a camera which is planned and fabricated according to relentless engineering facts and figures.

It is this fitness, this supremely successful adaptation to a purpose, which gives Filmo its fame. Not mere fineness, not mere function, but the results of the two—good pictures . . . these measure the value of Filmo.

And when we say that Filmo gives the joy that comes from owning that which is supremely fine, it means simply the joy that comes from owning that which does splendidly the thing it is supposed to do.

Ask any Filmo dealer to show you the Filmo Personal Movie Camera and Projector. The most casual examination will convince you that Filmo is the equipment to have. Or write to us today for literature. Bell & Howell Co., Dept. V, 1843 Larchmont Avenue, Chicago, Illinois. New York, Hollywood, London (B & H Co., Ltd.). Established 1907.

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Filmo

PROFESSIONAL RESULTS
WITH
AMATEUR EASE

Filmo 70-D. Seven film speeds, three-lens turret, variable area viewfinder, $245 and up in Sesamee-locked Mayfair case. Other Filmos from $120 up. Filmo Projectors, $198 and up. Many Bell & Howell dealers offer convenient budget payment plans.

Facts About FILMO—*Speed Dials Individually Calibrated*

The speed indicator dial on every FILMO camera with more than one speed is individually calibrated by a Bell & Howell-designed multiple speed indicator called the stroboscope. So precise and unerring is this device, and so adept at its work, that a large number of cameras may be calibrated in a given period with the highest accuracy. An 8-inch disc, perforated at regular intervals with a set of holes for each film speed, is driven by the FILMO camera's motor. When the camera's speed dial is correctly set, the perforations for that speed synchronize perfectly with the illuminated periods of a 60 cycle A. C. lamp, and hence seem to come to a standstill. The exact position of the speed dial is then temporarily marked. The process is repeated to check the original reading and the index mark is then made permanent. Thus, to the final detail of its manufacture, FILMO holds to the line of absolute precision . . . a characteristic of all Bell & Howell products.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1930

25c

FOOTNOTE ON Filmo FANS

THERE exist nation-wide societies formed to pay homage not only to famous men and institutions, but even to such inanimate things as the McGuffey school reader. And there is one in particular—a very large society—though without formality of a name or president, which pays homage to a movie camera . . . Filmo.

Filmo owners are not merely a large group of persons casually using the product which bears the name Filmo. These owners, almost without exception, are "fans" . . . some of them just plain enthusiastic, some of them violently so, but all of them agreed that Filmo is the ultimate expression of all their ideas on personal movie cameras.

When once you realize the reasons behind the enthusiasm of a Filmo owner, but little more need be said. Ask your dealer for a demonstration, or write today for the booklet, "What You See, You Get."

Filmo 70-D. Seven film speeds, three-lens turret, variable viewfinder, $245 and up in Sesamee-locked Mayfair case. Other Filmos from $92 up. Filmo Projectors, $198 and up. Many Bell & Howell dealers offer convenient budget payment plans.

✦ ✦ ✦

FACTS ABOUT FILMO

Conquering Flicker, Preserving Brilliance

The Filmo Projector shutter completely darkens the projector's film aperture three times during the film's "stop-move" cycle. The film moves ahead during only one of these dark periods. If the aperture were darkened *only* once—at the instant the film moved—"flicker" would result, owing to the absence of "balance" between dark and light periods. The film is moved in one-ninth the duration of its "stop-move" cycle. Hence, the name "nine-to-one film movement" and, what is more important, the reason for Filmo Projector's extreme screen brilliance. Thus, by its ingenious shutter design, the Filmo Projector conquers "flicker" perfectly, without diminution of the flow of light necessary for brilliant reproduction on the screen.

Look for this Filmo sign— displayed by better dealers everywhere

BELL & HOWELL FILMO

PROFESSIONAL RESULTS WITH AMATEUR EASE . . .

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KINO-PLASMAT *f*:1.5

Calculated by Dr. Paul Rudolph, the world's foremost authority on the science of photo-optics, the Kino-Plasmat, the most highly corrected anastigmat, is an outstanding optical achievement. . . . It is manufactured and tested under auspices where critical standards prevail. These standards are based on the thorough execution of infinite detail, so that perfection may not be an incomprehensible dream but a vivid reality, with better photography as the goal.

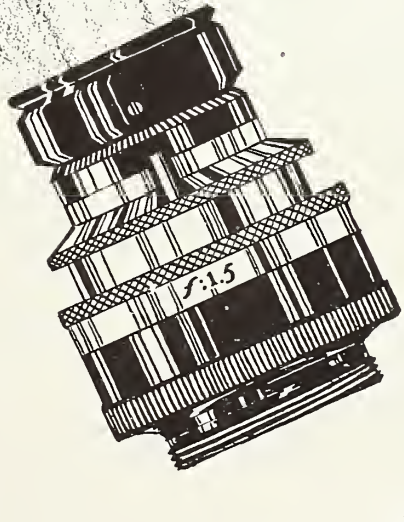
FOR COLOR AND BLACK-AND-WHITE MOVIES

The full correction of the Kino Plasmat *f*:1.5 for the primary colors of the spectrum renders it the ideal lens for natural color and black-and-white photography. Its fuller correction yields superb results under all sorts of light conditions . . . at *f*:1.5 or even at smallest stop . . . whether for color or black-and-white photography, it is truly a universal lens.

It is furnished in the following focal lengths:

15mm.	$60.00	1⅜ inch	$69.00
20mm.	60.00	2 inch	85.00
1 inch	60.00	3 inch	120.00

For Kodacolor, for use on Filmo Cameras only, the 1 inch lens, complete with filters, spool, gauge, etc., is $85.00.



For further information, see these lenses at your dealer or write

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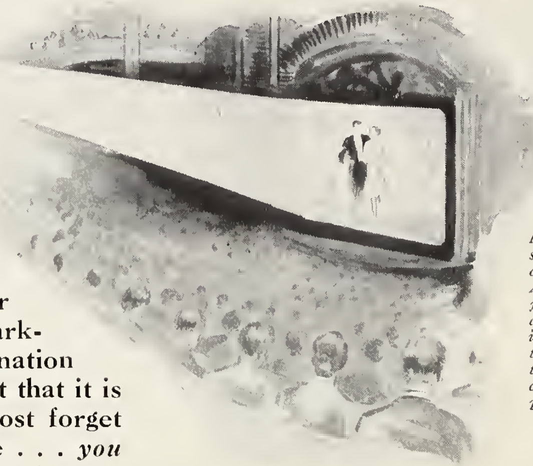
You'll think you're at the theatre

YOUR *film, the* FEATURE PICTURE



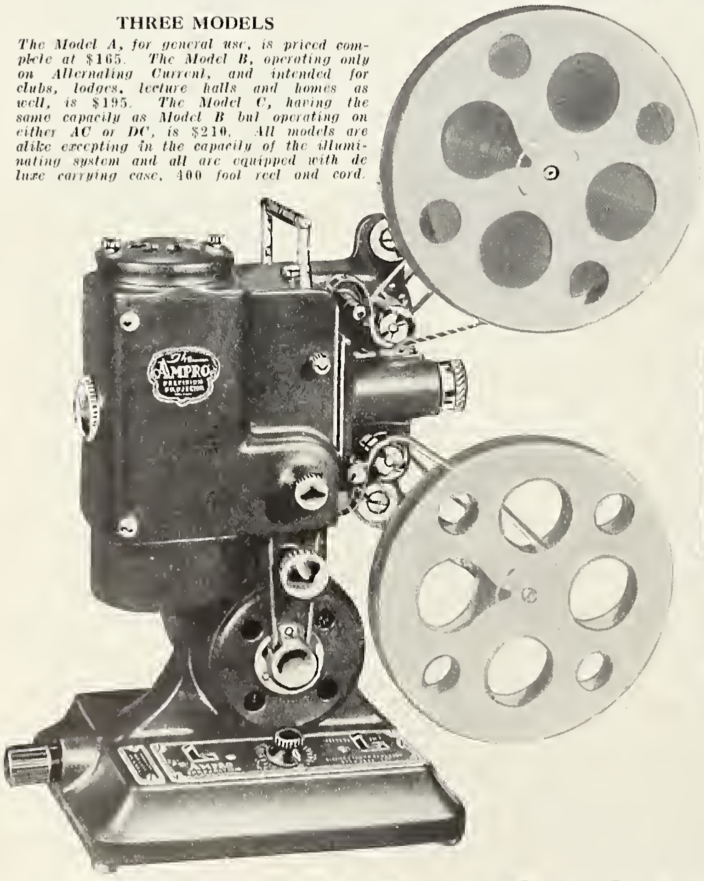
Pictures 9x12 feet in size are the easy accomplishment of The Ampro Precision Projector. It is the unique design of the Ampro illuminating system that makes genuine theatre brilliance and clarity possible in home projection.

Take some of *your own* film to the local AMPRO dealer. See it projected by The Ampro Precision Projector—and go prepared for a surprise.

Your own film, that you have always thought so good, will appear vastly different . . . it will be sparkling and brilliant beyond imagination . . . you will, momentarily, forget that it is amateur made . . . you will almost forget that you have ever seen it before . . . *you will think you're at the theatre, your film the feature picture!* And, if your dealer has a large screen, he will show you *your film* as a 9 x 12 foot image, bright, clear and steady as those you see in the theatre.

THREE MODELS

The Model A, for general use, is priced complete at $165. The Model B, operating only on Alternating Current, and intended for clubs, lodges, lecture halls and homes as well, is $195. The Model C, having the same capacity as Model B but operating on either AC or DC, is $210. All models are alike excepting in the capacity of the illuminating system and all are equipped with de luxe carrying case, 400 foot reel and cord.



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Ampro's system of super-illumination, covered by patents, is the secret of the genuinely amazing results Ampro obtains from 16 mm. film. Dense, heavy, underexposed strips of reversal film are revealed in full detail and with bright contrast by Ampro . . . and all film is given a snap, character, depth and quality new to the home screen. You'll find another thrill in Ampro's smoothness of control. Start and stop—forward and reverse—instant, brilliant "stills"—all in a flash—all at your finger tips, by virtue of Ampro's grouped controls. And you'll like the way Ampro passes fresh, uncured film without jump or buckle!

Ampro's rewind will likewise intrigue you. No belts to switch—no changes to make. It's fully automatic, and it rewinds a 400 foot reel in 50 seconds or less!

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The Ampro dealer will gladly show you these and the other Ampro features in operation. Take some of your own film to him at once. See some of your films as you have never seen them before. Making this request of the Ampro dealer will not obligate you to buy. See him—today.

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MOVIE MAKERS
The magazine of the Amateur Cinema League, Inc.

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JOHN BEARDSLEE CARRIGAN

PATHEGRAMS

November Releases

16mm. RENTAL LIBRARY

Make your Thanksgiving Party complete with the three "super-charged" comedies listed below.

Pathegram No. 8003—BURIED TREASURE—on two 400 ft. reels
(*Our Gang Comedy*)
In "Buried Treasure" you will dig deep into hidden mirth with the world famous "gangsters".

Pathegram No. 8004—ON THE LINKS—on one 400 foot reel
(*Aesop's Fable*)
Here is a "hole-in-one" done in the irresistible manner of all Fables.

Pathegram No. 8005—CROSS-EYED LOVE—on one 400 foot reel
(*Ben Turpin Comedy*)
Ben Turpin has his own ideas about LOVE—lonely bachelors will get a new slant on this most important subject.

November Releases 16mm. Subjects for Sale

Here are five varied and entertaining subjects for your home library, that once shown, will never be idle:

Pathegram No. 7065—JUST MARRIED—on 100 foot reel $7.50
(*Aesop's Fable*)

Pathegram No. 7067—THAMES RIVER—on 100 foot reel $7.50
The most remarkable "review" ever made of this historical old river. You are taken from London's traffic to the upper reaches of the Thames in an ever changing panorama.

Pathegram No. 7068—MODELS OF HEALTH—on 100 foot reel $7.50
(*Grantland Rice Sportlight*)
Health Culture presented in the modern manner of Grantland Rice.

Pathegram No. 7069—FISH—on 100 foot reel $7.50
Every kind of fish photographed in their natural habitat. A highly interesting study of finny tribes.

Pathegram No. 7070—A PLEASANT JOURNEY—on one 400 ft. reel $30.00
(*Our Gang Comedy*)
One reason why Pullman conductors become prematurely grey.

The following is a list of Pathé Library Distributors where all films may be rented or purchased:

UNITED STATES

Avendish Films, Inc., 56 W. 45th St. .... New York City
W. C. Cullen, 12 Maiden Lane .... New York City
Gillette Camera Stores, 117 Park Ave. .... New York City
Herbert & Huesgen Co., 18 E. 42nd St. .... New York City
Rabson's, 1373 Sixth Ave. .... New York City
Manhattan Film Library, 3723 18th Ave., Brooklyn, N. Y.
Home Movie Studios, 20th & Chestnut Sts., Philadelphia, Pa.
Iver-Johnson Sporting Goods Co., 155 Washington St., Boston, Mass.
Harvey & Lewis Co., 849 Chapel St. .... New Haven, Conn.
Harvey & Lewis Co., 1148 Main St. .... Bridgeport, Conn.
Harvey & Lewis Co., 513 Main St. .... Worcester, Mass.
Harvey & Lewis Co., 1503 Main St. .... Springfield, Mass.
Starkweather & Williams, 47 Exchange Pl. .... Providence, R. I.
Buffalo Photo Material Co., 37 Niagara St. .... Buffalo, N. Y.
Edwin A. Hahn, 223 Columbia St. .... Utica, N. Y.
J. C. Reiss, 10 Hill St. .... Newark, N. J.
Butler's, Inc., 415 Market St. .... Wilmington, Del.
Scranton Home Movies Library, 424 Clay Ave., Scranton, Pa.
Cohen's, 1122 11th Ave. .... Altoona, Pa.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave., Cleveland, Ohio
Famous-Barr Co., Olive & Locust Sts. .... St. Louis, Mo.

CANADA

Home Films, Ltd., Keefer Building .... Montreal

PATHÉ EXCHANGE, INC.
Pathegrams Department
35 West 45th St. New York, N. Y.

NO TWO EYES SEE ALIKE

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Full-Vision Focusing is geared to the eyes of the Individual

YOU wouldn't wear another person's eye glasses. Why be less critical about the focusing device on your movie camera?

To insure absolute accuracy in the hands of all users, the Focusing Finder on the Model 5 Victor may be instantly adjusted to the eyesight of the individual using the camera.

FULL VISION is another advantage of Victor Prism Focusing. The FOCUSED image shows sharp and brilliant in the finder, and is exact in size and shape to the image that is exposed on the film. The focused image is right side up to the eye when camera is held horizontally.

The Victor Model 5 with its infinite precision and its exquisite appointments is an outstanding example of fine cine'-craftsmanship—decidedly a super creation.

The turret head is equipped with a handy plunger lock that prevents unintentional shifting of the lens plate, and holds it absolutely rigid during exposure. Five operating speeds—8, 16, 24, 32, and 72 pictures per second.

For the person desiring a lower priced instrument, Victor builds the Popular Model 3—with three speeds and other desirable features.

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VICTOR ANIMATOGRAPH CORPORATION . . . DAVENPORT, IOWA
Branch Sales Office: 242 West Fifty-Fifth St., New York City

Canadian Distributor
Film and Slide Company of Canada, 156 King Street West, Toronto

VICTOR MODEL FIVE CINÉ-CAMERA
NO MORE OUT-OF-FOCUS MOVIES

WILLOUGHBYS

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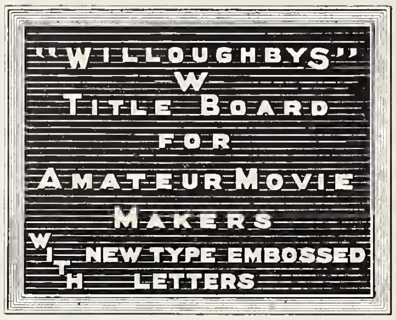
MOVIE CAMERA HEADQUARTERS

The new "W" Title board and letters

for making your own 16mm. Titles



Price $8.50, including box for letters

The set consists of the regular 12 by 15 inch grooved board with new double wing, unbreakable beveled letters that bring distinctiveness and clearness to your titles that are not obtainable with the regular flat type letters. There are two hundred ½ and ¾ inch assorted new-type embossed celluloid letters and figures. Extra letters or figures are obtainable in white, red, yellow and green. ½, ¾ and 1 inch sizes at 3c each; in 1½ inch at 5c each.

For home Movies of the Children, the Bridge or any Indoor event

Use FOTOLITE

FOTOLITE is the ideal lighting unit that enables you to get perfect pictures right in your own home when you take movies of the children, the bridge party, the luncheon guests or any home event. The outfit most widely used consists of

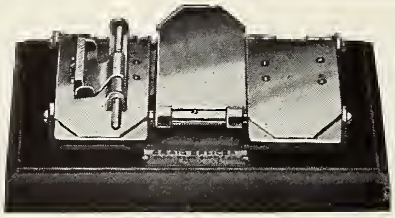
1 No. 10 Reflector for 1000 Watt bulb
1 No. 15 Reflector for 500 watt T20 bulb
2 stands for above
1 Case for above.

Complete $36.00

1000 Watt bulb	$6.50
500 Watt T2 bulb	3.00

Foto lite

Craig Splicer

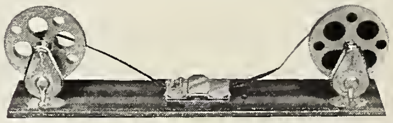


Easier to operate than any 16 mm. splicer now on the market. It really makes splicing a pleasure. Only four simple moves are required for quick, accurate splicing. Insert the film, cut both ends at one time, scrape and splice. Metal parts are all highly polished and working units have no wear to them. Bound to give years of satisfactory service.

Price $15.00

With set of Thalhammer Silent Rewinds, the Craig Splicer mounted on 32 inch laminated board makes an ideal combination for the amateur editing of 16 mm. films.

Price Complete $25.00



NOW!

16mm.

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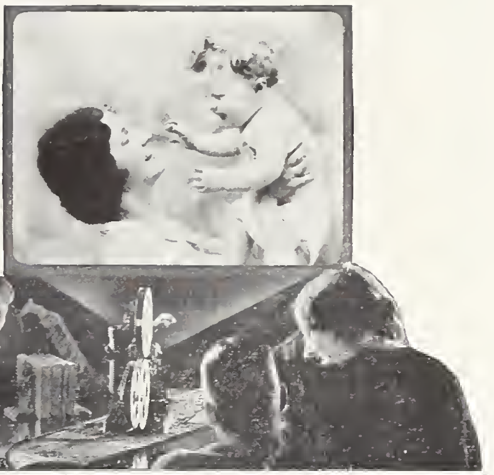
Reduced 75% in Cost



Astonishing New Camera Requires Only One-Fourth the Usual Amount of Film

Here is a 16mm. movie unlike any other in the world—a movie which requires 75% less film than any other for the same picture. Just think of it!—with KEMCO HoMovie equipment you can have a 16 minute movie on a 100 ft. roll of film costing $6.00.. The same picture with any other 16mm. movie would require 400 ft. of the same film and the cost would be $24.00! And KEMCO HoMovies are of usual size—but unrivaled in beauty, clarity and definition.

KEMCO HoMovies are truly the answer to better, more economical motion pictures. The same identical film as used in all other 16mm. movies is employed. But one foot in the KEMCO Camera takes as many pictures as four feet of the same film in any other movie. The KEMCO owner, therefore, has only one-fourth the usual number of films to buy—to change—to carry—and to keep.

After 3 Hours, 44 Minutes of Picture Taking the Kemco Outfit Costs You Nothing!

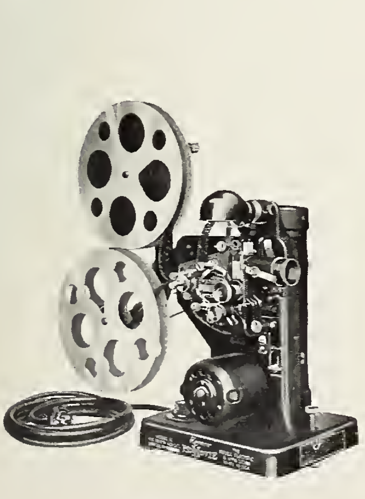
Three hours and forty-four minutes operation of any other 16mm. movie camera in the world requires fifty-six 100 ft. rolls of film costing $336.00. The KEMCO Camera, however, requires *only fourteen rolls of the same film for the same operating time* and the same identical pictures. This saving in film cost is equal to the entire cost of the KEMCO Camera, Projector and Screen. And thereafter the KEMCO will save you $18.00 on each and every 16 minute picture you make.

Compare

Other 16mm. Equipment with	*Kemco HoMovie Features*
Uses 16mm. movie film.	Uses the same 16mm. film—any make—any length.
Requires 25 ft. of film per minute's operation—A 100 ft. film runs only 4 minutes.	Uses only 6¼ ft. of film per minute—a 100 ft. roll runs 16 minutes.
Film costs $1.50 per minute—$90.00 per hour (at list price) for picture making.	Film costs reduced 75%—saves $1.12 per minute, or $67.50 every hour camera is operated.
Camera must be reloaded every four minutes.	Camera runs 16 minutes without reloading.
A 16 minute picture costs $24.00 for film—A 4 minute picture $6.00.	A 16 minute picture costs only $6.00 for film—$18.00 less than if taken with any other 16mm. movie camera.
Projector runs standard 16mm. subjects only.	Projector runs any 16mm. film—standard—library—those taken by other cameras—KEMCO HoMovie—Kemco Library Releases

Send for Free De Luxe Catalog

If you want to learn the full facts about KEMCO—to know the new scientific principle which enables KEMCO HoMovie to save you seventy-five percent—to fully appreciate the mechanical superiority of construction and convenience of operation of KEMCO equipment—write or wire for 48-page catalog—It's Free! Use coupon below.



Kemco HOMOVIES

The Kodel Electric and Mfg. Co.,
513 East Pearl Street
Cincinnati, Ohio

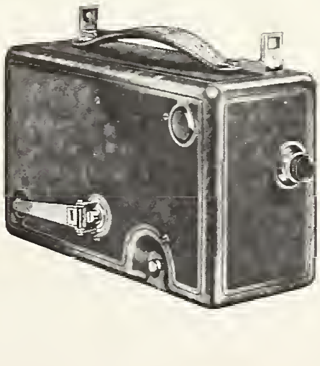
Please send me a KEMCO HoMovie Catalog.

Name ....

Street Address ....

City .... State ....

If you are a photographic dealer, please check square to receive trade material. ☐



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& FILM EDITING

is quite evident from the fact that clients from every state of the union and foreign countries constantly avail themselves of this service . . . Discriminating movie makers are assured painstaking and careful collaboration in each minute detail.

SEND $2.00 and copy for two short titles and receive your hand-lettered tryout ready to splice into your films. Please do not ask for free samples.

FREE—For November Only! Beautiful hand-lettered Thanksgiving leader with each order.

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(Charter Member, Amateur Cinema League)
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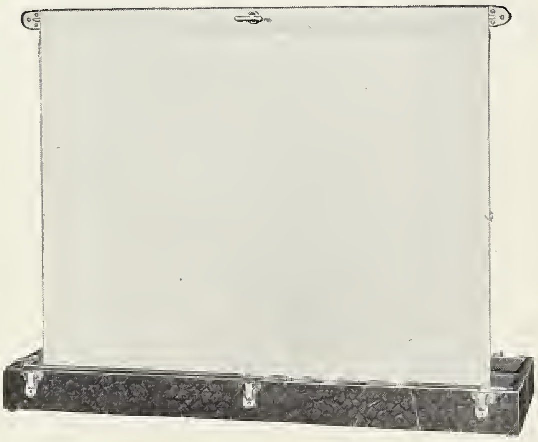
"America's Pioneer (16MM) Art Title Builder and Film Editor"
ENO'S ART TITLES



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The Home Movie
Bead Screen
without a fault

Beauty, efficiency, durability and simplicity itself, all rolled into one compact unit.

Now available at all leading dealers.

Write for circular

The Da-Lite Screen Co.
2723 N. Crawford Ave.
Chicago, Illinois

Featured releases for home and school

Arc Film Co., New York City. *Cristus,* the life of Christ in seven reels, an elaborate religious film is offered for home, school and church.

Bell & Howell Co., Chicago. A splendid selection of some of the most entertaining and instructive films that have been produced in Germany and Russia are offered by the Filmo Library this month. Three Ufa educational talkies, *The Development Of Astronomical Knowledge, Nature's Wizardry* and *A Glimpse Of The Country Of Arts And Crafts—Japan,* each in one 400 foot reel, are offered synchronized by well known educators. Ufa silent offerings, 400 feet, are *The Dogville Theatre,* in which a canine vaudeville entertains a canine audience, and *Switzerland, Playground Of The World.* Entertaining talking pictures include *Gypsy Troubadors,* 400 feet; *Irish Romance,* 400 feet; *Ruby Darby Blues, Vagabond* and *Tramp, Tramp,* 400 feet; *La Paloma, The Ramblers* and *Yah, Yah,* 400 feet. Amkino releases are *Taming the Taiga,* two 400 foot reels, a superb film of native life in primitive Siberia; *Hunting and Fishing in Siberia,* one 400 foot reel, with excellent closeups of wild life; *Changing Times In Afghanistan,* one 400 foot reel, depicting the primitive ways of life and the hectic pace of reform set by the recent king.

Deimer, M. E., Madison, Wisconsin. *Cine Logs,* a series of films concerning the West Indies, South America, Central and South Africa, the Holy Lands, Egypt, India, Ceylon, Malay States, Java, Bali, Siam, China, Japan, Philippines, Hawaii and the Panama Canal, recently produced by Mr. Deimer, an instructor at the University of Wisconsin, are available.

Dennis Photo Service, Pendleton, Ore. A 400 foot reel of the 1930 Pendleton, Oregon, Roundup, covering three days of "Wild West" activities in the form of roping contests, Indian war dances, "bulldogging" and other aspects of a real roundup, is offered by this concern.

Eastman Kodak Co., Rochester, N. Y. A new Cinegraph, *Bermuda,* 100 feet, revealing various facets of interest on this island, is now available.

Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in six reels.

Hollywood Film Enterprises, Inc., Hollywood, New York and Chicago, releasing Cine Art Classics, announce the first of a series of *Life Cartoons* made in cooperation with *Life Magazine—Local Talent, Peaceful City* and *Red Hot Trails.* Two interesting novelties, *Beauties The World Over* and *Bridges The World Over* are also announced. These subjects are all synchronized at 33⅓ R. P. M.

Holmes, Burton, Chicago, Ill. Ninety eight subjects, 100 feet in length, and twenty three special releases, each 400 feet, concerning world travel, are available from this library.

Home Film Libraries, Inc., N. Y. C. Seven new, full length features, *Clear The Decks,* with Reginald Denny; *Michigan Kid,* with Renee Adoree and Conrad Nagel; *Won In The Clouds,* with Al Wilson; *Silks And Saddles,* with Marion Nixon; *Fighting Courage,* with Ken Maynard; *Ridin' Demon,* with Ted Wells; *Hoofbeats Of Vengeance,* with Rex, the wild horse, have been added to the block booking plan of this library. The *1931 Feature Catalog* is available.

Kodascope Libraries, Inc., N. Y. C. Four comedies, *Just A Husband, Car Shy, Golf Widows* and *Wine, Women And Sauerkraut,* are offered the amateur this month. These subjects are all extremely amusing film fare and should be most suitable as comedy relief on the home program. Over five hundred other subjects are available from Kodascope Libraries.

Pathe Exchange, Pathegrams Dept., N. Y. C. 16mm. releases of this library for November for rent through dealers include *Buried Treasure,* an *Our Gang Comedy,* two 400 foot reels; *On The Links,* an *Aesop's Fable,* 400 feet; *Cross-Eyed Love,* a Ben Turpin comedy, 400 feet. Sale subjects are: *Just Married,* an *Aesop's Fable,* 100 feet; *Models Of Health,* a *Grantland Rice Sportlight,* 100 feet; *Thames River,* 100 feet; *Fish,* 100 feet; *A Pleasant Journey,* an *Our Gang Comedy,* 400 feet.

Pathe Films, Inc., 9.5 mm. Dept., N. Y. C. Fifty of Pathe's finest subjects have been reduced to 9.5 mm. for rental through dealers. Twenty of these, now available, are *Frontier Trail, Love My Dog, On The Links, Early Bird, Fun, Giants Vs. Yanks, Shiver And Shake, Fortune Hunters, Harvest Hands, Whirl Of The West, Take The Air, The Green Cat, The Mystery Man, Winner Takes All, It's A Gift, Do Your Stuff, A Pleasant Journey, The Fraidy Cat, House Of Mystery* and *Dog Days.*

Reynolds, Ernest M., Cleveland, Ohio. *Westward Bound,* a new subject opening with Royal Gorge, where the scenic West begins, and carrying one through the Rockies to the Pacific, is offered this month. The *Gold Seal Catalog,* listing many other interesting subjects, is available.

Ufa Films, Inc., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one reel subjects, is offered in silent and synchronized form for school use. An entertainment version is available for home and classroom.

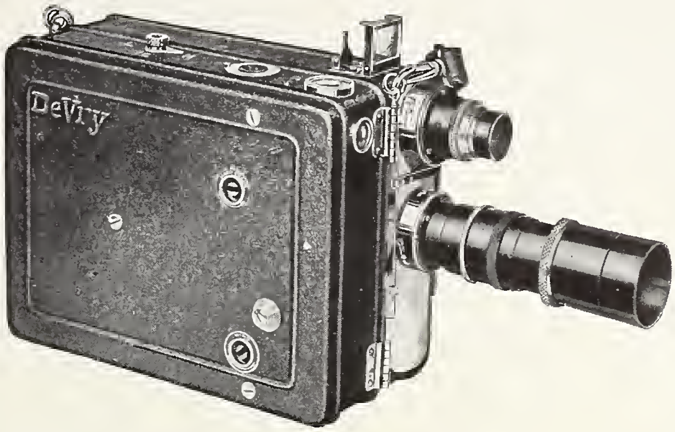
DeVry

Moving Picture

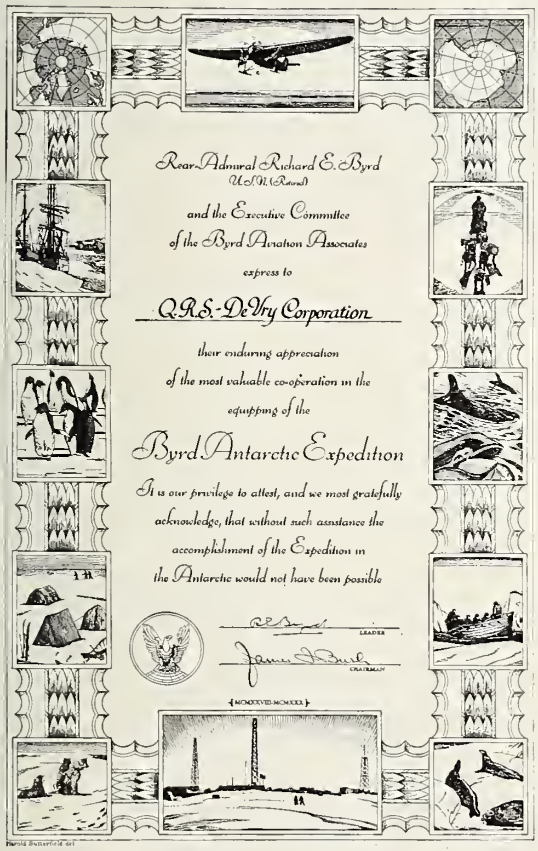
CAMERAS *and* PROJECTORS

Once more DeVry leads—with this marvelous four speed two lens sliding turret 35 mm. movie camera.

The four speeds are made possible by turning the knob on top of the camera—8 frames per second for high speed—16 per second for silent normal—24 per second for sound—and 64 per second for slow motion. Various athletic events, including golf strokes, are very popular in slow motion. The six inch telephoto lens makes possible closeups of wild life scenes—sports—etc., which are otherwise impossible to obtain.



The camera for difficult shots.
The only 35 mm. automatic camera equipped with two lenses at no additional cost.



Rear-Admiral Richard E. Byrd
U.S.N. (Retired)

and the Executive Committee
of the Byrd Aviation Associates
express to

Q.R.S.-DeVry Corporation

their enduring appreciation
of the most valuable co-operation in the
equipping of the

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It is our privilege to attest, and we most gratefully
acknowledge, that without such assistance the
accomplishment of the Expedition in
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LEADER

CHAIRMAN

MCMXXVIII-MCMXXX

Harold Butterfield del

DeVry 35 mm. Automatic Movie Cameras are built for the traveler and explorer. They went with Rear Admiral Byrd to the Arctic and Antarctic where the thermometer registered 72 degrees below zero. To the left is shown a reproduction of the wonderful testimonial given the DeVry Camera by Rear Admiral Byrd. Donald MacMillan took one to the Arctic—William Finley to the Aleutian Islands—Zane Grey to the South Seas—Wm. Beebe and Floyd Crosby to Haitian waters for their famous undersea movies.

It was with the Southern Cross from America to Australia—on the Graf Zeppelin—with Wilkins in the Arctic—the favorite automatic movie camera of newsreel photographers.

You, too, can be assured of professional quality movies by using this famous camera.

Q·R·S DeVry Corporation
(Established 1900)

New York

333 N. Michigan Ave.,
Chicago, Ill.

San Francisco

THE PATHÉ 9.5 MM. RENTAL LIBRARY

(ON SUPER-REELS)

November Release

Fifty Subjects Containing Over 65 Reels

Fifty of Pathé's finest pictures have been released for rental to 9.5mm. Amateur Movie Fans. These pictures are on super-reels, each reel being over 350 feet in length—all of them master productions for home entertainment.

Here is a list of the first twenty subjects—the kind of pictures you have been waiting for. See your dealer today. If he has not obtained the Pathé 9.5mm. Rental Library send us his name and we will supply him.

- Frontier Trail
- Love My Dog
- On The Links
- Early Bird
- Fun
- Giants vs. Yanks
- Shiver and Shake
- Fortune Hunters
- Harvest Hands
- Whirl of the West
- Take the Air
- The Green Cat
- The Mystery Man
- Winner Takes All
- It's A Gift
- Do Your Stuff
- A Pleasant Journey
- The Fraidy Cat
- House of Mystery
- Dog Days

THE PATHÉ KID RENTAL LIBRARY

There is no limit to the amount of enjoyment you can obtain from the Pathé Kid Projector, for it is supported by the most complete rental library for any projector regardless of price. The Pathé Kid Rental Library containing over 400 reels of Exhibition Film, covering every conceivable subject in the moving picture field, can be rented at 15c per day for each 30 foot reel and 25c per day for each 60 foot reel. Each reel is a complete picture with Main Title, Sub-Titles and End Title. The best of Pathé's Comedies, Our Gang Comedies, Dramas, Athletics, Sports and Educationals, may be rented at this extremely low price.

Only Two Months Old, But Universally Popular

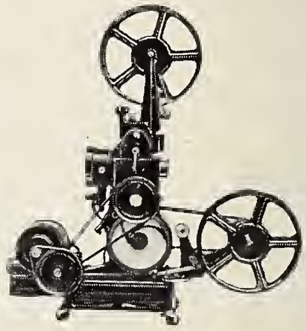
Because it is accurate, sturdily built and finely finished, and above all, because of its low price, the Pathé Kid Projector is breaking all records in winning the favor of amateur movie fans. The Pathé Kid is not a toy. You'll marvel at its completeness and all-round excellence—the outstanding achievement of the world's oldest manufacturers of moving picture apparatus.

At a distance of nine feet, The Pathé Kid projects a picture thirty inches wide and gives as much illumination as any projector costing up to $45.00.

The Pathé Kid projects 30 and 60 foot reels, and can be used on either A. C. or D. C. current.

PRICE $19.00

**PATHÉ
Super-Reel
Projector**

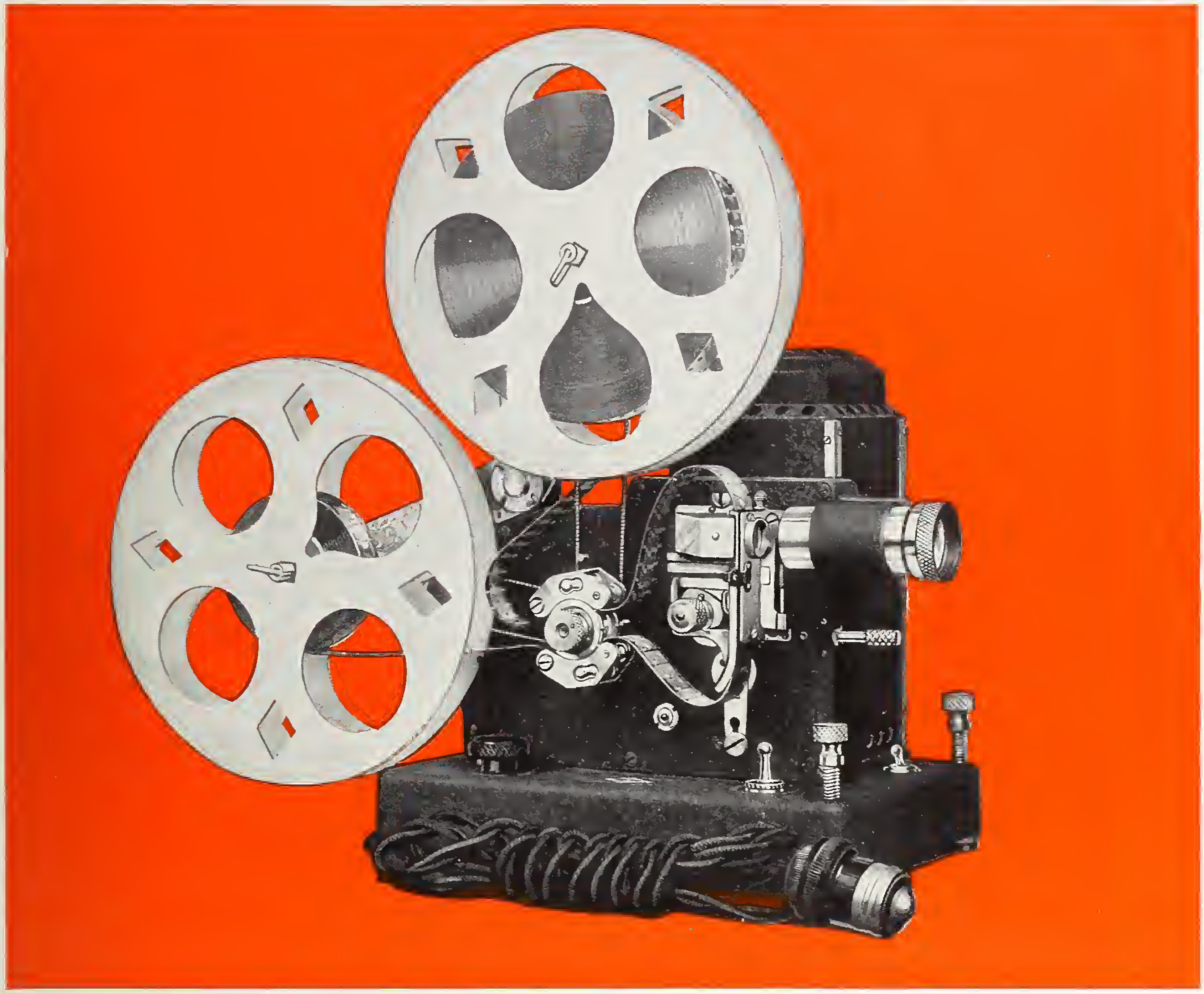


PATHÉ 9.5 mm. Amateur Movie Contest

Names of winners will be published in December issue of "Movie Makers" magazine instead of November 1st as announced. Winners will be notified direct on November 1st.

PATHÉ FILMS, INC.
35 West 45th Street
NEW YORK, N. Y.

FLICKERLESS « BRILLIANT IN ILLUMINATION » TROUBLE-PROOF



THERE'S COMPLETE EYE-COMFORT WITH A FLICKERLESS PROJECTOR

EVEN THE MOST CRITICAL marvel at the perfect projection quality of the Agfa Ansco 16 Mm. Projector.

Regardless of the length of the show, this projector gives no eye-strain whatever to the spectator. For the anti-flicker shutter of the Agfa Ansco projector, a new and exclusive feature, permits films to be shown at any speed from 24 down to 12 frames per second with absolute comfort to the eyes. This increases the serviceability of the projector to a marked extent.

The same mechanical ingenuity that designed the anti-flicker shutter provides instant shift from forward to reverse, still projection with the motor off, exceptionally easy threading, and many other conveniences, all of which make the Agfa Ansco an immensely practical projector for 16 Mm. movies. Price $125, including case.

THE

AGFA ANSCO

16 MM. CINE PROJECTOR

AGFA ANSCO OF BINGHAMTON, N. Y.

THE first month of the amateur cinema league's *annual stampede offering* of an annual membership and a *free animated leader* has left the league's headquarters in a daze because so many requests for membership pour in by every mail. But we have firmly resolved to put on a night shift, if need be, to care for the growing demand.

a league leader free with your membership

this offer still stands during november and december

1. if you become a league member, you get a **free league animated leader.**

2. if you are a league member and send in paid applications for your friends, you get a **free league animated leader** for each paid application sent in.

3. if you are a league member and renew your membership during **november and december** (you may pay in advance if renewal is not yet due), you get a **free league animated leader.**

members who pay for new memberships for friends will get a leader for each paid application sent in and, of course, each of the new members for whom they pay will also get a leader.

these leaders retail, during the rest of the year, at one dollar (16 mm. and 9½ mm.) and three dollars (35 mm.) and are animated and double exposed film certificates of membership, ideal to splice at the beginning or end (or both) of your favorite films. in taking advantage of this offer, be sure to specify the width of leader you want. in absence of such specification, the 16 mm. leaders will be sent.

Amateur Cinema League, Inc.
105 West Fortieth Street,
New York, New York.

Date..........................

I accept your invitation to become a member of Amateur Cinema League, Inc., and enclose my check for FIVE DOLLARS, payable to Amateur Cinema League, Inc., in payment of the dues, $2 of which is the special membership rate for a year's subscription to MOVIE MAKERS. (Nonmember rates: United States, $3; Canadian $3.25; Foreign $3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those that I may voluntarily assume from time to time.

Send me the free leader in.......................................film width.

Name ....

Street ....

City.. State.......................

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EDITORIAL

AS this year has been especially marked by production of amateur movie equipment, it is clear that 1931 will be especially notable for greatly increased sales of this equipment. Important firms in the amateur movie industry have plans for wide distribution of their goods to much larger markets. Thousands of persons who have considered amateur movies too difficult or too expensive will come into the ranks of cinematography.

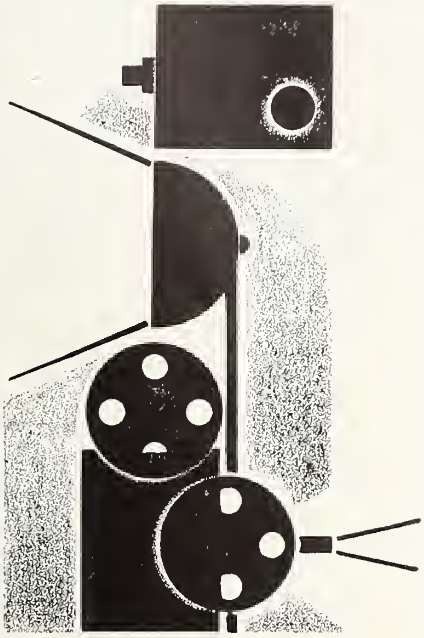
When the present hundreds of thousands of movie amateurs have increased to millions, our avocation, our art, will have started on one of two paths. Upon us, the pioneers, rests perhaps even now, and certainly in the very near future, the responsibility of deciding which path will be chosen.

Letter writing was once an art and, as such, a contributing factor to the cultural development of humanity. Madame de Sévigné and Lord Chesterfield wrote letters and literature at the same strokes of the pen. Expression to one's friends was once as important as expression to the wide world of book readers. Yet today letter writing has become uninspired, commonplace and prosaic. This is not all due to the great flood of "business letters" nor is it to be charged to the invention of typewriting. Letter writing passed as an important cultural factor because its practitioners permitted it to degenerate into complete practicality and forgot its artistic possibilities.

Clothes designing is as practical a human necessity as letter writing and almost as widely indulged in, either through home designing and making or vicariously through acquiring the results of designing by purchase. Yet this form of self expression or of art has not lost its quality of cultural individuality in women's garments and in the accessories of men's. Clothes designing has become commercial to a very complete extent and machines have invaded this field as they have that of letter writing. Still clothes are largely conscious, artistic expressions while letters are no longer.

Personal movies will, before long, become civilized necessities as are letters and clothes. Taking one path, they will become stodgy, stereotyped and without any shadow of artistic merit or cultural inspiration; taking the other, they will provide millions with a continually richer method of self expression.

The thousands of new movie makers of the next twelve months will follow the leadership of present amateurs. They will keep their movies at a high level if we do and, if we let our level sag, it will droop all the faster because of the extra weight of the new filmers. We can fix the course of the eighth art for future years. Now, of all times, we must look to the quality of our filming.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

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The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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William A. Palmer

Reliving Balboa's thrill — an amateur discovers the fun of filming football!

OCT 31 1930
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Pigskin and celluloid

ERNEST W. PAGE and WILLIAM A. PALMER

A guide to gridiron movies that outlines their opportunities

OFTEN amateurs are tempted to leave their cameras at home when they depart for a football game and it may be due to the fact that their previous results have not justified the trouble of carrying the camera with them and using it in the stadium. Failure to make an interesting reel of a game may be traced, in almost every instance, to a lack of preparedness, for many do not realize that filming football is like making a short photoplay. Both require careful planning and a definite continuity well in mind.

In one respect, photographing a football game is easier and more fascinating than making a photoplay, for your stage is set and your actors are living their parts. In another respect it is more difficult, for the players do not wait till you are ready and the events are not under your control. Remember, however, that a football film well planned will be one of the most interesting reels in your collection.

It is the intention of this article to present, first, a sample football continuity which may furnish ideas and stimulate your imagination and, then, to follow this with a few words of advice in regard to taking those pictures in the stadium.

Let us now go to a football game and take our cameras with us. Here is the program for the day. It may seem ambitious. It involves slightly more footage than is usually used. It necessitates a considerable amount of effort but, like anything worthwhile, the effort will be justified if we can be proud of the results and if our audiences will be enabled to experience the game's thrill.

The opening main title may be made from a football program in either one of two ways. The simplest method is to photograph the cover of the program with its impressionistic design and the words, or similar ones, *Rutgers vs. Pushcart, October 19th, 1930.* But football programs are often of a peculiar species in that one sentence may be done in black against a dark blue background and the next in deep orange with a red background. If this be the case, we merely cut out the letters and paste them on a large photograph of the stadium. We may, of course, precede this main title with one such as *George Woonsocket Presents* but this will depend on the quality of the results and just how proud we are to show them.

The opening scene is taken at the bonfire rally which is held some time during the season at practically every college. Silhouetted against the fire are the yell leaders waving their arms. Shadows of the band pass in the foreground. A serpentine has started and is bobbing past about thirty feet from our camera lens. A boy and a girl—with whom we have made arrangements—stand silhouetted against the fire and, at the opening of the scene, the outline of the girl's head rests on the youth's shoulder. If the fire is a large one, with proper exposure, the pictures should turn out remarkably well.

Now for the day of the game. A newsboy rushes up to us holding his paper so that we may see the headlines, *Pushcart Favored In Today's Battle.* Father has difficulty finding a nickel. Mother and Sister are waiting patiently in the car while Sonny, aged three, pokes a pin into his older brother's balloon, thus starting the day's fraternal battle.

We have reached the stadium and it is seen in an artistic long shot through the branches of a tree. The crowds are just beginning to arrive. We find our seats early and, if by any chance we should have a tripod (but here let us admit that a tripod at a football game is a blamed nuisance), the camera is set rigidly upon it and the button poked once or twice a second for several minutes. This scene will show rivers of people rapidly pouring into the stadium.

There may be one or two stunts before the players enter and we take a few pictures of these, being rather conservative with film just now since about two thirds of our reel should consist of the game itself and only one third of atmospheric shots. Now the players enter. We can't miss this nor a scene of the rooting sections going wild as their varsities fall into formation and charge down the field in practice.

Now we use a telephoto lens to show the players on the bench, the coaches, the captains shaking hands. The game is about to begin and, above all, we must not miss the kick off! It would be like missing all of scene one in a four act play.

Now we begin to watch the game carefully, trying to predict the spectacular. This really requires a fair knowledge of football. For example, we know that, if there is only a foot to go to make first down, the teams are going to pile up near the center and there will be little to see in the pictures. On the other hand, if the team is within twenty yards of the goal, fourth down and twelve yards to go and the players fall into an open formation, that is our cue to start the camera before the ball is snapped, for something is sure to happen. So it is throughout the game—but here is a point we must remember. Once the camera is started on a play, let's finish the scene and not chop it off in the middle if we can prevent it. To project a half finished football play gives the same sensation as seeing a film break while the heroine is half way to the ground after falling over a cliff. We should decide on the play, start the camera *before* the ball is snapped and stop *after* the ball is down. Many an amateur has stopped his camera near the end of a play only to see the ball fumbled and an opposing player run for a touchdown. In such a case as this, however, it would be better to start the camera and finish the play than to miss the unexpected action altogether.

A long forward pass has been completed and the crowds are going wild. This is our chance to make three or four scenes of the cheering from different angles. If possible, we slow the camera down to twelve or, even, eight frames a second in order to make the crowds look still more excited than they are. These shots may be spliced in the proper places later, one after each touchdown, perhaps. One of them might be spliced in a scene of a successful run to add suspense.

We might hold the camera upside down for one complete bit of action. This scene could be spliced in with the rest of the pictures and preceded by a title, *One Of Pushcart's Trick Plays.* All of the action will be backwards and a good laugh can be guaranteed.

During a tense moment, we cautiously turn our camera to one side and take some scenes of the unconscious antics of Uncle who is sitting two seats away. On another occasion, we catch Mother watching the game with her mouth open or Sister excitedly tugging on the coat of the strange man in front of her. The family is used to hearing our camera run and will not be aware that they are furnishing fun for the film.

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15
MIN
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DOWN
HAS BALL
QUARTER

William A. Palmer

The wise filmer is also an early bird—note the lunch motif

The period between halves furnishes a good opportunity to walk down near the field and obtain some shots from a different angle. Often it is possible to step out on the field where we can get closeups of the band, the yell leaders and the rooting stunts. A valuable scene is one taken along a row of the rooting section while the boys are giving one of their yells. Here also is an opportunity to get a good shot of the scoreboard for a title and this should be repeated at the end of the game in order to show the final score.

If we shouldn't be able to get this last scene, a good closing shot could be taken the following morning. Father is sitting in the porch swing reading the paper. He turns the page and there in large letters is a headline, *Rutgers Downed 20 To 13.*

Let us now swallow a concentrated tablet made from a cut and dried rule picked at random. If there should be a choice of seats, the shady side of the stadium is preferable, of course, for you would not want your camera lens pointing at the sun during the late afternoon. Seats on the side and near the top are best, especially if you are fortunate enough to possess telephoto lenses. The high angle is ideal for following the ball and showing the movements of each player.

You may recall how annoying it is to see football sequences in professional newsreels in which the action is speeded up rather than slowed down. In scenes of a fast moving play, semislow motion—about thirty two frames a second—gives a much more interesting and intelligible effect on the screen, so use a faster camera speed whenever exposure conditions permit. But remember to be certain that there is enough light for good exposure with the increase in camera speed.

Two things may be practiced at home before going to the game. First, try keeping both eyes open, one, to center the action in the finder and, the other, to watch the plays on the field. It may be hard at first but the same stunt can be used on many occasions other than football games. Second, have some one sit in a chair in front of you while you shoot over his head at an object on the floor. Then tell him to jump up and down every now and then while you practice jumping up at the same time and keeping that object in the finder with as little a break as possible. If you are not proficient at doing this, most of the touchdowns and spectacular plays will consist of the teams lining up, the ball being passed from the center, followed by a closeup of a man's overcoat.

If you have carried out all of these suggestions in full, you had better read a complete report of the game that night, so that, when your pictures come back, you will be able to understand them. If a "movie bug" were to describe the afternoon to a friend, it would probably sound like this:

"Boy, what a game! Just before the kick off the film jammed in the gate but I got it fixed in time to get the first down. The second play was a knockout! Shot it in slow motion and got every man into it. Our first touchdown was sort of tough because the camera ran down in the middle of it. The next sure was exciting, though. There were only three feet to go for the goal and, believe me, I sure had a hard job getting the whole play in that much footage! Then came the end of the first roll. At the beginning of the second roll, there was a long forward pass but it was incomplete because someone jumped up in front of the lens while the ball was in the air. But I got the next one!" And so on.

But a good football film is well worth the trouble spent in making it for there are comparatively few really outstanding football films—amateur or professional. A well planned football picture will delight home audiences and it often has at least a local commercial value.

If you find it possible, team up with one or more movie makers who are also going to film the game. Determine that you will all follow the same general continuity—perhaps the one outlined above. Arrange to sit in as widely separated locations as are compatible with good photographic opportunity. Then edit your films together. The successful run or the touchdown that you missed because a bulky alumnus covered yourself and camera can be obtained from one of the others who has had better luck. You will also be able to vary the camera viewpoint by exchanging similar scenes and, as a result, you can avoid the monotony caused by the frequent necessity of taking all scenes from the same position when you are working alone.

An arrangement such as this gives the amateur as great an advantage as the professional newsreels which use more than one cinematographer. If there is a movie club in your city, you have an easy means of getting in touch with others who are going to film the game. If not, your dealer will probably know of someone who would be willing to work with you.

Pigskin and celluloid are, indeed, a fine mixture. There is a happy medium and we hope that you may find it and enjoy both the games and your movie making all the more.

Personal control

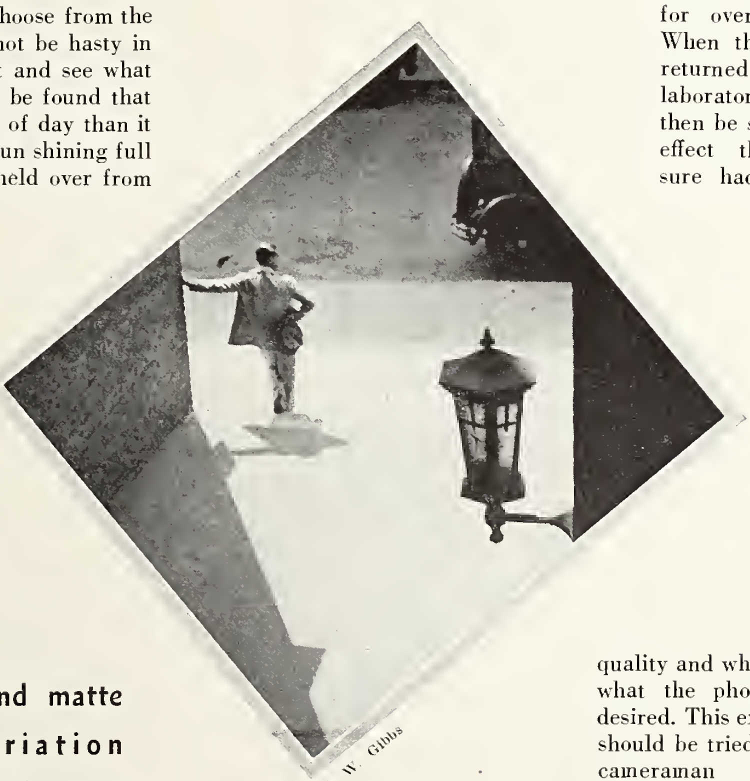
C. W. GIBBS

ONE of the chief reasons for the popularity of cinematography is its being, in a sense, a personal creation. The more personality that is infused into the films, the more interesting they are to the photographer and the more entertaining they become to the audience. The cinematographer who is really desirous of making his reels as entertaining as possible should consider all of the cine procedure and see at what points in the process it is permissible to use some sort of personal control so that he can make the films a little different, as different from the regular run of amateur films as the work of the better pictorial photographers is from ordinary snapshots. It is not the most interesting thing in the world to sit through reels of commonplace movies. Besides, if the photographer merely follows a policy of haphazard shooting and then shows his "raw" reels as they are returned by the finishing laboratory, he is missing most of the fun of cinematography.

Choosing what to shoot is the obvious point at which to begin when considering the interest of the reels. There should always be a definite reason for shooting a scene. The subject should be interesting or beautiful but footage of the latter type should never be very great. The beautiful becomes monotonous if forced on us. If the scene does not include any action, make it short. Your audience will always favor the active, swiftly moving film. Save the other reels for your own edification if you feel they are worth saving for any reason.

The point from which the picture is made should be carefully chosen. Simply because the camera may be worked at eye level is not a sign that is the proper place from which to shoot every scene. There are many points to choose from the "worm's eye view" to "bird's eye view." Do not be hasty in shooting. Move around and study the subject and see what angle would give the best result. It will often be found that the subject looks better at one particular time of day than it does at others. It is not necessary to have the sun shining full on the subject. That popular fallacy is one held over from early days of cheap still cameras with which it was necessary to have the maximum amount of light because of the slowness of the lens. You will find your shots are more beautiful and have a better roundness and perspective if the source of light is at one side or to the rear of the subject to be photographed.

If the photographer is addicted to the use of odd effects, he should use them but use them sparingly. Prisms, double exposure and other trick effects are only interesting because of their novelty and, when the novelty wears off, they lose their interest. The same is true of modernistic effects. Even though the modern effects enjoy a wide popularity and very beautiful pictures may be made in that style, they should be very rarely used unless you know that the audience is of a type to really appreciate that phase.



An angle and matte shot—a variation which adds interest

One of the things the pictorial photographer often forgets when he takes up cine work is the use of a soft focus lens. He is accustomed to using it frequently either in making his still negatives or prints but, when he purchases a cine outfit, he uses an anastigmat and, being hypnotized by the wide aperture, may forget about the fine results that he obtained in his stills by a softening of the focus. The wide aperture lens can be used with one of the small diffusion discs or screens or a single meniscus lens can be obtained quite reasonably. If a meniscus lens is used, the photographer should supply himself with a few neutral density filters because the exposure of the film is not variable over an unlimited range and it may be that the photographer prefers the quality of the diffusion of the lens at a particular stop which is greater than that called for on the exposure meter. It is, therefore, necessary in some such way to cut down the light. As a substitute for the neutral density filters, the yellow orthochromatic filters can be used.

How the amateur can make his films more individual

Because of its simplicity and cheapness, the ordinary reversal film is the emulsion most commonly used by cinematographers. There is little opportunity for personal control when using this emulsion. Reversal film quality may be controlled to some extent by exposure. Overexposure will give a softer result and underexposure will give a positive of higher contrast. If the photographer wishes to try the exposure effect, he should do it experimentally first. If the reading on the exposure meter shows *f*:6.3 to be correct, shoot a few feet on *f*:16 for underexposure and *f*:3.5 for overexposure. When the film is returned by the laboratory, it will then be seen what effect the exposure had on the quality and whether it is what the photographer desired. This experiment should be tried by every cameraman for, although the exposure meter is as perfect as it can be made and though the laboratory corrects over a wide range of exposures, there are some photographers who consistently read their exposure meter too high or too low and a test of this sort will show them whether or not they are

[Continued on page 707]

Then you can give thanks

HERBERT C. McKAY

And here is timely data on football filming technique

THERE is no season of the entire year which offers as much to the amateur movie maker as does autumn. Upon every hand there are countless subjects, the weather is usually agreeable and the light of better photographic quality than at other seasons.

The activities which invite the camera are innumerable. The stream, the field, woodland and meadow all have their lure. The beginner, shooting a picture of his Phyllis seated upon a park bench, and the hunter of wild life films, waiting patiently in his blind, although far afield, share the pleasurable thrill of capturing the passing action of the moment.

There is one phase of our recreational life, however, which is inseparably associated with autumn, one which has universal appeal and one which challenges the utmost skill of the cameraman. Yet, the most inexperienced tyro will find his efforts amply repaid in shooting this same subject if he will but observe a few precautions.

Football! What visions does it bring to us—a muddy field—grim giants, grotesque in cumbersome pads—groups of slender blue clad figures jubilantly patroling streets when Navy wins—surge of squad against squad—the hollow "plop" of the pigskin meeting sturdy toe—a ball lazily overending through a crisp October afternoon—roaring, screaming, swaying mobs of spectators gone wild. Football!

What better action subject could be recorded?

The games of years past live with us only in memory and in the bizarre snapshots made by press photographers but the games of today may be brought back with us from the field to be enjoyed again and again. The little magic box will permanently record all the high spots of the game upon celluloid ribbon. The only thing necessary is to secure this record as we want it and when we want it. That is very easily said—almost too easily, in fact.

Just how is the game to be filmed? That question can only be answered, of course, in the broadest generalities but there are some points which might well be emphasized.

In starting to make any film, the first step is to analyze the subject from a motion picture point of view. We will not even mention the word *cinematic* as this film is to be, primarily, a record. Success will have been attained when we have successfully recorded the action of the game. If the record is to be dramatized, the cinematic effects can be added later through the medium of deliberately posed inserts and similar familiar tricks.

We have a certain activity confined to a known, limited space. This space is too large to be totally included if we are to exhibit the action in detail large enough for clarity. For this reason we must restrict our field of view. And the necessity for the use of more than one lens is obvious. We want a comparatively wide angle at times and a very narrow angle at other times in shooting.

Arriving at the field with our camera equipped with a battery of three lenses, our first problem is to secure a location best suited to cover action, the details of which are as yet unknown but must be partially predicted.

The touchdown is the most highly dramatic incident which we can expect with reasonable assurance. A position near the goal posts would be ideal for that shot but we must forego the temptation. We cannot know which goal will be the favored one and, if the touchdowns are all made at the opposite end of the field, we should certainly feel cheated. Moreover, the action would be toward and away from the camera instead of across the field.

Instead of a goal location, we should try for a place beside the field, let us say between the twenty yard lines. We also want to be on the side of the field which will throw the sun more or less behind our backs.

Having found the general location (and assuming we are fortunate enough to secure seats in that section), what about the height of the seat we occupy? At the angle secured from the topmost seats, the game will be most openly displayed but the working distance will be increased. However, for our purposes, we should secure a seat as near the top row as possible. The very top row will permit standing up to clear obstructing spectators.

With a fifteen millimeter lens (a focal length of about five eighths inches), we can include a wide angle of view. Such a lens should be used to show the field, the massed spectators, the teams marching about the field and other scenes of general interest.

The next lens to be used, instead of the conventional one inch, should be from forty to fifty millimeters in focal length (about two inches). The third lens should be a real telephoto of about three and one half to three and three quarters inches in focal length. Such a battery will enable us to secure full field shots, squad and team activities or similar group action and, with the telephoto, satisfactory individual player shots.

But, you ask, why is the good old six inch lens neglected? Such inquiry, however, comes from those who have not tried to shoot football games with a six inch lens. There are amateurs who can do it but such genius is not common.

Photography is a science of toleration. We have no absolute sharpness of image but we have a wide range of tolerable sharpness. There is no absolute exposure but a certain amount of latitude. In short, instead of working to a definite scientific limit, we work at all times between two rather widely separated limits.

This is true of the steadiness of the image upon the screen. Absolute steadiness is impossible; even an imperceptible amount of unsteadiness is rare but every film should be reasonably steady. That is, there should not be any movement of the entire image upon the screen of such degree that it is disturbing.

The hand held camera naturally gives an unsteady image but, in most cases, this unsteadiness is so slight that it is hardly apparent. However, as we increase the focal length of the lens used, we increase the screen movement of the image in its proportion to the absolute camera movement. Thus, if we have a screen jerk of one eighth inch, using a one inch lens, it is not disturbing but, as this is increased to three quarters of an inch with the six inch lens, the motion in the latter case is decidedly annoying.

Moreover, the six inch lens, even in the short coupled telephoto models, tends to throw the camera off balance and makes it more difficult to handle. But, if you must use a six inch lens, mount the camera upon a tripod and trust to luck to help you get a position from which you can operate.

In baseball you can, to a certain extent, foresee action but football is like shooting at clay pigeons. You never know just what direction the darned things will fly!

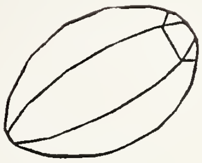
The teams crouch facing each other. Signals rattle out. Snap! Crash! There is action galore but the man who uses a telephoto lens, follows the ball and secures a good shot of the action, deserves all credit.

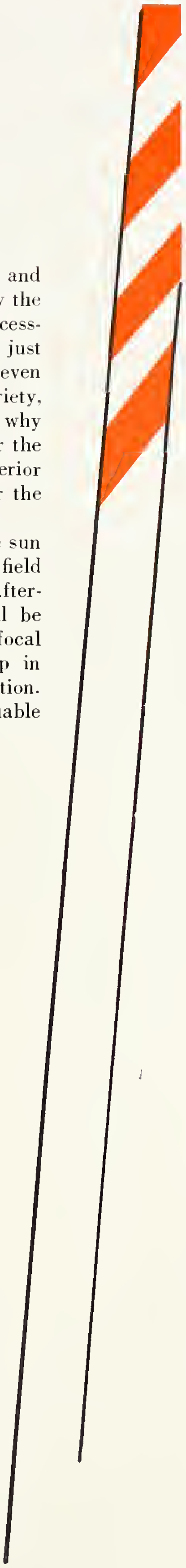
Camera practice is essential. You wait tensed and then action comes suddenly. Can you calmly swing the camera, recording the action smoothly? Hardly. You will jump, jerk the camera and have some more film to throw away in editing. You can congratulate yourself if you recover in a second or so and get even the end of the play.

A play is acceptable if the finish is clearly shown. The jump and blur at the start—if not too bad—may even add to the spirit of the action but a scene of any play which is blurred from start to finish can only be thrown away.

Of course, there is luck. One man is said to have become so excited during a game that he dropped his camera. His dancing about turned it around and started it going. The faithful box continued to record the game from its own angle. After the excitement died down, the regretful owner picked up his battered and scratched camera, ruefully turning it over and over. Just to see what would happen, he had the film processed. The result was a mad tangle of waving arms, stamping feet, battered hats and meaningless, moving shadows. It wasn't a football game, but the film is reported to have won a first prize in a cinematic contest. Oh, well, let's get back to football!

There is that matter of exposure. It is the basis of success in this work. When making films, many use reliable exposure meters, take careful readings and then follow their own intuition. Only the guardian photoelectric cells at the processing station can save them from the just fruits of such folly and produce even passable films. For the sake of variety, then, if you are one of the culprits, why not set the diaphragm somewhere near the stop indicated by the meter? The superior quality of the film will repay you for the pain of disputing your own judgment.





As the football game progresses, the sun has a tendency to retire, leaving the field darkening in the gray, November afternoon. Here is where a fast lens will be valuable. A speed lens of two inches focal length will be just the thing to slip in your turret for this emergency condition.

Clairvoyance is tremendously valuable under the conditions which prevail at a football game. If you could only see three minutes and ten seconds into the future, you could make a wonderful film. But you can keep keenly alert and, as a six inch movement of your arm will cover the entire field, you should be able to keep up with the play most of the time.

Get the crowds in the stands. Start using your camera as soon as you arrive outside the gates of the field. Provide plenty of atmosphere for your film. Make liberal footage of the crowds, of the rooters, of the bands. Use these to cut into the action at the most thrilling points of the reel.

Get a wide angle view of the teams and students parading. This is best done from your top row seat. Get set for a quick lens switch. Get the two teams lined up with your two inch lens and switch to the telephoto for a shot of the referee starting the game. After this, make wide angle shots of the field, switching to the two inch for group work and to the telephoto for individual action.

To summarize, use the wide angle lens for the entire field of action, showing the relation of group play to the whole. Use the two inch lens to show this group action and the telephoto to emphasize the individual action within the group. Roughly, fifteen to twenty per cent will be telephoto, fifty per cent will be two inch and the remainder divided between the wide angle and atmospheric shots.

Follow these instructions to the letter and your film will be perfect. Then, indeed, you can celebrate Thanksgiving Day!

Industrial efficiency via film

LOUIS M. BAILEY

IN THE recent use of 16 mm. motion pictures to promote industrial efficiency, startling figures have been gathered demonstrating this medium to be ideal in discovering the "one best way." Two recent studies by J. A. Piacitelli, efficency expert, made with the motion picture camera, produced the following interesting results. On the first job, production increased sixty per cent; fatigue was reduced; average group earnings were increased nine per cent; unit cost was reduced twenty eight per cent. On the second job, production was fixed by process but operating personnel was reduced; fatigue was lessened; average earnings were increased nineteen per cent; unit cost was reduced twenty six per cent. Mr. Piacitelli says, concerning this phase of his time study work, "I have used the motion picture camera on many jobs and in each case the time and expense have been more than justified by the results obtained. There is no doubt in my mind that the recording of facts, especially in the case of a short repetitive cycle, is more economically done by this than by any other method."

To go back to the beginning of scientific study of industrial production problems, almost twenty years ago Frank B. Gilbreth recognized the necessity of recording time and conditions accurately and simultaneously, according to Allan H. Mogenson, assistant editor of *Factory And Industrial Management* who is similarly interested in efficiency research and has contributed valuable data for this presentation.

Working in the building construction field, this was accomplished by Mr. Gilbreth taking still photographs at intervals to secure a progress record, according to Mr. Mogenson. Next came the photographing of the various positions taken by workers in bricklaying and shoveling and recording the elapsed time from one position to another. These studies prompted Mr. Gilbreth to make his statement, now quite well known, "The greatest waste in the world comes from needless, ill directed and ineffective motions," a condition he devoted his lifetime to solve.

20 R.P.M.
GILBRETH

Bell & Howell

Microchronometer use, above; constant film speed, below.

Time study films solve problems of modern business

Micromotion study, "which consists of recording the speed simultaneously with a two or three dimensional path of motion by the aid of cinematograph pictures of a laborer at work and an especially designed clock that shows divisions of time so minute as to indicate a different time of day on each picture of the cinematograph film," was the next logical step. Many limitations due to the use of 35 mm. film were felt in this pioneer work, it is said, and, in an attempt to reduce the cost of the film, as many as twelve different exposures on each frame were made.

Since the introduction of 16 mm. film and equipment, however, these handicaps have been removed and industry is turning to the amateur motion picture camera for aid in solving many production problems. Progress had previously been slow in measuring the complex factors of skill and effort on the part of the operator and, heretofore, most attempts to transfer the skill of the trained worker to new or slower workers had failed miserably. This now having been accomplished with 16 mm. film, it has also been found that machine and tool designers can benefit greatly by motion study and can, through its use, coordinate men and machines in a manner never before possible, according to Mr. Mogenson.

He strongly emphasizes, however, that motion study is not a speeding up proposition. On the contrary, it seeks to find the one best way of doing a job, which is usually the easiest method. It results in increased production and wages and in decreased cost and fatigue.

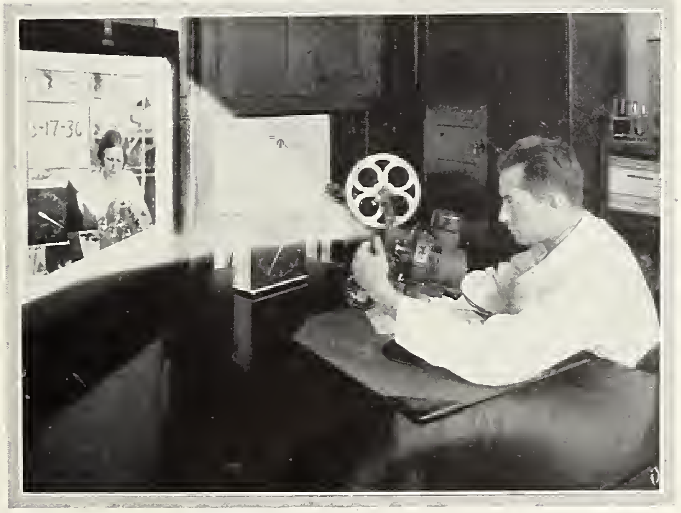
To make a micromotion study, the operation to be analyzed is photographed, including in the field a microchronometer. This is a clock having a hand making twenty revolutions per minute and a dial with 100 divisions. Thus time may be recorded to within one two thousandths of a minute. A recently developed microchronometer has three hands and is operated by a telechron motor. The small unit of time recorded has been designated by the Gilbreths as a "wink."

Among the recent improvements in camera design that are of great value to the analyst are the turret head and visual focusing devices. The use of lenses of varying focal length permits placement of the camera that interferes the least with the routine performance of the operation and enables the picture to be made right in the shop. For proper analysis of the film, exact focus is most essential and the new direct focusing feature should make this considerably easier.

The clock may be done away with by running the film through the camera at a constant speed. Thus, if the film passes through the gate at the rate of 1000 frames per minute, the elapsed time between any two frames is .001 minute. An element of motion occupying two feet of film or eighty frames must have taken .08 minutes to perform. Thus the camera can be made to fulfill both functions. Camera developments which will still further facilitate the progress of this work are said to be forthcoming in the future.

For most purposes, and for short cycles, constant speed obtained by a spring driven camera is satisfactory. However, for closer work, a synchronous motor can be used to drive the camera and a unit of this type will no doubt appear on the market when there is sufficient demand for it. One motor driven camera equipped with turret mount, direct focus and 400 foot magazines has already been built and is in use.

When the operation to be studied has been photographed and processed, the work has really just begun, Mr. Mogenson points out. It is here that the skill of the analyst is demonstrated. Using a small screen, the film is projected frame by frame. The motions of the operator are broken down into fundamental motions known as "therbligs" (Gilbreth spelled backwards). There are seventeen of these elements and it has been determined that all hand motions may be classified in this group. Thus it is possible to separate and measure these units, to compare them under varying conditions and, through the application of the basic law of best motion practice, arrive at an evaluation of human endeavor.



Factory & Industrial Management

A motion study film as projected, above; below, analyzing it

A few of these basic laws are built on the strong human tendency to form habits. Proper placing of tools and materials reduces the effort required to use them and skill is attained through an automaticity that relieves the operator of the necessity of conscious mental direction. Materials and tools should be so placed that the operator does not need to reach for them and the motions should be of the simplest possible order.

Michromotion study has proven that the human hand is too valuable to use as a holding device. Therefore, fixtures and clamps should be used to permit free use of both hands. Hand motions should be simultaneous and symmetrical in opposite directions, whenever possible. Drop deliveries, permitting the release of the finished article when completed, do not disturb the rhythm of the motion. Tools should be so located as to allow rapid release and ready location without the necessity for search and positioning.

The camera is of inestimable value in training the time study observer. He learns to think in terms of motions and can recognize poor motion practice on the part of even the apparently fast worker. He comes to realize that speed and skill are not one and the same. His motion mindedness enables him to make changes in methods that often result in enormous increases in production.

Once the "one best way" has been established, the motion picture camera also affords the best method for training new operators and in the formation of proper habits on the part of the old workers. A complicated operation that defied definition and description, if such were attempted, can now be photographed and the film run over and over again until the operator has grasped the fundamentals. Thus the cost and time involved in breaking in new operators can be considerably reduced and the skill of the best worker made available to all. This will go far in the establishment of equitable wages rates in industry, Mr. Mogenson believes.

Among those engaged in industrial pursuits employing their amateur equipment in efficiency work is Stephen F. Voorhees of Voorhees, Gmelin and Walker, architects, vice president of the Amateur Cinema League, who, in connection with the apprenticeship trade schools conducted by the City of New York in conjunction with the Apprenticeship Commission of the New York Building Congress, has produced films demonstrating proper methods of brick laying for use in these schools. Mr. Voorhees has also sponsored the use of such films in the School of Architecture of Princeton University. Similar films on this subject were among the early cine analysis subjects produced by Mr. Gilbreth, as was previously pointed out.

To determine the space in which a high speed elevator may come to a stop without causing discomfort to the passengers, a time and speed problem, is one of the unique uses to which Mr. Bassett Jones, life member of the League, [Continued on page 714]

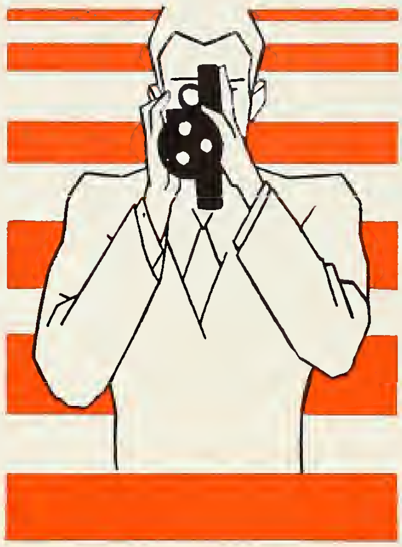
Notes for the novice

H. SYRIL DUSENBERY

Some suggestions designed to aid beginning filmers

THE extreme simplicity of the modern movie camera is continually attracting more and more amateurs into the fascinating field of home movies. While the camera itself has been designed so that absolutely no previous knowledge of photography is necessary to get successful results, there are, nevertheless, a number of tips and suggestions that should prove helpful to the inexperienced movie maker.

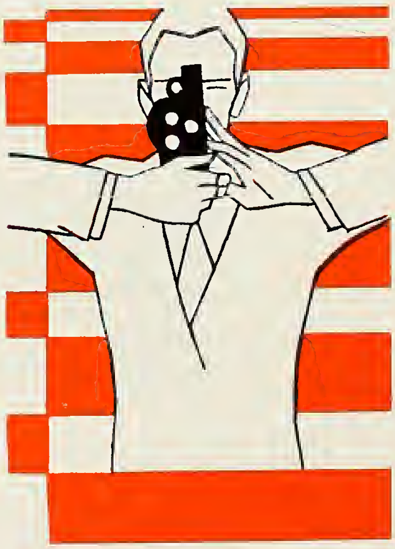
After reviewing the films of a number of new camera owners, the conclusion was obvious that the one outstanding fault was that the camera was not held properly. The pictures on the screen swayed and jerked. The instruction books accompanying cameras caution that they should be held steady but little is said as to how this is done. To hold the camera correctly, the left arm should be in such a position that the elbow and upper part of the arm press tightly against the body. The forearm should be nearly vertical, that is, pointing almost directly upward and, at the same time, held as close to the body as can be done conveniently. In this position, the palm of the left hand should face upwards. On this palm, the camera should be rested. The right hand, with the elbow and forearm also as close to the body as possible, steadies and operates the camera while the left hand supports its weight. The main point to be emphasized is that, to hold the camera steady, the elbows are low and close to the body—not pointing outward or elevated. With the camera held firmly in this position, should it become necessary to follow a moving object, turn the body slowly—very slowly—at the hips. Never move the feet while operating the camera. Move from the hips upward and move just as slowly and deliberately as you possibly can. It goes without saying that the camera should be held level. Tipsy pictures can be avoided by taking care to have the horizon line truly horizontal in the view finder.



Another weakness observed in the films of so many new movie makers is the failure to make proper use of the closeup. They stand too far away from their subject. When taking pictures of people, remember that the most interest is in the face. It is not necessary to show the subject at full length. Approach your subject so that the head and shoulders fill the entire view finder. Then you will have a real closeup on the screen. Instead of using only about one third of the film on closeups and two thirds on the longer shots, as so many have the tendency to do, reverse the ratio and use two thirds of your film on closeups. It will add much to the interest of your pictures if you do so. Closeups should be made with the subject well away from the background. As far as possible, endeavor to have the background of one solid tone, that is, free from spots of bright light and deep shade as these detract from the subject. Dark backgrounds will make the subject stand out. Avoid moving objects in the background when making closeup portraits as these cannot fail to distract on the screen.

In photographing simple subjects, few seem to realize that the are operating a *movie* camera. The usual screen pictures lack action and appear more like lantern slides than movies. Care should be taken to have the subject doing something natural. Avoid artificial acting. Every person likes to be photographed at his hobby. Wherever conditions permit, show your subjects at their favorite recreations. Golfing, motoring, fishing, tennis, hunting, hiking, riding and even gardening are the sort of occupations that will help to put action into your pictures. Avoid having subjects walking idly past the camera. It makes them too self conscious. When they are engrossed in something, it is easier to get good pictures with natural action than in any other way. First take a long shot so that it can be clearly seen what they are doing and where they are. Follow this with a few intimate closeups, real closeups. Do not allow subjects to stare at the camera. Don't forget to adjust the focus of the camera as it is moved from a long shot to a closeup. Remember that interest centers in the faces and, if the background is out of focus, so much the better. Ideas for movie portraits can be obtained from those scenes showing closeups of notables that so often are featured in newsreels. In fact, every camera owner should watch the newsreels with professional interest, as much can be learned from these films.

Left, correct way, below, wrong way of holding camera



Until you discover the capabilities and limitations of your camera, confine your efforts to outdoor pictures. It is not necessary, as so many believe, to have the sun over one particular shoulder or directly behind you. It is important, however, that the sun does not shine directly on the lens itself. In other words, do not attempt to take pictures with your camera pointing towards the sun. If the sun is right behind you,

[Continued on page 709]

Building up scenes

EPES W. SARGENT

Making every scene count, shown vital in story filming

MOTION picture plays consist of a series of scenes more or less related. The more closely such scenes are connected, the better the picture as a whole. But each scene should be regarded first as a thing apart from the others and then as something related to them. The careful and successful writer observes these points rather than concentrating on a few "big" scenes to the detriment of the rest, a natural enough temptation.

And so he left the room after a scene filled with drama

It is a fault common to both the amateur and the professional. The big scene where the heavy tries to puncture the hero with a dirk is played up for all it is worth but the connecting scenes are slapped in without particular regard for their values and, yet, some of these smaller scenes may be the ones to give you such an interest in the hero that his possible death is of concern.

One probably would not think much of a railroad that put down heavy steel rail along its scenic stretches and left the train to bump over the bare ties the remainder of the route, yet some filmers slap down a lot of carelessly written scenes and then wonder why the big one fails to grip the interest.

Now that the professional picture has a voice, there is more tendency to value every scene, partly because the supposedly unimportant connecting scenes are no longer necessary since they can be covered in conversation and partly because conversation, or lack of it, is more likely to show up slovenly workmanship.

Amateur productions are still silent and are more likely than ever to be carelessly connected because there is no longer the professional silent product to serve as an example of the good or the bad. The amateur scenarist is likely to disregard all but the high spots and regard the connecting links as unimportant.

Nothing is further from the truth than such a viewpoint. If a scene is worth being used, it is worth being fully developed. It should be regarded as a production in itself. Nothing is more detrimental to a play than a succession of scenes of the "walk through" type. The script writer types: "Country road. Will walks through." And Will does just that and nothing more. Even so slight a scene as that should carry some byplay and this should be written into the script. It may happen that circumstances prevent this exact action but it will suggest to the director something more than a hurried crossing of the field. It may be that the scene calls for the lovers to sit on the trunk of a fallen tree. The location scouts report that the nearest felled tree big enough to sit on is over in the next county. It would then be well to change and have the pair sit on a rock, the low parapet of a bridge or on a grassy bank. That will not materially affect the value of the scene but give the lovers something to do, no matter where they sit. Build in some definite business instead of writing it "on the cuff" or, in other words, working out the business when the scene is being played.

Getting back to that country road, the troupe is out on location. The director is having plenty of trouble. The leading woman is complaining that her shoes are too tight. "Props" is raving because an assistant forgot some essential article and has had to rush back for it. The hero and the juvenile are scrapping because the former complains that the juvenile tried to cover him up in the last scene taken. While they are waiting for the assistant to return with the revolver so necessary to scene thirty six, the director looks for something else and he hits on that scene: "Country road. Will walks through." And Will walks through. Only that and nothing more. On the screen it lasts only a few seconds but it takes half a minute to pull the audience up again. It is too mechanical. But suppose the director had read: "Country road. Will enters. Auto comes in from opposite side at top speed. Will has to jump out of the way. He looks after the speeder with disgust, dusts off trouser legs with handkerchief and continues through scene."

That should not add more [Continued on page 710]

Cutting for the screen

RUSSELL C. HOLSLAG

Charting the course for the amateur in editing his films

MANY tasks seem difficult because they are not approached in the right way. Moreover, many tasks, if approached in the right way, are no longer tasks. This is especially true with the process of editing which is the most fascinating thing in the world if it is approached with the certainty that no unexpected hindrance will crop up because of the lack of proper arrangements. What might be called "pure" editing cannot help but appeal to any one with any creative instinct. Why? Because here one is master of time and of occurrence; one may control the appearance of an event and surround it by any desired relationship of ideas. One may take an unsatisfactory happening and, by cutting and changing it nearer to the heart's desire, one may blot out his cinema transgressions. All these things are the prerogative of the film editor. It is his privilege to present to his audience an idealized version of any occurrence, a version in which unwanted things disappear and in which only the best remain. If we could only do this with our lives! It might be said that this is one of the greatest reasons for the fascination of editing—to be able, even vicariously, to remodel and retouch what has already occurred.

J. H. Ahern

The film editor, an artistic still by J. H. Ahern of London

There is another reason for editing, a more obvious one which cries out for expression, unfortunately, almost every time an amateur film is shown. Supposing you wrote poetry or music, would you summon your friends to a soiree and give them a reading before you polished your creations to the very last degree? Would you make them sit and listen to a series of disconnected phrases, occurring all out of order, out of time and out of tune? I don't think you would. Yet who of us has not sat, writhing and twisting, ashamed for fellow amateurs who were showing films that displayed even more confusion than this? Are we going to continue to consider the amateur motion picture on such a low creative plane as to deserve no attention or arrangement? Are we going to condemn the whole movement, with all its manifold possibilities, in the eyes of the world, simply for lack of cutting?

All this may sound like a philippic out of place but I am convinced that the primary inertia in the matter of editing is caused by the amateur himself who makes it unnecessarily difficult at the outset because he takes no thought for a few simple mechanical preparations. Yet, if these preparations are but given a little care, the labor of the process will be minimized and the creative imagination can work its unhampered will among the film clippings. Therefore, let us make a start.

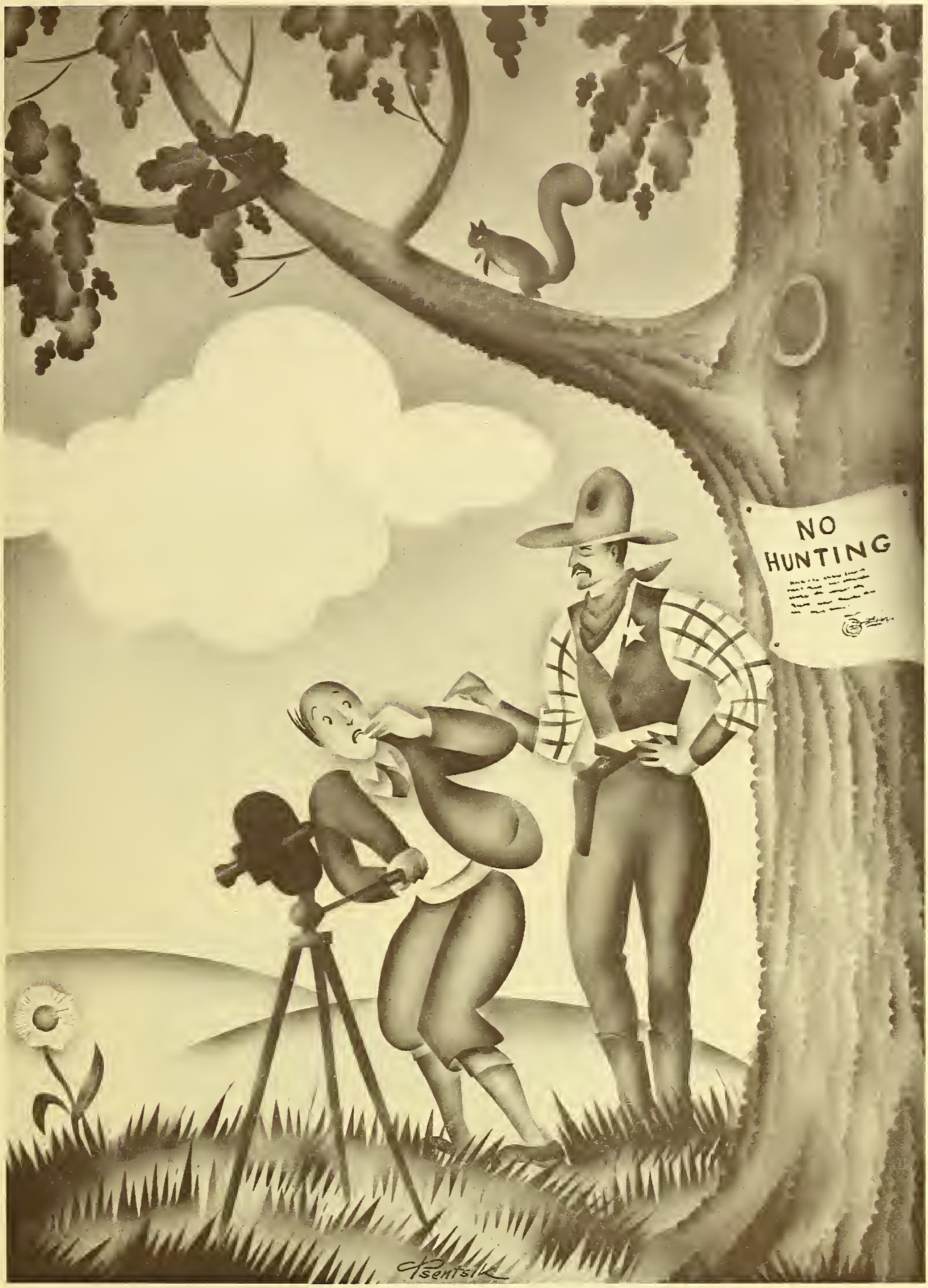
You are confronted now, let us say, with eight one hundred foot spools of film, the records of the summer's vacation just as they were returned from the processing station. For convenience in projection these films are spliced all together in four hundred foot lengths. You may as well remove the leader between each hundred foot length in the process, saving them for future use. Now, armed with a clean pad of paper (you will find this an inspiration to writing), run the joined film *slowly* through the projector. Starting at the first, number each scene consecutively on the pad and next to the number write a brief description of the scene or indicate the action that takes place therein for the purpose of later identification. Be fully prepared to stop the projector wherever necessary in order to take time to describe and identify the scene completely as this first, full identification will mean much less work later. A pad with ruled lines will be found very convenient for the purpose. Here is the method I use in editing my own films, which will serve simply as a suggestion:

Scene 21: *Brookhaven duck farm. Subject*: *Ducks.*

Remarks: Large duck swims across field l. to r. Telephoto shot. Cut last ten frames—and so on. It will be noted that this system is very elastic since all that is really needed is a description of the scene that will definitely recall it. The projector will have to be stopped many times in order to write down an adequate description of short scenes but this offers no particular difficulty. The room in which the projection is held should be illuminated sufficiently so that you will be able to write readily and, to that end, the picture may well be projected on a small scale so that it will be visible in such a lighted room. You may even set the projector at one end of a desk and the screen at the other. Sometimes the upturned projector case may be used as a "shadow box," focusing the picture on a piece of white writing paper fastened to the bottom of the case with thumbtacks.

We will assume that you have now viewed all your film in this critical way and have all your annotations made with sufficient detail to call each scene instantly to your mind. Next you are ready for a most important intervening step which is not in the technical field and therefore not within the scope of this article. This step consists of rearranging the scenes for your final version solely by means of the descriptions of the various

[Continued on page 711]


NO HUNTING
Psentsik

"One of them silent guns, eh!"

Medical story films

H. A. HEISE, M.D., and EUGENIA HEISE

A discussion of an important method of medical filming

PREHISTORIC man told the story of his accomplishments in pictures on the walls of his cave and we of today, though separated from him by a million years or so, have found no more impressive method of telling our present day stories than through pictures. The story in pictures insures not only an interesting but also an accurate impression of the ideas which the author wishes to convey. The use of the motion picture story in medicine seems to present an almost virgin field for experimentation but one pregnant with possibilities.

While the motion picture has proved a most successful medium for the presentation of case histories and scientific data, there are certain fields of medicine where the story form of presentation seems to offer distinct advantages. Since certain subjects can best be presented only in their relation to the world at large, it would be almost impossible to give the correct impression merely by showing actual cases in the clinic or hospital. On the other hand, it is possible, using a small, trained cast, to have the players study the actual cases, learning their actions and reactions and, then, under careful direction and supervision, transpose them to the screen. This is particularly true in the field of psychiatry as only the most advanced cases could be relied upon to function naturally before the camera.

In preparing a scenario for this type of film, particular care should be taken to avoid the maudlin type of obviously appended moral, apparently used with the intention of making the meaning of the film clear to the audience. The average amateur audience should be given credit for normal adult intelligence and the blatancy of the average propaganda film should be scrupulously avoided. Reality does not need hokum to render it palatable and a true and sincerely presented story is of greater interest and carries a far stronger message than one that is too obviously pointing a moral through over exaggeration and insincerity. The plot need not be drawn from any particular case or condition but may be a composite of cases of any particular type. In fact, a plot formed in the latter manner will give a more typical picture than any one particular case which might present certain irrelevant manifestations. Possibly the easiest way to handle this type of photoplay is to write the plot in story form first and, then, make a working continuity. The story can be used by the cast to get the proper atmosphere which is often hard to feel from the working form.

Chief character of "Whither Flowing," a hysteria study

H. A. Heise, M.D.

Keep the cast and technical staff small. This cannot be overemphasized, for, although it entails a good deal of work for those in charge, clarity and unity are often lost to a large extent when many hands are engaged in the production. This applies particularly to cutting and editing. Don't stint on film. We have discovered that money spent for extra film is of greater value than any number of trick lenses, camera trucks or elaborate scenery. The first shots should be shown to the cast and an honest round table discussion of the work held. It is particularly important in the medical film that the interpretations of the characters be sincere. For this reason, it is wise to have a preview for a selected audience composed of both medical and nonmedical friends who can be depended upon to be honest. Get their criticisms. The makers of the picture are too close to the story to have a true perspective of it and this criticism, if honest, will enable remaking those scenes which are not clear. However, it is important not to become discouraged when viewing apparently disconnected scenes.

The fields particularly adapted to this form of treatment are certain phases of psychiatry and the relation of certain diseases to society, for instance, the relation of the syphilitic to those around him, his fear of taking treatment because of exposure, the often unwarranted stigma attached to his condition by the general public. Diseases and abnormalities of the eye may be shown by substituting the lens of the camera for the eye of the afflicted. We can see how the world looks to the nearsighted, the person with astigmatism or tunnel vision. Drug and alcohol addiction can be presented in no better way, always remembering to avoid the pitfall of the professional producer who invariably insists on reforming his villain and preserving intact the purity of his heroine. If you are showing the effect of alcohol on the mind of a driver of a car, and he runs over a child, were it logical that the child die or be permanently crippled, don't spoil the force of the picture with a miraculous cure in the last fifty feet. The amateur has no need to worry about "box office appeal." The effect of physical deformity on the individual and his associates is an easily developed subject as is also the degeneration of character due to disease. How often we see in the paper the headline, *Despondent Because Of Ill Health, Man, 34, Commits Suicide*. The "inside" story of the chain of circumstance which is responsible for such an act is rarely told.

What better way than the pictured story to dispel certain dangerously cruel impressions

[Continued on page 708]

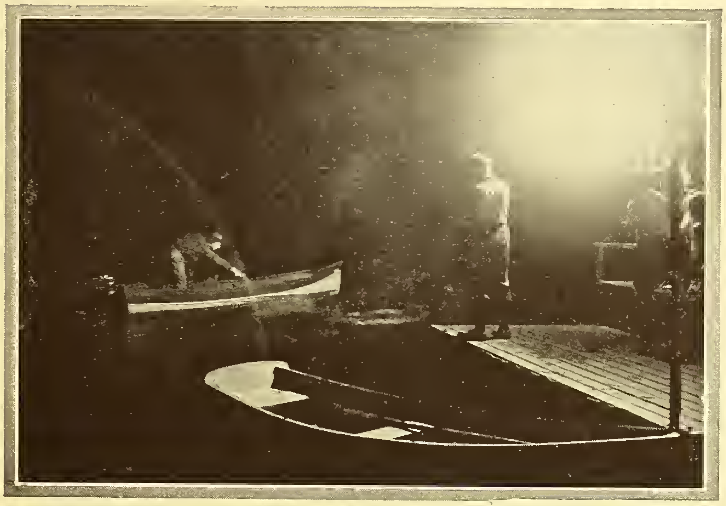
The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

A "flair" for effect ■

Those of us who now contemplate with satisfaction the completion of a goodly summer footage are ready for the pleasant task of editing and presentation of a record of happy vacation days. We have read Movie Makers and have not been slow in trying many special suggestions for effects which will go to make our films more out of the ordinary and interesting. Not a few of us, striking out in new paths for the first time, have shot some of our pictures at night by the light of a flare. And, when the film was returned to us, we were pleasantly surprised (if we had followed directions!) at the sharp, contrasty, dramatic effect on the screen, for the illumination given by this source seems to stop short at fifteen feet or so, providing a "backdrop" of impenetrable blackness against which the action may take place. This, with the attendant "hard" lighting, provides a picture which, if its components are properly planned, gives a clear cut, decisive effect that may be used to excellent advantage to vary the usual softer halftone given by daylight shots and panchromatic film. Now, those who have let their vacations go by without an attempt at flare cinematography need not abandon the idea until next summer. In fact, the campfire and hunting season being in force, there is every reason why the flare should be brought to the aid of such subjects in amateur film records and stories since this is an undeniably effective means of holding the attention of an audience. However, the flare should always be used with an eye to proper effect and several fundamental technical points must be borne in mind when planning these shots. In the first place, the light given by the flare is apt to be deceiving. We must remember that, at night, the eye has gradually become accustomed to the darkness and has adapted itself to the perception of poorly illuminated objects. When the flare is lit, it produces what appears to be a tremendous light and it would seem that objects might be photographed for hundreds of feet around. Consequently, there is a tendency to extend the action beyond the fifteen foot circle that the directions specify. We must bear in mind, however, that the film emulsion cannot adapt itself to changing conditions as can the eye. Therefore, with a single flare, make sure that you so plan your action that it does not extend farther from the flare than the specified limited area. This is usually fifteen feet but it is safer to keep well within this limit. All this presupposes the use of a lens opening of *f*:3.5. If you have a wider aperture at your disposal, you can take in larger area. Nevertheless, it is better not to try to include too large an area even with a fast lens, since it is desirable to have the action close knitted and better to have the subjects closer to the camera in any case. Another technical point which many amateurs ignore in the use of flares is a reasonable care in keeping the direct view of the flare itself from appearing in the picture. This will cause halation or may produce queer "ghosts" by reflection within the lens itself as shown in the illustration prepared by League member Charles J. Corse. If the source of light is to be in the picture (as in a campfire scene), interpose some sort of opaque object between the flare flame and the lens. A piece of plaster board a foot or so square is very convenient to accomplish this result. Because the flare seems so brilliant may also be a reason why most amateurs do not think of providing a suitable reflector for it. The flare, from the lighting point of view, is the same kind of source as is the incandescent lamp or arc and should be provided with a reflector wherever possible. Of course, the reflector cannot enclose the flare but, if it is set off directly in front of a large, white sheet of plaster board, much of the light which would otherwise illuminate the area away from the subject will be saved. Another point to remember is that the flare gives off a dense, white smoke which may sometimes be used in the picture very effectively. But, if the flare is used to simulate the light of a campfire and is placed near the ground, do not plan your important action to occur directly behind the flare as the smoke may interfere. With relation to this point, it is also a good idea to note which way the wind is blowing so that action can be planned away from the smoke.



Charles J. Corse

Flare filming—note "lens ghost" at left of scene

Stunt of the month ■

How many of us have considered the cut as a trick effect? We all cut our films, delete the fuzzy shots, take out the too rapid "panoramas," rearrange scenes and all the rest. At least, we *ought* to do these things and, if we inflict our friends with uncut films, we are guilty of the worst of cine manners. Thus, we are familiar with cutting but not entirely from the point of view of deliberately creating a very creditable series of "stunts" thereby. One of the best and most effective of these stunts is the inclusion of a trick shot whereby a comic character hurdles some impossible obstacle. For instance, let us suppose that our character is seen on the far side of a stream. Of course, the distance is obviously too wide for him to jump, but he makes a mighty effort, takes a running start, jumps—and lands safely on the other side! If done carefully, this effect never fails to create a

[Continued on page 715]

Amateur clubs

ARTHUR L. GALE

Latest news of organized group film activities

What they offer ■ *This article (contributed by William J. Shannon, a leader in the Hudson County Cine Club in Jersey City, N. J.) is intended primarily to offer a few suggestions to amateur movie makers who have not yet affiliated themselves with a local cine club.*

The advantages of group production, exhibition and advice are many and varied. Some of the most successful motion pictures, from an artistic standpoint, have been made by amateur clubs. In the film library of the Amateur Cinema League are dozens of testimonials to the skill and ingenuity of amateurs working under club organization.

A successful amateur motion picture club should be able to help the movie maker who has just purchased his equipment, the amateur who has had his equipment for some time but has not been able to get the best results from it and the amateur who has attained the stage of advanced movie making. That, in addition to furnishing a medium for the mutual enjoyment of each other's films, should be the moving spirit behind the formation of a club.

As an organized group, we movie makers can obtain more individual benefits from our equipment than if we try to go it alone. There is an old axiom often used to illustrate the benefit of sitting around the conference table and expounding ideas. "If you have a dollar and I have a dollar and we swap, we are not better off for each still has only one dollar. But if you have an idea and I have an idea and we swap, then we both have two ideas." A club offers chance for such exchange and the axiom can be better emphasized by putting it this way: If one member of an amateur movie club with thirty members has an idea and tells it to the club, thirty members now possess that idea. Therefore, if each member has only one idea and expresses it at one of the club's meetings each member has thirty ideas when he leaves.

Anyone can take motion pictures, it is true, but only when the movie maker has acquired sufficient skill can he achieve excellent results. Underexposed, overexposed, light struck, poorly "panned" and tilted shots do not make good motion pictures. They are eyesores and are annoying to look at. The skilled amateur knows how to avoid these common defects. We all make mistakes in photography but there is no excuse for such mistakes to remain in film when the principles of correct editing and splicing are mastered and followed.

How to avoid these mistakes in photography and how to correct them if they do occur (as they generally do in the films of beginners) is merely one of the many services an amateur cine club renders its members.

A movie club's program for the winter, spring and fall seasons should include a demonstration of lighting equipment, showing how indoor pictures are made; talks on how to make titles and edit films; lectures on how to get the maximum interest from a subject; continuity writing; use of telephoto lenses; technical talks on exposure; the use of meters and filters; a demonstration of trick photographic effects; a lecture on good and bad photography and how to achieve the best, illustrated with a demonstration reel (one such reel is in the League's library); a program of color films and other helpful lectures and demonstrations which will sustain interest in the club.

The club should also plan to make a cooperative reel of the principal scenes of interest in the locality in which it operates. A club photoplay is another factor of importance in maintaining interest in the organization. Seasonal trips into the country for the purpose of making nature movies also offer a diversion for the members. A little ingenuity and thought on the part of the club leaders will produce workable methods of sustaining enthusiasm and reviving interest in club work if it begins to wane.

Another feature of the meetings should be a clinic which may follow the regular program. Various projectors can be set up in the meeting room and the members can project their films and obtain advice from the more experienced on how to edit them, how to make them better, how to correct common faults and other assistance. This service alone is invaluable to a beginner.

One of the advantages of membership in a cine club is that you are associated with others who are intensely interested in the hobby which has claimed your attention. Some clubs limit their membership to persons who own amateur motion picture equipment in the 9.5, 16 or 35 mm. fields. The programs then need not contain pictures which would attract persons who are interested merely in "seeing a movie." Although cameraless members are valuable in an amateur producing club, they cannot be depended upon to support a club the chief purpose of which is

[Continued on page 717]

J. H. Ahern

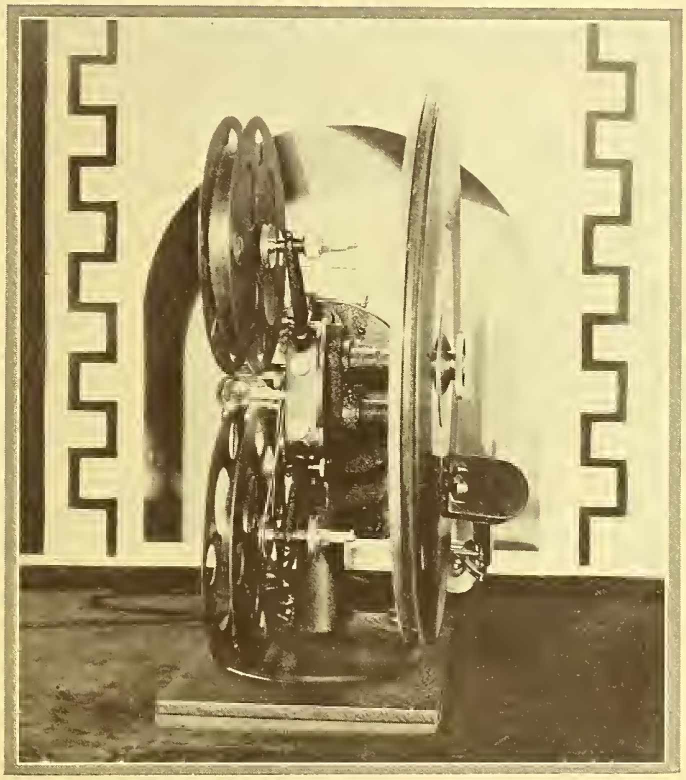
Clever interior in "Extinction," British picture

News of the industry

RUSSELL C. HOLSLAG

Answers the query "What's new?" for amateur and dealer

Victor talks ■ A most convincing demonstration of the forthcoming Animatophone was recently given the League staff by Alexander Victor at the New York office of the Victor Animatograph Corporation, 242 West 55th Street, New York City. This new and unique talkie device, an invention of Mr. Victor, is unified with the well known Victor Projector; it is a component part, so that there can be no question of any difficulties arising from "adaptation." The outstanding feature of this new talkie projector, which is a sound on disc synchronizer, is the *vertical* position of the record instead of the usual horizontal position. By means of this ingenious expedient, the turntable is made an intimate part of the projector mechanism and is directly connected thereto, achieving a new standard in compactness. The record thus revolves in a plane parallel to the side of the projector, or at right angles to the screen. The direct connection thereby afforded, minus flexible shafts and the like, gives excellent results and the demonstration showed very even and natural reproduction of sound. The normal electrical pickup and arm are used, being counterbalanced in a special way so that the needle comes in contact with the record at the correct pressure for best reproduction. Although a perfect application of pressure *sideways* instead of up and down is accomplished by the counterbalance, its mechanism is not at all complicated; in fact, the system is fine for amateur use because of its simplicity and effectiveness. The projector is synchronized for 33 1/3 records to run at a speed of twenty four frames per second, or for 78 records to run at sixteen pictures per second. In this way, standard home phonograph records may be run interchangeably with the regular synchronized talkies. A special governor for both talkie and projection mechanism is incorporated and acts as an effective filter which insures uniform results at all times. None of the desirable Victor Projector features have been sacrificed in the new development. The new Victor talkie projector is, indeed, a real addition to the art of synchronized sound reproduction for the home.



Victor Animatograph Corp.

First picture of unique Animatophone for home talkies

Camera makes bow ■ The new Moveo Camera, which is to sell for thirty seven dollars, is an output of the Cine Products Corporation, 20 West 22nd Street, New York City. The camera is radically different in shape, the usual envelope design being altered so that the part of the camera which contains the takeup reel is farther to the rear than the feed reel. This novel shape makes possible an effective finder of the spyglass type. The camera case is finished in black crackle and is made of a cast aluminum alloy similar to that used for more expensive machines. The movement is of the double claw type and a single lever which operates the pressure rollers and camera gate simultaneously makes threading easy. A lever release operates the spring drive and a special feature of this release, it is said, will be the ease with which it will allow a "step by step" motion effect to be secured. The lever will be held automatically in running position if desired. The spring drive is wound by means of a permanently attached crank and it is said that the camera will operate for thirty seconds with a single winding of the spring. A standard lens mount is provided and the front lens of the viewfinder is etched to include the various fields of lenses of different focal length. An f:3.5 lens in universal focus mount is included as standard equipment but it is believed by the makers that a special model of the camera will be possible which will include a one inch f:1.5 lens at a price in the neighborhood of seventy dollars. A neat and effective carrying case has been designed for the Moveo and will be sold as an extra at a nominal price. This case may be had in two styles and will hold four spools of film and accessories in addition to the camera. The weight of the camera, loaded, is five pounds. Standard footage meter, cover lock and tripod socket are incorporated. It is stated that the Moveo will be ready for distribution by the first of December, at which time exhaustive running tests will have been completed.

Pathe sound ■ Selected Pathé professional screen productions for the 16mm. home talkie library are announced this month by that pioneer company. These sound pictures will be full length, the reproduction being accomplished from the same 33 1/3 disc records as are used in the theatres. These features are to be released in program form, each selection containing comedies, *Aesop's Fables*, *Pathe Audio Reviews* and *Grantland Rice Sportlights*. The first program

[Continued on page 723]

Educational films

LOUIS M. BAILEY

School, medical, art, industrial, welfare, civic and other uses

Accident prevention ■ Portraying minor and avoidable traffic accidents and showing how, by observation of city traffic regulations, they might be avoided, Jack Lewis, League member of Wichita, Kansas, has produced *An Autobiography*, one reel, for the Kansas Gas and Electric Company. The film begins with an out of town driver who, in backing out of the garage in the wrong manner, completely ties up street traffic.

Use of traffic regulations as titles points out how broken fenders, scarred paint jobs, traffic jams and possible loss of life or limb might be prevented in this and similar incidents.

Jack Lewis

The film has been screened for various civic organizations and other local groups and the Kansas Gas and Electric Company plans to send it to its branches in various cities in the state so that employees may profit from its lesson. The film was produced with full cooperation of police and other city officers and is available for civic use within the state at all times.

From film that shows graphically how to prevent accidents

Church programs ■ Report of an interesting use of 16mm. movies in a church program is contained in the August *Church Management.* A complete lack of recreational activity in the little town of Contoocook, N. H., led to the establishment of Saturday evening motion picture programs, consisting of library subjects and local footage from the cameras of members. Children's afternoon programs, together with the use of educational subjects in recreational showings as well as the projection of the Harmon Foundation religious films during Holy Week, present convincing data concerning the inestimable value of 16mm. in a rural church.

Peace move ■ To further its program for the promotion of an enduring peace, *All Quiet On The Western Front* has been secured for projection each Armistice Day in leading university centers by The National Student Federation of America, it is reported.

"The picture, as the book, is of prime interest to university students," said Ed R. Murrow, president of the association, in making this announcement. "It portrays a period in world history when the universities were drained of their young men and higher education in Europe received a tremendous setback. Seventy five per cent of the students in Germany were forced to evacuate the universities at that time. The moving realism of this picture makes it worthy of constant revival."

Vocational aids ■ The use of 16mm. subjects for teaching purposes in industrial and homemaking classes is reported by D. M. Keagle, director of industrial arts of the Olean Public Schools, Olean, New York.

Library subjects, especially suited for use in such a program, are available, both on a purchase and rental basis from film libraries and from the many industrial concerns who offer, free of charge, subjects such as those reviewed each month in MOVIE MAKERS under the heading, *Free Films.* Too, many instructors are filming the shop activities of their students, which films serve both as a stimulus to the students to better their work and a means of introducing and reviewing the course to new students.

Visual progress ■ In the larger cities, classroom visual instruction has become so important that it has been necessary for public school officials to organize and to equip separate bureaus to house the visual materials, to catalog them as is done in a well organized library and to provide a means of transporting these aids to and from the various schools, according to Frederick Dean McClusky in a paper read at the eighth annual meeting of the Department of Visual Instruction of the National Education Association in Columbus, Ohio.

A recent study disclosed that over three million dollars have been spent for visual education during the past seven years by the public school bureaus in fourteen of the largest cities in the United States.

The survey also included the visual instruction activities in twenty smaller cities where the work is not so highly organized. It was also found that twenty three state bureaus of visual instruction, generally located in state universities, have made an investment of over one million five hundred thousand dollars during the seven year period.

Thus the total of expenditures for visual instruction in the public schools of thirty four cities and twenty three states during the period from 1923 to 1930 was approximately five million dollars.

Pittsburgh, Los Angeles, Detroit and St. Louis are outstanding in the work of visual education. Their budgets this year call for expenditures of from sixty thousand to one hundred and ten thousand dollars.

[Continued on page 721]

Propaganda films

PAUL D. HUGON

Outlines to aid the maker of films with a special purpose

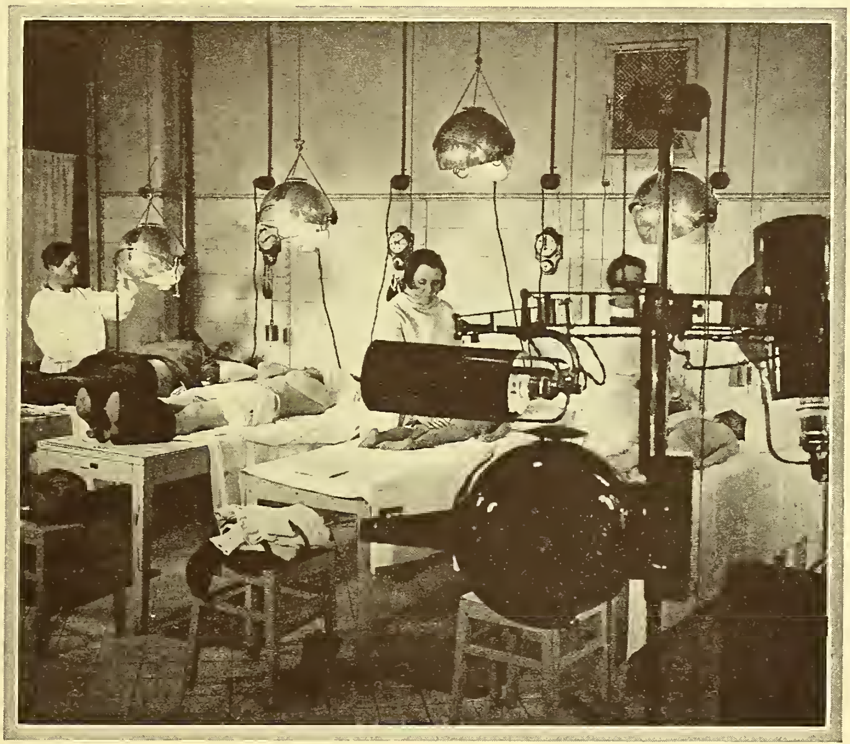
THERE are a few simple psychological principles that have always proved effective in educational and publicity films. These principles can easily be applied, even in the case of films meant to serve a very special purpose.

The following skeleton scenarios indicate well tried formulae which have withstood many critical tests. It will be seen that, as they stand, they lack color and dramatic interest, calling clearly for adaptation to individual conditions and the specific purpose of the film. They are only intended as structural outlines of the picture and its psychology. Details can be varied greatly and still fit in with these working models.

In planning a publicity picture of a type treated in any of the three following outlines, use the outline as you would a road map in planning a vacation tour. When the skeleton scenario is clothed with the detail and color of appropriate action, you will be surprised at its effectiveness and interest.

A personal service concern: 1. Fade in on name of establishment (5 ft.). 2. Lap dissolve to general exterior view (7 ft.). 3. Proprietor or salesperson is serving a customer. If a hat, try several on. If a dress, drape it over. If a small article, display several. If a beauty shop, demonstrate a chart of styles (15 ft. or more.). 4. The following would apply to personal wear. Big closeup in mirror. Focus for the distance from camera to mirror plus the distance from mirror to object. Allow plenty of light on the object but watch out for reflections in the mirror (10 ft.). 5. Customer gives order (7 to 10 ft.). 6. After a title might come a shot of the finishing room. The boss personally supervises operations, giving instructions to the cutter, etc. (12 ft.). 7. Home interior. The customer receives the package, unwraps it and is delighted. She shows it to a friend or husband (12 ft.). 8. Bridge party or club luncheon. Customer is complimented on her appearance. She is wearing the article purchased (10 ft.). 9. Big closeup of the store's sign in electric lights. (125 to 170 feet total; could easily be lengthened to greater footage.)

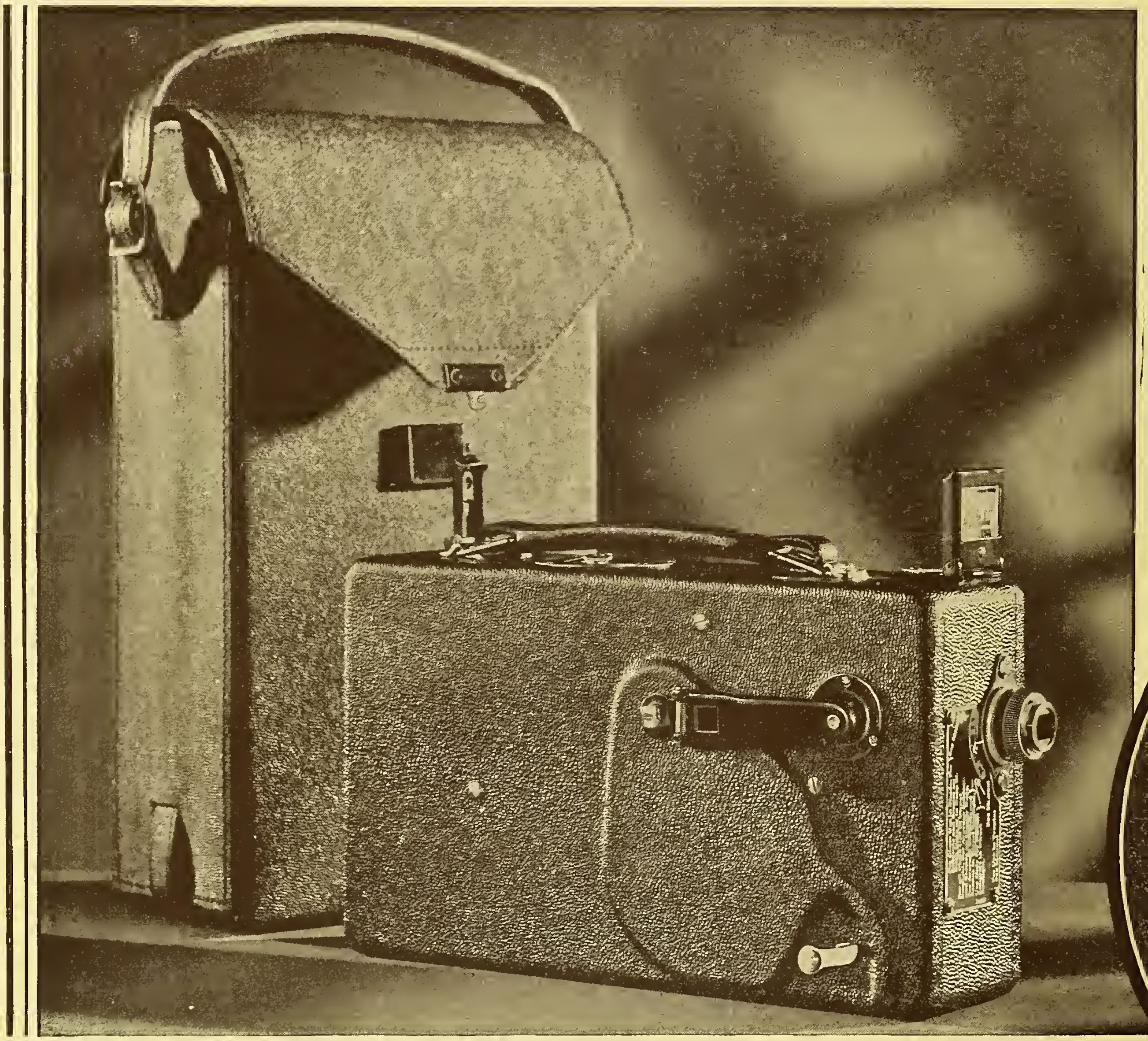
Portraying the work of a health agency by means of movies



Country club or real estate proposition: 1. Series of atmospheric shots to create desire for this general class of property or pastime. These shots should not necessarily be taken on the property but can be taken anywhere as the suggestion will be all the stronger. For instance, a riding academy would show first some of the country's most noted riders (shots from newsreels) at famous resorts. This will stimulate the "Keeping up with the Joneses" spirit. If city property is being sold, show airplane views of the entire section; if country property, very beautiful scenic shots over a wide range of similar property. Great care should be taken to avoid too apparent anxiety to sell; this would create a bad impression. Desire is built up better with a certain nonchalance than with actual intellectual argument (50 ft.) 2. Closeup of map showing location. If a flat map is used, have it made for the purpose with a very few outstanding names. Animate it by using a pointer. This is a white cardboard arrow as wide as one tenth of the map, as long as the map itself. It is mounted on a thin, flat piece of wood and introduced into the picture very slowly either from the right or the left to point to certain names or features. The actual continuity would read like this: (a) still of map (3 ft.); (b) without moving the map, the arrow slowly comes in at the right and points to a name (2 ft.); (c) arrow rests there a moment (1 ft.); (d) arrow moves over to another feature (1 ft.); (e) arrow points to that feature (1 ft.). And so on until the field has been covered. Although the other end of the arrow is held in the hand, the hand itself must never show. 3. Several shots of the actual property if it is now in full operation. Take care to show enough variety to interest all kinds of people. If the project is only a promotion, use similar scenes from a number of other clubs or developments of the same nature. Present them as a vision of the future. 4. Scenes showing methods of transportation if they are a factor—railway stations, landings, roads, etc. 5. If the proposition is utilitarian—agricultural land or residence property—show everything that might serve as an inducement to buy—elevators, stores in the nearby city, movie shows, churches, schools, club houses, etc. Do not forget the nearby pleasure resorts (15 to 50 ft.). 6. Introduce prominent users or satisfied customers—the club members, the neighbors, those who have bought, etc. If children can be introduced, do it. The "happy home" scene is sure

[Continued on page 716]

Outstanding in Op
Lightness of Wei



Ciné-Kodak, Model M, will take either 50-foot or 100-foot rolls of film. It makes black and white movies only. Model M comes in black, with a convenient carrying case to match. It makes the highest quality movies, yet its price is only $75.

Model M has an f.3.5 built-in, fixed-focus lens. It takes clear pictures from 5 feet to infinity; fitted with portrait attachment, from 2 to 5 feet. The exposure guide on the front of the camera indicates the proper diaphragm stop for existing light conditions.

erating Simplicity,

ght, *Low* Cost . . . .

Model M Is An Ideal Movie Camera For the Amateur

This Ciné-Kodak, the new Model M, is designed for use by moving picture amateurs who want a thoroughly satisfactory camera at a low price. Its operation is simplicity itself.

There is no focusing problem, because Model M has a fixed-focus *f*.3.5 lens. Subjects five feet and farther from it are always in focus for sharp, clear pictures. A portrait attachment is supplied for use when subjects closer than five feet are to be photographed.

No cumbersome weight in *any* Ciné-Kodak, but Model M holds a record among movie cameras for lightness of weight. It weighs only 3 pounds, 6⅝ ounces—the lightest 16mm. movie camera of 100-foot film capacity.

Many movie makers feel they must put a minimum of expenditure into equipment. At the same time they want pictures of the highest quality. Model M takes the excellent movies one expects of a Ciné-Kodak, but its price, with carrying case, is only $75.

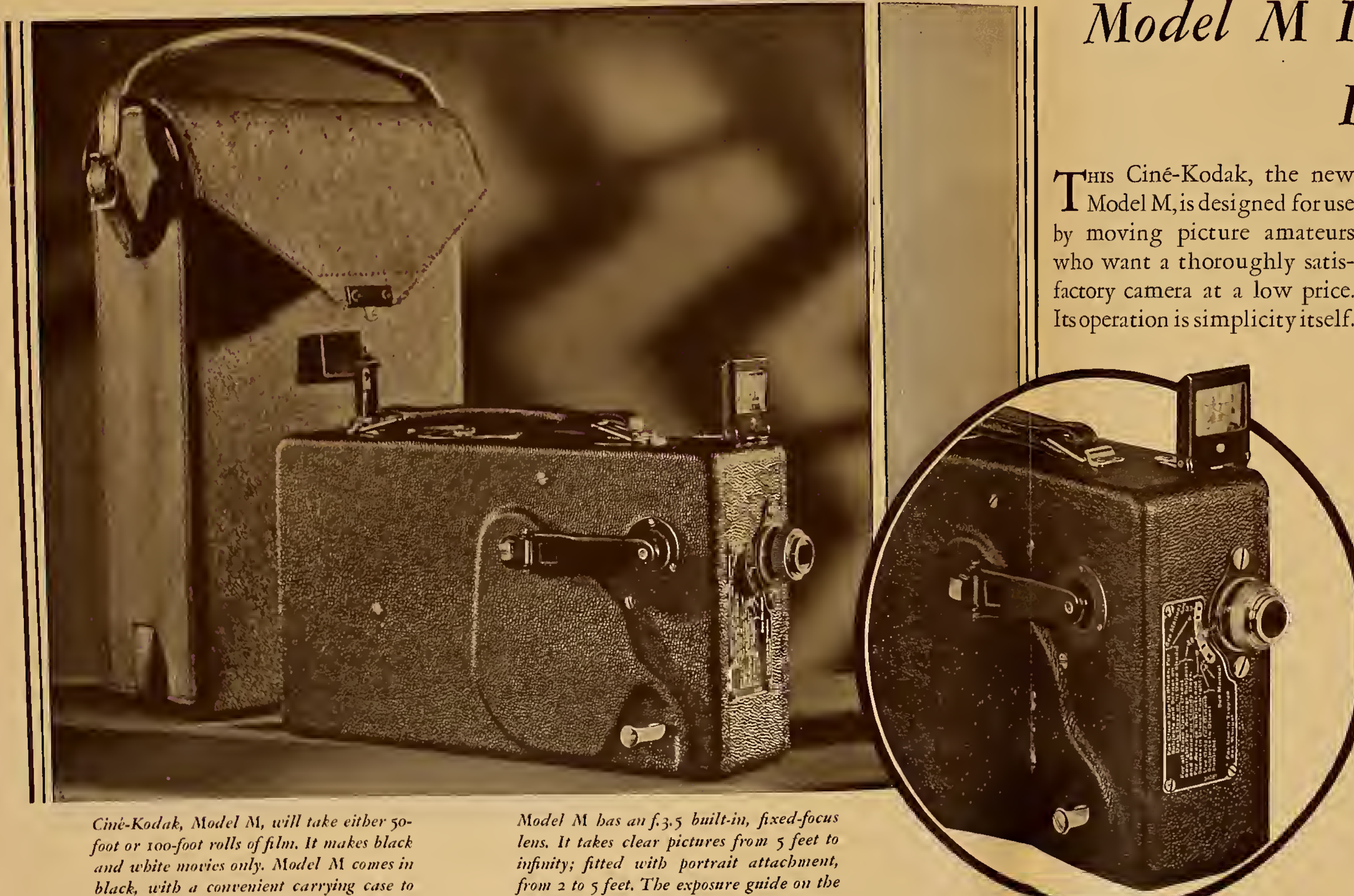
Model M is the ideal movie camera for the beginner. Its simplicity and dependability make it literally as easy to operate as the children's Brownie. It is practically impossible to make anything *but* good movies with the Model M Ciné-Kodak.

If you want a more versatile camera, using interchangeable lenses and making Kodacolor and telephoto movies, ask to see the new Ciné-Kodak, Model K.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Ciné-Kodak
MODEL M

Outstanding in Operating Simplicity, Lightness of Weight, Low *Cost* . . . .



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EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Ciné-Kodak
MODEL M

Critical focusing

ARTHUR L. GALE

Technical reviews for the amateur cinematographer

"Hell's Angels" ■ Air photography: although all of the air scenes in this Caddo picture are beyond the average amateur, he will enjoy their photographic beauty. Some of the fog and cloud effects could be adapted to ground shots and serve, therefore, as outstanding examples.

Plot and continuity: this picture furnishes excellent lessons of what not to do. The critically minded amateur who has had experience in making photoplays will profit by a study of the flaws in this film.

"Moby Dick" ■ Marine cinematography: this Warner Brothers picture offers some exceptional instances of marine photography. Among them is a shot of a ship with the sun behind the sails giving a strong silhouette. This scene, used several times, can be readily duplicated by an amateur. Other examples are found in the sequences of the small boats after the whale; the treatment of the strike offers fine camera angles. Simple illusion: to give the effect of a small boat being pulled through the water by a harpooned whale, a motor boat tow, out of the range of the lens, was evidently used. To duplicate this or a similar illusion, the amateur can use about five hundred feet of piano wire, attaching one end to the motor boat and the other slightly forward of the center of boat being towed.

Warner Brothers

"Outward Bound" ■ Model work: this Warner Brothers film includes some unusual shots of miniatures where the mystical liner comes into and departs from its heavenly port. The city was represented by highly lighted cylinders and squares. Such symbolism through models is very simple and the effects, although too definite in this picture, make it well worth amateur simulation.

Fog effects: there are many nice examples of photography through fog. Amateurs have a great deal to learn from professionals in this phase of cinematography and are urged to try for scenes similar to the ones in this picture.

"Africa Speaks" ■ Animal scenes: this Columbia feature, presenting animal pictures made in Africa by Paul Hoefler of the Colorado Africa Expedition, reveals some of the best wild life photography yet brought to the screen. Many of the scenes are closeups, briar blinds being relied upon for protection, but the majority of such scenes are, of course, obtained with telephoto lenses. In all cases, naturalness of pose is attained and this quality is one which the amateur camera sportsman can study with profit. E. W. S.

Fog scenes used to suggest hereafter in "Outward Bound"

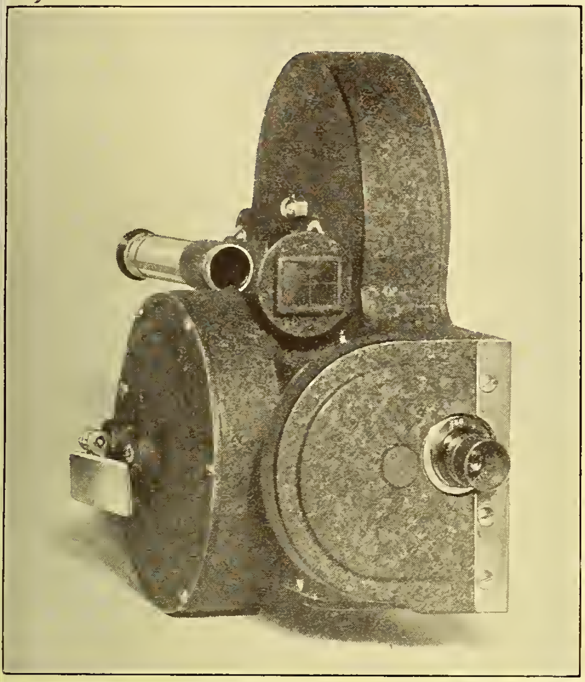
"The Sea God" ■ Marine photography: the beauty of underwater photography is well illustrated in this Paramount film and it again suggests a hitherto almost ignored field for amateur experimentation. Although the preparation of suitable equipment means a special effort, the work entailed is no more difficult than that demanded by many other phases of amateur cinematography. The value of distant sea shots is also emphasized, a photographic possibility often overlooked.

"Call Of The Flesh" ■ Moving camera: in this Metro Goldwyn Mayer picture, a traveling camera, apparently mounted on a crane, is used very successfully in establishing the proximity between a convent, in which the heroine is a novice, and the cantina in which Novarro sings. The scene opens on a road and the camera dips to one side to look into the cantina and then swings to the convent. Movie makers can gain much the same effect if the two spots are properly spaced.

"Last Of The Duanes" ■ Exterior scenes: Fox offers very practical examples for the amateur in this picture. Much of the action of the story takes place in exteriors and the well selected viewpoints and camera angles will interest all amateurs making story films, while, in many instances, they may be applied to scenic and other outdoor subjects, giving refreshing variety to these films.

The announcement of . . . . .

THIS NEW CINÉ CAMERA HAS TAKEN THE COUNTRY BY STORM!



At last everyone can enjoy the thrill of home movies! No longer need the exorbitant cost of equipment confine this real pleasure to the wealthy few! Now—for the first time—there is available a practical, precision-built motion picture camera at a price within the reach of everyone.

$37

SPECIFICATIONS

Uses 100 or 50 feet rolls of 16 mm. "Amateur Standard" Orthochromatic or Panchromatic film on regulation daylight loading spools.

Case of distinctive design in die cast aluminum alloy for strength and lightness, finished in black crystal with nickel trim.

View finder of spy glass type used at eye level; telescopes when not in use.

Powerful spring motor giving over 30 seconds of continuous action. Provision for single exposure or "stop motion" photography without further adjustment.

Shutter admits 15% more light than that admitted by most of the popular motion picture camera shutters.

MOVEO

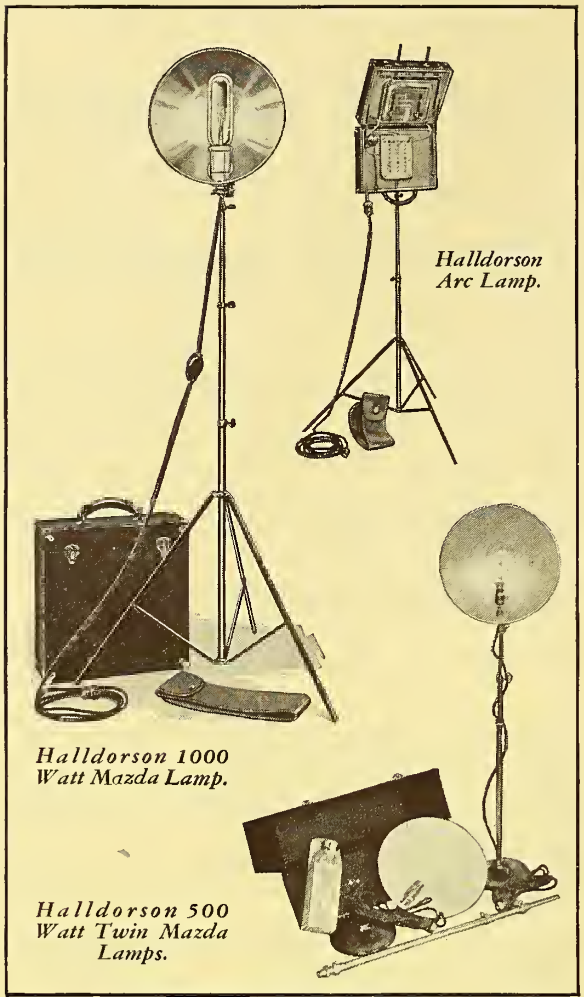
Consider the lens equipment! WOLLENSAK VELOSTIGMAT; 1" focus; f/3.5. In fixed focus mount requiring no adjustment for distance. Portrait attachment easily adapts lens for extreme close-ups. Rotary diaphragm provides openings which give complete exposure control for all conditions. Filters for cloud effects and filters used with "Pan" film are easily attached to lens. Telephoto and fast f/1.5 lenses may be mounted if desired.

Mail Coupon for Complete Information

CINÉ PRODUCTS Corp.
20 West 22nd St., New York

The CINÉ PRODUCTS CORPORATION, 20 West 22nd Street, New York City, U. S. A.
Please rush me complete details about MOVeO, the new Ciné Camera for everyone.

Signed________________ Address________________
City________________ State________________ If Dealer, check here________
Name of your favorite Dealer________________



Halldorson Arc Lamp.

Halldorson 1000 Watt Mazda Lamp.

Halldorson 500 Watt Twin Mazda Lamps.

Double your movie making pleasures with easy *indoor shots!*

With inexpensive Halldorson lights, the interior of your home becomes the setting for movie photography capable of endless variety, interest, and superb entertainment. For the photographic conditions are wholly under control, with all factors reduced to simple formulæ. Filming a play, catching the children on their way to bed, or making a movie in miniature on the dining table, you can plan your shots and execute them with full confidence of the outcome.

The Halldorson 1000 Watt Mazda Light may be used alone for general illumination, or it may be supplemented by one or both of the 500 Watt Twin Halldorson Mazdas. At medium distance, no faster opening than F3.5 is needed. With relatively inclusive shots, of course, a speed lens is sometimes required. The Halldorson Arc gives a "daylight" quality of illumination, powerful and unfailing. In the daytime, one of the 500 Watt Twins, supplementing light from the window, is often sufficient illumination for an F3.5 opening. The easy manipulation and portability of these lights, together with their excellent design and workmanship, offer the movie maker an opportunity to double the pleasure of his hobby at no extra exertion.

The 1000 Watt Halldorson, complete with tripod, bulb, and case, is $37.50, Code MISOC. The 500 Watt Twins, with stands, bulbs, and case, are $35, Code MISLW. One 500 Watt light, with stand and bulb, but without case, $13.50, Code MISLS. The Halldorson Arc, complete with carbons, spark shield and case, $65, Code MISLA.

THIS STURDY TRIPOD

for accurate framing and ready maneuverability indoors

When you're working at movies indoors, you'll appreciate the "maneuverability" of the B & H All-Metal Tripod, for it "pans" on a large-surfaced bearing, and tilts, with plenty of leverage, on a bearing equally generous. You can frame your scene perfectly and quickly with the tripod's excellent head mechanism, which includes a lock for the tilt bearing operated at a twist of the wrist. Rubber tips prevent harm to the finest floors or carpets. The sturdy legs hold the camera perfectly steady and fortified against jars and shocks. And for out-of-doors, this tripod is worthy of any task. Light in weight, easy to carry, quickly set up and taken down, you scarcely notice the addition to your equipment—except when you see how steady and smooth it makes your pictures. The tripod, $36, Code CAMCB; with "zipper" type soft leather case, $48.50, Code CAMCD.

YOU'LL NEED SPEED FOR INDOOR WORK AND AUTUMN'S BRILLIANT HUES

Cooke 1" F 1.8 Lens with Kodacolor filter in place.

The Cooke 1-inch F 1.8 "Special" Lens

When you're back a ways from your subject you'll need a speed lens for artificially lighted shots. The Cooke F 1.8 "Special" lens (especially corrected for Kodacolor) fulfills this purpose perfectly. Outdoors, when you're getting Autumn hues in Kodacolor, you'll find the F1.8 with a Kodacolor filter a masterpiece when it comes to results on the screen. The Cooke 1-inch F 1.8 for Filmo 70 cameras, $60, Code IDPKA. Fully equipped for Kodacolor, $82.50, Code IDPKB. (Give Camera Serial No. when ordering.)

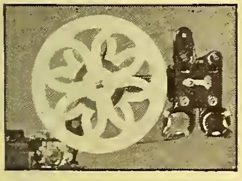
BELL & HOWELL

Bell & Howell Company, Dept. W, 1843 Larchmont Ave., Chicago

Enjoy a new kind of performance with the B & H Extra Bright Screen!

Do you forget yourself and live the action over again when you're seeing your movies on the screen? Or is there the consciousness of something lacking, a feeling that the film isn't up to snuff? The new B & H Extra Bright Screen, with its specially processed surface, will solve that problem for you, giving back the brilliant and sharp reproduction which you have a right to expect of the film you so carefully made. The powerful reflection from the Extra Bright Screen is not a chance result, but the outcome of months of experiments and tests by Bell & Howell engineers. The projection surface faces into a double frame for protection, and the feet may be folded parallel to frame for easy storage. Two sizes: 20 x 27 in., $21, Code SABAW; 30 x 40 in., $39, Code SABAX.

CLEAN YOUR FILMS AUTOMATICALLY WHILE YOU PROJECT THEM



B & H Film Cleaner attached to Filmo Projector.

The B & H Film Cleaner, attached to a Filmo Projector, automatically cleans the film of dust, grime, and greasy smudges while the film is being projected. A pair of specially designed wick tapes, saturated with Filmoleen, the scientific film cleaning fluid, thoroughly loosen and remove dirt as film passes through. Film dries before it reaches take-up reel. You'll see the difference in the first foot of film projected. Film Cleaner, complete, $13.50, Code MABAB.

NOVEMBER FILMO LIBRARY RELEASES

UFA SOUND RELEASES

Each on one 400′ reel with sound discs, $60

THE DEVELOPMENT OF ASTRONOMICAL KNOWLEDGE. Reel One of a fascinating series. Code MUCAI.

NATURE'S WIZARDRY. An entertaining and instructive film showing man's imitations of nature's inventions. Code MUDAF.

A GLIMPSE OF THE COUNTRY OF ARTS AND CRAFTS—JAPAN. The title tells the story. Code MUEAB.

UFA SILENT RELEASES

Each on one 400′ reel, $50

THE DOGVILLE THEATER. A canine vaudeville entertains a canine audience. Code MUEAV.

SWITZERLAND, PLAYGROUND OF THE WORLD. Winter sports in winter's stronghold. Code MUFIN.

AMKINO SILENT RELEASES

Each reel, $30.00

TAMING THE TAIGA. Two 400 ft. reels. Intimate picture of the domestic life of the Ussurians in the hinterland of Siberia. Superb photography. Code MUABA.

HUNTING AND FISHING IN SIBERIA. One 400 ft. reel. Astounding close-ups of wild life, and a bear hunt, single-handed with only a spear for a weapon. Code MUABC.

CHANGING TIMES IN AFGHANISTAN. One 400 ft. reel. Only authorized picture of the long "forbidden" country, showing recent reforms in effect. Code MUABD.

ENTERTAINING SOUND PICTURES

GYPSY TROUBADOURS. One 400 ft. reel with sound disc. Code MUBAU-V, $30.

IRISH ROMANCE. One 400 ft. reel with sound disc. Code MUBAS-T, $30.

RUBY DARBY BLUES, VAGABOND. TRAMP, TRAMP. One 400 ft. reel with sound disc. Code MUCAD-E, $35.

LA PALOMA, THE RAMBLERS, YAH YAH. One 400 ft. reel with sound disc. Code MOCAS-T. $35.

THE B & H PHOTOMETER

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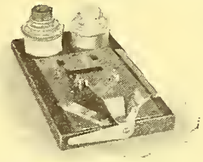

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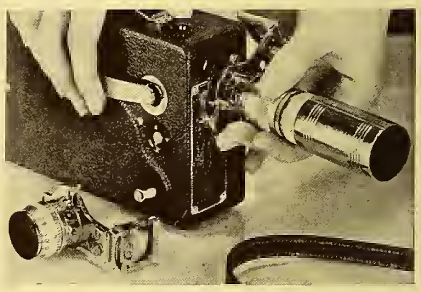

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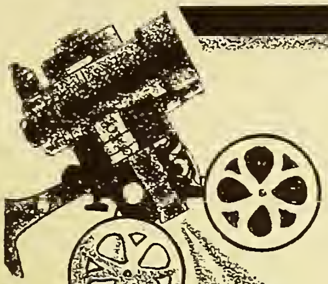

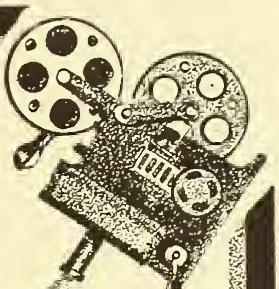

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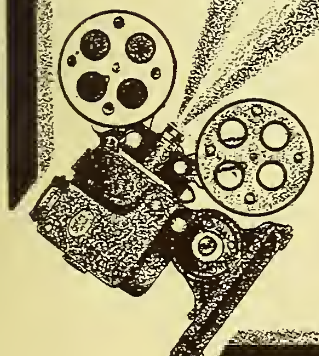
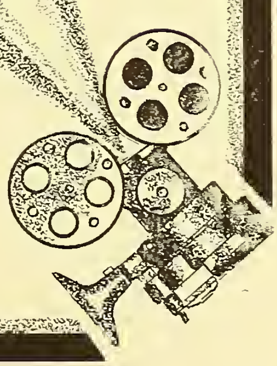




RAG OPERA

STUDENT
DAYS

An ideal art title background for school films is on facing page—titled by Ralph R. Eno

Personal control

[Continued from page 683]

reading their meter in correct manner.

When the "pan" reversal film is used, the photographer may use the exposure adjustment for quality and, also, he may use filters for different effects. The green, orange and red filters, though not commonly used, offer many possibilities for a subject with considerable blue in it, since a light red filter will darken the object and tend to give it more contrast. On the other hand, if it is photographed through a blue, the blues will show up lighter and with softer effect.

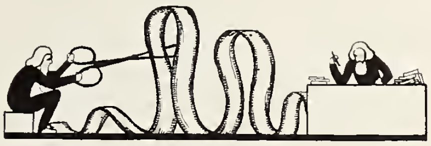
Using regular negative film, the photographer has a few more opportunities to exercise personal judgment. The exposures on negative film should be correct. It is then easy for the laboratory to follow the directions of the photographer in making certain scenes light or dark or hard or soft. When using negative stock, the photographer may obtain prints in various tints or tones or the positive may be made on tinted base stock. Appropriate color aids immensely in enhancing the effect of certain scenes and its use should be thought of more often. Amber is a very popular color because it will fit nearly all types of subjects and it is very easy on the eyes.

The use of "pan" negative stock permits the widest possible variation in cine work. All the points mentioned before also apply to this emulsion.

After treatment, such as intensification and reduction, tinting or toning may be done on the film by the experienced photographer. It is possible to handle three or four feet in an eight by ten tray by standing the film on edge in the tray and coiling it up like a spring. Care should be taken to see that the solution is at least an inch deep in the tray so that the film is completely covered and, also, that the solution is kept in motion. Anyone who intends doing much of this work can very easily make drums on which to wind the film and quite a few feet can be handled at one time. A drum twelve inches in diameter and four inches long can be used with an eleven by fourteen tray. A drum of this size will hold about fifty feet of film. This, of course, requires space to manipulate and many photographers might hesitate to go into the work on such a scale but the pictorial photographer, who usually has a wide knowledge of photographic technique, should not see anything in the after treatment of cine film to deter him from trying it.

Then the old, but always important, subject of editing arises. The editing of a film is not a difficult task. The best policy is to run the film through the projector a number of times until you are very familiar with it. At this time it will be found that certain scenes have lost their interest and others are looked forward to. Trim out the tiresome scenes. After the film has been trimmed, a continuity should be striven for. A good way to think of this phase is to try to arrange the good scenes so that they tell a story without using any titles. Titles should always be kept at a minimum. They should only be used if there seems to be an abrupt change in the sequence. A few well made titles are much better than a great many. Remember you are presenting a moving picture and not a moving book. It is not a bad idea to have a few reels cut and titled by a professional. When this is done, a careful study of the cut scenes, as well as the finished reels, should be made. From observations of this sort, many valuable ideas will be gathered on what is the proper way to edit films. But all of the foregoing is spoken of in vain if the photographer does not select his films to suit the taste of his audience.

There are a number of things in this article that many cinematographers will not consider trying and probably some cinematographers will not consider any of them but, if this article gets the photographer to use more personal judgment, he will have made his films more interesting to himself and to those who look at them. Cinematography can only be advanced by the cinematographer himself. There is a wide gap in still photography between the ordinary snapshot and the pictorial photograph. As the pictorialist has raised the standard of photographic quality, so must the cine amateur work for the improvement of cine work. In its present state, cinematography may be compared to the early days of amateur photography but, with the excellent apparatus and emulsions now at our disposal, it is reasonable to hope that we will soon have "cinepictorialism."



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Medical story films

[Continued from page 692]

that have been built up around the medical profession, creating an insane fear which is so often incident to a doctor's visit, thereby adding to the shock already produced by illness? Too often has the doctor been a convenient bogey man to use in training children. Practically all hospitals have great trouble obtaining permission for post mortem examinations, generally due to ignorance on the part of the laity as to just what such an examination means. If the general public could be made to realize the fact that an autopsy differs little from an operation, that mutilation is unnecessary and, more particularly, that it may be the means of saving untold other lives because of the valuable data obtained, much could be done. A striking example of a case of this sort occurred in the Uniontown, Pennsylvania, Hospital several years ago when a boy of seven was brought in suffering from some unknown abdominal condition. Laboratory tests, X rays, consultations, all failed to reveal the nature of the condition and the child died. Permission for a post mortem examination was indignantly refused. Two years later a second child in the family was brought in with the same symptoms. The doctors were as helpless with this child as with the other. It is quite possible that, had a post mortem examination been made in the first case, something would have been found that would have been of use in the second. While the ordinary arguments in these cases seem of little avail, if the general public could be educated beforehand through presentation in motion pictures of actual cases of this type, and they are innumerable, permission for examination after death could be obtained in a far greater percentage of cases.

Our own interest in the use of the medical film in story form originated about four years ago when, at a medical meeting, motion pictures of a case of multiple personality were shown. While the pictures were of great value, the real interest lay in the story of the development of the condition, the reaction of the patient to her family and the world at large. The picture shown alone, unaccompanied by the explanation of the physician who had studied the case, lost much of its effectiveness but the whole thing could easily have been told in story form, eliminating the necessity of the presence of the author or the alternative of long, cumbersome titles. Realizing that such subjects were of intense interest to the laity and that proper knowledge of them would be of value, we evolved the idea of trying to present some phase of hysteria in story form. As soon as the thought germ gathered material form, we collected the cases we had previously seen and took advantage of the chance to study any which came to the hospital. From these a story combining certain phases of actual cases was developed. A resume of the resultant story, *Whither Flowing*, is given to illustrate the method used.

Through the mists that hung over the river came a girl running frantically, crazily; she hesitated for a moment at the end of an old pier and then flung herself into the black depths below her. Thinking to find some plunder, two human wharf rats rescued the limp form but, getting nothing, kicked it aside. Came Moll, once queen of the underworld, heyday now long past. Something about the girl made the woman stop, revive her, and take her to the shack she called home. Then, being a student of human nature, Moll, not too unkindly, drew from her visitor her story.

Selfpityingly, the girl told of a lifetime of unhappiness, ill health and lack of true understanding, unconsciously revealing the environmental causes of her warped impressions. Her story culminated with the recounting of the previous evening, a wild, hysterical outburst against a husband who "failed to appreciate my delicate, sensitive nature," and the attempted suicide. Worn out with the dramatic recital of her tale, she sank down in a heap on her chair and then looked up at Moll with tear filled eyes, ready for sympathy. To her surprise, she was greeted with a harsh laugh.

"*You* not appreciated, *you* misunderstood. Why, sister, you ain't even fit to live with a woman like me. I'm honest." With words that bruised and tormented, with phrases that lashed, Moll showed this girl from another world how she always had avoided responsibility by unconsciously feigning sickness, showed her the cowardice of attaining one's ends by fits of temper. She tore out her heart and showed her its tiny selfish core. Not until she held it naked and bleeding in her hand, not until she had taken from it all the smug selfcentered thoughts and feelings, did she attempt to repair it, inserting her sutures with a surgeon's skill. "But listen, kid, you still got a chance. Show 'em you got guts. And always remember that only a coward commits suicide." Then she turned her back, went over to her cot, lay down and went to sleep.

Slowly the girl raised her head, dazed by shattered feelings scattered at her feet. She looked at Moll. Gradually a determination that had never been there before crept through her. She came over to Moll, looked down at her sleeping form and then, with head held high, went out into the breaking dawn.

Slowly Moll arose and, going to the

door, stood watching her. A half smile twisted her mouth. "Only a coward commits suicide. Wonder what she'd say if she knew I went down there last night to end things myself?" And, with a shrug, she, too, went out—but not to meet the dawn.

In translating the story for the screen the characters were developed largely through facial expression. The girl's story was told through "cut backs," thus enabling us to give her interpretation of events. This also enabled us to use surprisingly few titles.

While the picture was made for pleasure and as an entry for *Photoplay Magazine's* contest last year, it has been used most effectively as a "sermon" on several occasions and has made us realize what tremendous opportunities lie in this field. Medical subjects seem to fascinate all classes of people, probably because an aura of mystery seems to surround them. What better way to take advantage of this interest than through the medical story film?

Notes for the novice

[Continued from page 688]

your shadow may appear in the picture. This should be avoided whenever possible. As long as the sun is off at an angle on either side of the camera, you will get very good results. You can also take excellent pictures entirely in the shade, especially on bright days. Pictures half in the shade and half in the sun, however, should be avoided. Make an effort to get them either entirely in the sun or completely in the shade. Naturally you will open up the lens further to give more exposure to pictures taken in the shadow than to those in the sun. The instruction book that came with your camera will explain in detail just how to set the lens under a variety of conditions for the correct exposure. This may be supplemented by an exposure meter.

A favorite question of many new movie makers is, "How long should a scene be?" Many find that some scenes appear on the screen as a mere flash while others seem endless. The snapshot photographer is used to simply pressing the button and fails to realize that in movie making he must hold it down for an appreciable length of time. In fact, it is better to make a scene too long than too short, as the surplus footage can always be cut away. But, to definitely answer the question, short scenes should run at least five seconds while the longer ones should seldom exceed twelve seconds. It is easy to count seconds fairly accurately by saying aloud, "one thousand and one, one thousand and two, one thousand and

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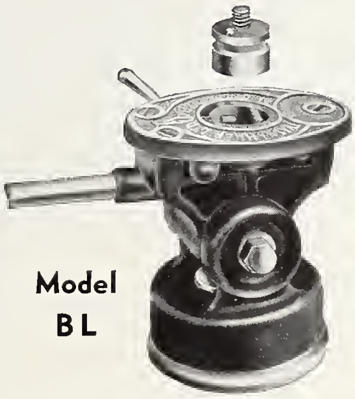

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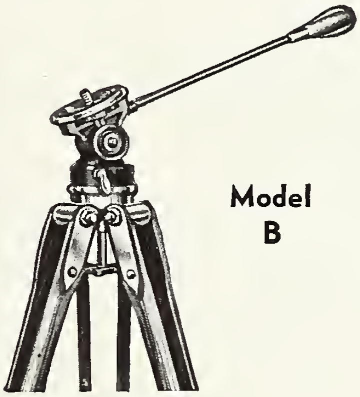

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three——," and so on. In the beginning, it will help you to count aloud as you press the button. Don't release it until you have passed "one thousand and five." Then there will be no danger of your scenes being too short. About two feet of 16 mm. film will be consumed in this time.

Endeavor to make your pictures tell a story. The most commonplace scene will take on added interest if it is dramatized. This does not mean that it is necessary to tell a long or elaborate story. Simple, every day events become more interesting if they are shown on the screen in logical sequence. Instead of shooting your scenes in haphazard fashion, plan your work and try to weave in some sort of a story merely to hold the scenes together. For example, suppose that we want to take a few pictures of a Sunday picnic. First, show the preparations for the event. Then, show the supplies being loaded into the car. Next, all get in, ready to start. Perhaps something is forgotten, causing the start to be delayed. Finally the party gets going. Then comes the problem of finding a suitable place to stop. Once found, the car is unloaded. The lunch is made ready. Hungry mouths consume the tasty food. The debris is cleared away. Games are played. Finally the return home is shown. You can readily see how much more interesting such a sequence is than merely showing a few shots of the group eating a picnic lunch. The preparatory scenes may be very short; they merely serve to introduce the picnic itself. A hike, a boat ride or even an airplane trip can be photographed in this fashion.

Distant views, or long shots, can generally be made more interesting if a person or other moving object is shown in the middle foreground. For good photographic composition, the picture area should not show more than one third sky in ordinary landscape views. Extreme long shots, that is, views taken from a great distance, should not be attempted as they are seldom satisfactory.

Of course, you will keep your camera clean. It is especially important to clean the film gate every time a new roll of film is loaded into the camera. It only takes a few seconds to do this. The piling up of tiny particles of emulsion on the gate will throw the film slightly out of focus so that the pictures will lack that clean cut clearness that is so desirable on the screen.

It is hoped that these simple suggestions will be put into practice by all new movie makers. However, if nothing else is done, remember to hold the camera rock steady at all times. Why not get into the habit of using a tripod when conditions permit? Then your pictures will not only be more pleasing but easier to look at as well.

Building up scenes

[Continued from page 689]

than five seconds to the timing but it becomes an action scene. It has life; it seems more real. It is a good rule to keep your footage down on unimportant scenes but it is a better one to make none of them unimportant. If they are truly unimportant, they should be omitted. If they have any value, play for that value. This applies to scenes in any type of film as well as in photoplays.

There are plenty of variants. Will may think he sees a coin in the road. He stops and kicks it with his toe but it is just a piece of tinfoil so he passes on. He can pick a flower from the side of the road; he can mop his forehead on a hot day or clap his hands together on a cold one. Anything to break the straight walk through.

In one professional production, watched in rehearsal, there was a bad wait of three or four seconds. Someone had gone to answer a knock at the door. No important action could develop until the visitor was admitted. But a still stage, even for three seconds, brought on a tension of expectancy that gave the wait too great a value. The star was left on the stage with nothing to do. Interest had shifted to the servant who had gone to the door. Presently it would shift to the visitor. The star was playing a character part. He reached down and pulled off his shoe, shaking an imaginary pebble out. Thus, he held the attention and the spectator turned *with* him to greet the visitor instead of becoming more interested in the visitor for the moment. Trivial as the action seemed, it was action and it held the interest where it belonged.

It might have been possible to build up on this again. Instead of putting on the shoe before the visitor entered, the star could have risen, the shoe still in his hand, to greet the newcomer and could have made more business by replacing the shoe.

You may catch these bits during rehearsal but, if you can write them in advance, so much the better. The more you plan your action ahead, the better the results. It is easy to do this once you learn the trick. Take this scene: "Sitting room. June on. Jim enters. Tells June he is going away. Kisses her good bye. Exits." That is the essential action but more is needed. It is easier to plan it out in advance than to trust to luck in rehearsal. It will be easier to work from a script like this: "Sitting room. June on. Seated. Is reading a book. Jim enters. June jumps up to greet him. Jim comes to her. Greets her. Sees book and takes it from her. Looks at title and laughs. Evidently something silly. Tosses it on the table. Takes railroad ticket out of his pocket, one of the long coupon type. Shows it to June. She examines. 'You are going away out there?' Jim nods. Looks at watch. Not much time. He shakes hand, holds it and asks for a kiss. She is bashful but willing. He speaks for a moment and, still holding her hand, moves toward the door. He stoops and kisses the hand he holds. 'Good bye.' He exits. June looks after, then brushes a tear from her eye with her handkerchief."

The director may work that all out at rehearsal but, if it is down in black and white, it is easier to start with this and build still further. He may be able to improve it but he has, at least, a good scene with which to start.

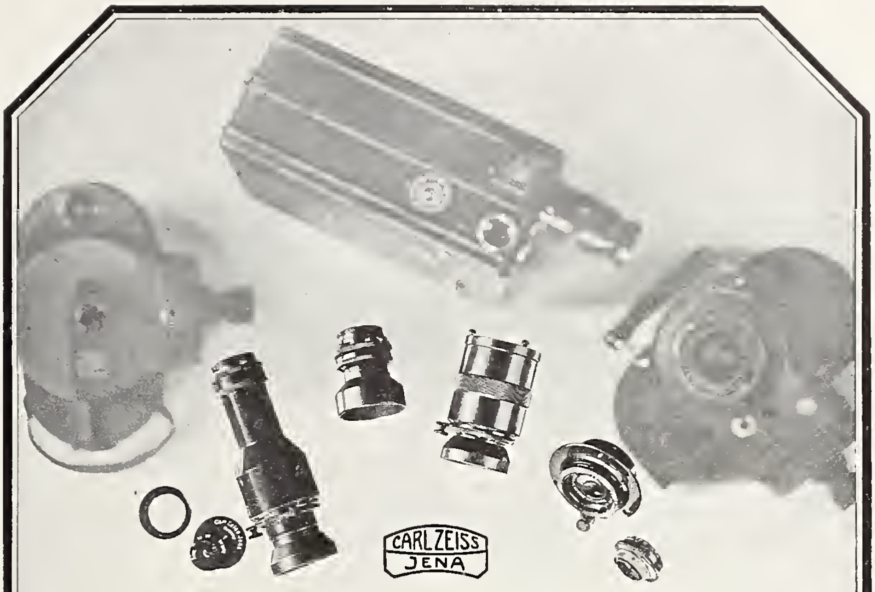
Each scene should be interesting as well as informative. It should entertain in its visual action and at the same time advance the plot. Back when the century was young we had an almost elemental development and the late Bannister Merwin created almost a sensation when he suggested that, if a character passed from one point to another, it should not be necessary to the continuity to show him leaving one house, passing through one or more street scenes, entering another house and finally entering the second apartment where the action was continued. That was regarded as essential in those days. Today it would seem foolish. The transition should not be too abrupt but it should not be too long delayed. There were some one reel productions in which half of the footage was consumed in what used to be called "coming and going" scenes. Today the "walk through" scenes are less frequently used, though sometimes they are still necessary but, where they are used, they should have sufficient action to be interesting in themselves.

Each scene should tell something of the story and each scene should be regarded as an individual drama as well as related to the whole. If the characters pause to act only now and then, the production will be jumpy instead of fluent. The flow of action should be continuously toward the climax. If the scene does not advance the action, it is a pretty good sign that it is unnecessary. If it does, build it up until it looks like something. Don't bear down on the big scenes and neglect the others or your production will be as spotty as a freckled leopard.

Cutting for the screen

[Continued from page 690]

scenes. Here is where the creative effort comes in, to which all the rest is subservient. You will find that your system of scene numbers and descriptions will make it easy to shift your sequences about without losing track of



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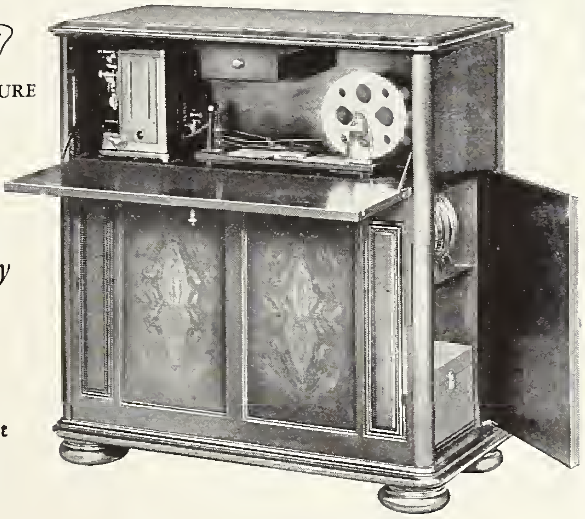
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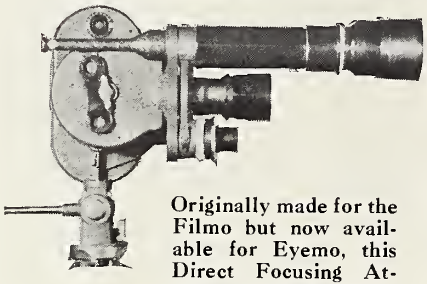

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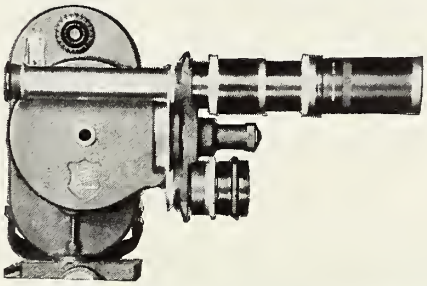

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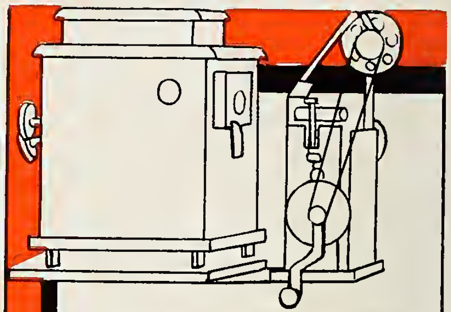
them. This shifting about will be inevitable as will also a certain ruthless cutting of material which is irrelevant or technically poor. We will not here discuss the reasons for this since they have been logically proved necessary in other articles touching upon this specific point. You will finish this period with a list of scenes in their proper order and all deletions and other rearrangements made. If one scene is cut into two parts, it may be indicated on your list as 21-A, 21-B, and so on, with a sufficient description of each part. If you copy each scene on a separate index card in the first place, you will find the rearrangement a little more convenient but this is simply an added refinement which saves recopying. Now you are ready to cut the film up into its components prior to rearrangement. In starting this, you will already have rewound your units of four hundred feet each so that they are now in the same form as when first viewed. The procedure now simply involves the cataloging of the film itself, scene by scene, so that the final film may be remade easily according to the altered order decided upon.

Many methods have been suggested for doing this but the "pigeon hole" idea is considered by many the best and most workable. This plan is found in a number of variations but simply means a collection of containers, one for each scene, labeled and arranged in the most convenient form. A collection of cardboard egg boxes is ideal for the purpose; they contain a dozen compartments each and half a dozen boxes will be more than sufficient for the average complete reel which rarely contains more than fifty scenes. Start with the beginning of the reel and roll off the first scene, not on a reel but on the spindle of the rewind. In order to do this without trouble, twine a fairly heavy rubber band around the rewind spindle and it will be found easy to make the film grip it after a turn or two has been taken. In winding the film up thus without a reel, it is only necessary to keep the film taut on the roll until the end of the scene is reached. Do this by a light pressure with the thumb and finger on the edges of the roll. In fact, it is a good idea always to remember that the film should be handled nowhere but by its edges; it has a generous space outside the picture area which can be utilized for this purpose. In winding the film, apply enough initial resistance so that it will be wound tightly; do not "cinch" the film down on the roll by pulling on the end after it is once wound up, a procedure which is likely to cause vertical scratches on the picture surface. The end of the single scene having been located, the film is separated from the large roll by clipping with the scissors and a small rubber band slipped around it, after which it is put into its proper compartment in the filing device.

I mentioned before that there were other ways of filing these short strips, which variants are dependent on the preference of the individual. They include numbered pegs on a board, pill boxes, typewriter ribbon boxes, patent clothes pins which dangle the film from a "clothes line" arrangement strung across the room, and a number of others. I prefer the pigeonhole system because the compartments are easily numbered, the film is held in a roll without bands and, best of all, the covers of the boxes may be folded over and the film stored, still completely protected and indexed, if the editing is not all completed at one sitting. The advantage of this facile storage is apparent over film strips hung from a line for several days or over strips laid across the day bed, a phenomenon which I have observed in connection with certain amateur film editors.



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Assume, then, that we have filed our separate scenes in the proper cubbyholes, the numbers of which correspond with the identification numbers on our list. If it should so happen that two or three scenes have been shot in the correct sequence, there will be no need of cutting them apart; that is, if scenes twelve, thirteen and fourteen are in the correct sequence on the first reel, these three scenes may be left in one piece and rolled up in section twelve of our filing device, sections thirteen and fourteen being left vacant.

In the meantime, we have decided upon our titles, based upon the revised sequence of scenes on our list, and have written them down in their proper places. The titles may be filed in a separate egg box under the headings, A, B, C and so on. Then, for splicing in a title, the cue sheet might read as follows:

Scene 10: Duck farm: scattering feed for ducks.

Title F.

Scene 22: feeding ducks, long shot, etc.

That is all. The rest is merely splicing which is done, of course, with reference to the key list or index which has been prepared according to directions. Splicing fifty scenes together is not the most interesting work in the world but it is during this mechanical operation that one may review the film mentally and, very often, a number of happy thoughts for finishing touches are apt to occur during this very operation. In short, there is something about the rhythmic deftness that the amateur acquires through splicing experience that seems to help in formulating original ideas—those last minute happy thoughts that put the final touch on an edited film.

To avoid grief in splicing that may interrupt constructive meditation on the film during this operation, but one or two fundamental principles need be observed. First, make sure your splicer is clean. Do not allow dried cement or emulsion to accumulate around the registry pins or, in fact, in any other part of the device. The effectiveness of a good splice depends, first, upon its holding qualities and, second, upon its imperceptibility on the screen. Both of these features are to be had only from a splicer carefully kept clean. If dried cement accumulates and hardens, it may be easily removed by applying a little fresh liquid cement and wiping with a soft cloth. If the film is dampened with water before scraping, be careful to wipe the splicing space dry after a period of use, to guard against rust or corrosion. Many amateurs find that it is faster and more certain in the long run to scrape the film "dry," that is, without the aid of moisture. If you do moisten the film before scraping, be sure that it is dry before the cement is applied because cement will not adhere to wet film.

The exact process of splicing, of course, depends upon the kind of splicing machine you have; any one of reputable manufacture will make a lasting and efficient patch if you follow directions. The secret of a good splice lies in three operations: first, thorough cleaning of the emulsion from the splicing area; second, uniform application of cement, especially near the edges of the film and, third, a quick, firm pressure applied to the splice with no loss of time. A splice made in this manner will last indefinitely and, with a

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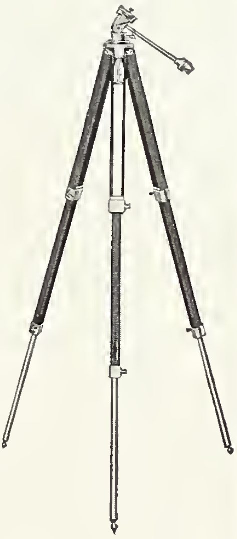

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little practice, there is no reason why every splice should not be so made. After the splicing pressure has been applied for ten seconds or so, it is released and the surplus cement cleaned off with a bit of cheesecloth or any kind of a soft pad. Do not handle the picture area with your fingers, as you may emboss your fingerprint on the splicing area which may still be soft from the dissolving action of the cement. This does not look very pretty on the screen; in fact, it is a sure sign of carelessness. If you should find that the edge of the splice is a bit loose, you may apply a drop of cement at this point and squeeze it tightly between thumb and finger until it sets. However, this applies only to the edges of the splice. If the central area shows signs of coming loose, it is better to resplice completely in the machine. Sometimes cement will fail to stick for some unexplained reason. If this occurs, go over each of the three steps already outlined; it will usually be found that one of them has not been performed properly. If the trouble still occurs, give each of the splicing edges a thin coat of cement, let this dry thoroughly without splicing, then splice in the usual manner. If the splice does not hold after this treatment, you are probably using the wrong kind of cement for the film with which you are working. The clippings, or short ends of film incidental to splicing, should not be allowed to accumulate over the desk and on the floor. Dispose of them in a metal wastebasket or similar container. The movie cutter who takes pride in shipshape arrangement may invest in one of those small metal refuse cans which have covers operated by foot pedals. This is an ideal way to keep waste film clippings under control. In fact, neatness of arrangement and proper disposal of unnecessary rubbish in the whole process of editing is an invaluable help.

So far, nothing has been said about those devices which incorporate a complete rewind, a magnifying, illuminated picture viewer and a splicer. Such a device is eminently desirable and finds a most valid use in the editing operation. By its help one may locate with ease and certainty blurry frames, light spots and other defects. It is also invaluable for splicing in dialog titles at the right spot in the midst of a scene. There are several devices of this kind available and all are well adapted to perform the work in hand. A good rewind, of course, is essential and it will be found most convenient to make use of one in which both spindles are "live" or geared up. By this means, the film under examination may be wound forward or back at will, giving a very flexible arrangement. If you do not have the magnifier viewing device, you should have a glass of some sort which will enable you to examine separate frames without straining your eyes. Some arrangement, by means of which the film may be viewed against a bright, diffused background, will also be found convenient in conjunction with a separate magnifier. A piece of ground glass, forming the cover of a shallow box which contains a small fifteen watt electric bulb, will serve the purpose. Or, if the amateur is ambitious, he may construct an editing desk or table in which all these editing aids take the form of permanent fixtures. The best form of illuminating device in this case would be one in which the ground or opal glass is let in flush with the top of the table and illuminated from below. This, of course, would be unnecessary with one of the already illuminated editing devices mentioned above.

In closing, it might be well to draw attention to the fact that such equipment and preparation is all for the purpose of *making your films worthy of an audience.* Make every effort to bring this about. Do not hesitate to cut the rapid "panorams" and jiggly movements which, alas, are so apt to be found here and there in every amateur film; eliminate with a ruthless hand poorly exposed scenes and black or white frames or any other defect. It is only in this way that the amateur movie show can be made an unqualified success. Remember that poor film thrown away is not wasted but actually adds to the quality of what is kept. Is this a paradox? Not at all. It has an underlying significance in which may be found the real reason for editing at all.

Industrial efficiency via film

[Continued from page 687]

puts his amateur movie apparatus.

Concerning the employment of amateur equipment in the cinematogrametric method of obtaining records of airplane speeds in flight and on landings or take offs, V. C. Finch and R. G. Bennett of the Aeronautical Safety Rating Company of America say: "This method appears to eliminate most of the errors of methods commonly used, its unique advantage being that the pilot is left free to concentrate on flying so that instrument and personal errors are done away with, observation primarily taking place from without the plane. In the work we have done on motion picture measurement of airplane speeds, rational results have been quickly, accurately and economically obtained."

The U. S. War Department has announced a method by which motion picture cameras are used to study the effectiveness of antiaircraft fire.

The "cinematic spotter" consists of two motion picture cameras, one at the battery position and another a measured distance away on the flank. The cameras are synchronized by an electrical device. They have proved highly successful in replacing observers who experienced much difficulty in spotting all bursts about targets, due to the speed of modern antiaircraft fire which reaches 100 shots a minute with a four gun battery.

The motion picture cameras work as rapidly as the guns and show accurately on the films whether the shots were close enough to spray an enemy plane with shrapnel or fragments of high explosives.

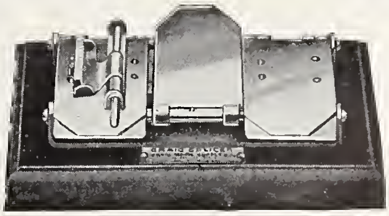
Dr. Dittmar, head of the chemistry department of the Lehn and Fink Company, finds motion study an invaluable aid in solving various production problems. Allen Jennings, Cincinnati, Ohio, an expert in industrial efficiency, has conducted many experiments with the 16 mm. camera and has contributed considerably to its improved use in this regard. Many members of the Taylor Society in New York, an organization for the promotion of scientific business administration and management, employ amateur motion pictures to further their interests.

In fact, so valuable is amateur equipment in aiding in the solution of various industrial efficiency problems that any industrial plant, regardless of its size, may well devote investigation to the employment of this medium. To neglect it is to disregard one of the most effective tools for industrial research.

The clinic

[Continued from page 693]

sensation because of its novelty and unexpectedness. Its effectiveness on the screen is almost in direct ratio to the care with which it is planned because its operation is extremely simple. The trick is performed best with the camera on a tripod or other firm support since the background in both sections of the cut should be absolutely the same. Having set up, trained and focused the camera, the subject is directed to make his running jump and leap as near the edge of the bank as possible. (If he falls into the water, he should accept the incident as a sacrifice to art.) The camera is then stopped and the subject transported to the other side of the stream where he proceeds as if he had just landed, etc., the acting being carefully planned as to location with this point in view. The camera must not move during these two exposures. The rest of the stunt lies simply in carefully inspecting the film frame by frame. The first film is cut exactly at the point at which the subject jumps in the air; the second begins at the point where he



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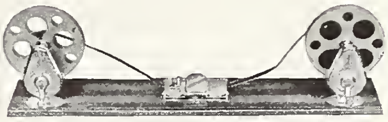

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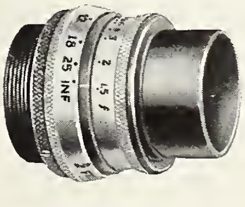

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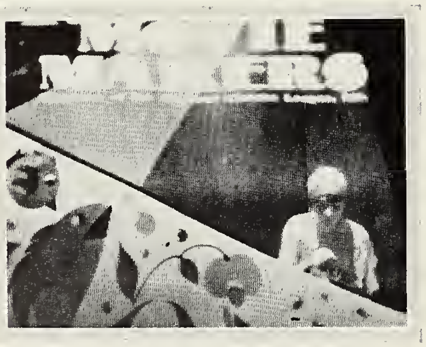
lands on the opposite bank. A very careful splice and the job is done. Needless to say, the illusion is heightened by keeping away finger marks, light streaks and other indications of careless joining. The effect is principally a comic one but may be applied in a multitude of ways: a character jumps into the air and disappears; fifty seven people crowd into a Ford coupe (the camera stops while each one gets out again); a "ghost" suddenly appears beside a superstitious character, and so on. If one character is to disappear or change position in a group of people, each must "freeze" or remain perfectly still while the change is being made, after which the camera is restarted and the normal action resumed.

Dedication films ■ A happy application of the thoughtful consideration that prompts an individual gift has been worked out by a League director, Mrs. L. S. Galvin of Lima, Ohio. She has evolved what we believe to be the first "dedication film" in the amateur world and her originality and care in so doing have produced results that are well worthy of emulation by the amateur. The idea, briefly, is to produce a gift film specifically for a friend, made avowedly for his special viewing and incorporating all the things he likes and will appreciate most deeply. It bears a lead title worded not unlike the dedication of a book or a poem. Mrs. Galvin's particular film was made entirely in Kodacolor, so that it might be as gorgeous as possible. Pursuing the idea of putting one's best into such a gift the film was made in her own special style which, as readers of these columns will remember, involves a great deal of special camera manipulation—double exposure work, animation, reverse motion and the like. The film, of course, was replete with references to the personal tastes of the individual to whom it was dedicated—colorful oriental rugs, rare books and bindings and other facets of personal preference. There occurs also some evidence of the donor's personality, as when the film in question shows a double exposed signature superimposed upon the portrait of the giver. Of particular interest from the technical point of view is a double exposure in Kodacolor made with a MOVIE MAKER'S cover as the background. Our readers will remember the "aquarium" cover of July, 1930, with its colorful subjects. This was first taken in closeup, after which, by careful calculation and cutting of masks, a young lady was shown looking over the diagonal edge of the "aquarium." The effect is particularly good in Kodacolor, since the chromatic rendition of both subjects is most realistic. It is to be hoped that this idea, being one of the most gracious forms a gift film can take, will be employed by many of our members during the coming holiday season. The highest expression in gift or remembrance is certainly that which embodies a personal creative effort and the *Clinic* would be glad to report any further developments of the idea which are evolved by others.



Enlarged Kodacolor frame from Galvin "dedication film" using double exposure on July cover

Which were the ten best amateur films of 1930?

The choice of the staff of MOVIE MAKERS, from the large number of every type reviewed during the year, will be announced in the December (Fourth Anniversary) issue of MOVIE MAKERS.

Watch for It

DECEMBER FIRST!

Propaganda films

[Continued from page 697]

fire (15 to 50 ft.). 7. Animated graphs or statistical tables proving that this is a good investment. Such features as comparative price, salubrity, low death rate, increase in value are all possible items (12 ft.). 8. Make the *you* appeal, represented by one satisfied customer telling a friend how well pleased he is. Back light this scene if possible, as this always adds a mental as well as a physical halo.

A charitable appeal: 1. After a general title, which does not tip off the story, start with scenes of joyous activity, health, prosperity, etc. (15 ft.). 2. But not everybody is so lucky and here are some of the contrasting scenes—cripples, hospitals, operations. Be careful to treat this cheerfully (30 ft.). 3. Closeup of small child having tonsils examined by kindly old doctor, of freckle faced boy in dentist's chair, with a little comedy element in it, of child bandaging a dog's leg—comedy relief (20 ft.). 4. After a heavy scare title about the menace of the neglected individual, introduce a scene of the local jail (10 ft.). 5. Now the relief agencies at work. Exteriors of buildings if nothing else is available. If actual breadlines are shown, take these from a good distance so as not to offend the recipient of charity. 6. Prominent endorsers of the plan. A series of brief photos with quoted titles of endorsement. 7. Appeal to *you* to do your share. Perhaps one of the solicitors, such as a very pretty Red Cross nurse or sweet faced Salvation Army lassie, holds out a basket or tambourine for contributions (5 ft.).

From these typical examples it will be seen that the pychological procedure is the same throughout. First, we awaken *desire*. Then, we *explain* how things are done. Then, we remove *objections*. Finally, we reawaken desire by promising *satisfaction*. Any educational subject can be treated according to these broad general principles. Nor will the general public ever realize the technique for they see too many things to understand the technique of more than their own business.

Amateur clubs

[Continued from page 694]

the discussion of movie making technique.

If there is no amateur movie club in your city or county, how can you join one, you might ask. The answer, of course, is obvious—start one. The Amateur Cinema League's club consultant is always ready to help any amateur start a club in his section of the country.

How can you find out how many amateurs there are in your section who would be willing to help you organize the club? The League will furnish you with a list of amateurs who are in your locality. A letter in the *Letters To The Editor* column of your city newspaper or a brief newsstory to the effect that you wish to communicate with other movie amateurs for the purpose of forming a club will bring replies from interested fans. And, more important, write to all the photographic supply dealers, large drug stores, opticians, department and sporting goods stores and any other establishments in your locality which handle motion picture

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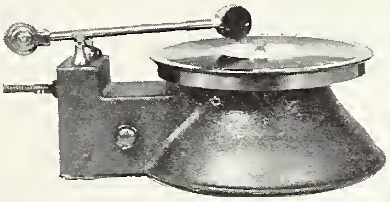

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equipment for the amateur. Outline your plan for starting a club and they will generally be willing to send notices to all persons in your area to whom they have sold equipment. Communicate with these persons through the dealer and call an organization meeting at a point most convenient for the majority of the prospective members.

The work of organizing an amateur motion picture club has been greatly simplified by the Amateur Cinema League. Its bulletin on the formation and conduct of a motion picture club contains all the necessary information and gives copies of constitutions and bylaws used by other clubs. Each club can adapt rules and regulations to conform with its own specific needs.

Regarding the importance of the amateur motion picture movement, people are now coming to realize that this activity which is sweeping the country is more than a craze. They are beginning to understand that in the future of the amateur cinema movement lies the real hope of progress in the art of the silent screen. The records show that over ninety two per cent of all the professional motion picture producing companies in the United States have discarded their silent equipment and have gone in for "talkies" and sound pictures. From what source, then, are all the little theatres and playhouses, dedicated to the furtherance of motion pictures as the greatest of all art forms, to obtain their pictures? From the amateur motion picture clubs and individuals who are interested in preserving the motion picture art as the one means of expressing every emotional reaction in pantomime.

Amateurs may take just pride in the fact that at least four of the finest motion pictures ever made, pictures which will live long in the memory of all lovers of the art, were made by amateurs. Cooper and Schoedsack who made *Chang* and *Grass* and Flaherty who made *Nanook of the North* and *Moana* were amateurs. They were amateurs not in the sense of those unskilled in their calling but in the noblest meaning of the term—those who do a thing for love of it and not for mercenary gain.

By all means, join an amateur movie club. If there is no club near you, start one of your own!

New monthly ■ The *Reflector*, a monthly club publication, has been initiated by the Sierra Cinema League of Fresno, Calif. This four page magazine, reaching members and prospective members of the club, contains news items of club activities, short articles on the filming experiences of members and discusses new equipment available. It is an excellent representative of the club's work.

Boarding House Blues, a comedy featuring Dr. J. A. Johnson and Glenn Merrit as boarding house residents, has been recently completed. Outdoor sets were constructed for interior scenes with very satisfactory results.

The last meeting of the club was devoted to a demonstration and discussion of Kodacolor, conducted by J. J. Fischer. Library subjects and several reels of natural color movies were screened. In the meantime, the production staff has been acquiring experience with interior lighting technique through the production of local advertising films. This work has not only brought experience to the technicians but has also given the club considerable publicity and a profit which will be used to buy new equipment.

Plans to shoot *The Honeymoon Trail*, next production of this active organization, have been almost completed with the exception of picking the cast. Exterior scenes will be staged among the sequoias in General Grant Park while the club is on picnic excursions. Another picture that will feature local scenery and that is planned for early production is *Fiddler's Gulch*, a western drama written by Ernest Klette who is an authority on the history of Fresno and its vicinity.

Make scenarios ■ The Cleveland, Ohio, Movie Club opened its winter program with a dinner meeting at which a four hundred foot reel of the Gordon Bennett International Balloon Races, jointly filmed by club members, was screened. The picture includes the balloon races, the flower pageant which preceded them and stunt flying. In making this reel, the members of the club profited by the experience previously gained in filming the Cleveland Air Races.

At this meeting, copies of a plot outline for a film to run about 100 feet, 16 mm., were given to ten members with the request that each bring back a scenario version to the next gathering. The scenario treatment judged the most satisfactory by the club will then be filmed. This novel plan will be used to illustrate the many motion picture treatments possible for a single plot and will give club members experience in translating a story into motion picture terms.

Electra, the film version of the old Greek drama made by Clyde Hammond of Youngstown, Ohio, was recently projected. Shooting on the club's civic film has been completed; this picture, a film study of Cleveland, is being edited and will be shown at an early meeting.

Judging is on ■ Screening and discussion of Kodacolor films were featured at a recent meeting of the Cinema Club of Columbus, Ohio. The program, attended by thirty five movie makers, was concluded with the projection of *Quail Hunting* and *The Cleveland Air Races* from the League's Club Film Library. The club's contest, which included classifications open to all amateurs in Columbus and others for club members alone, has been closed and entries are being judged.

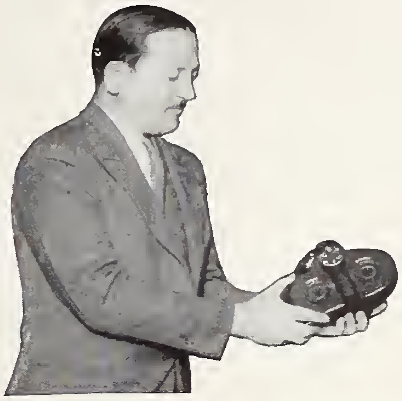
Make titles ■ A demonstration of title making was given at the latest meeting of the Amateur Cinema Club of Jackson, Mich., by Arthur Wiggins who made the technique clear by setting up apparatus and photographing title cards before the audience. A screening of *An Editing Demonstration* and *Junk And How To Avoid It*, both from the League's Club Film Library, concluded the program. Arrangements have been made for W. E. Kidder, Amateur Cinema League director, soon to address the club.

Ide wins ■ Harry Ide won the award for the best city film in the Greater Springfield amateur movie contest recently held by the Movie Makers Club of Springfield, Ill. The subject of contest entries was restricted to cinematic studies and scenics of Springfield and its vicinity. The club plans a comedy with an all male cast for early production. Recent programs were devoted to members' films.

In Greenwich ■ Preliminary to club organizaion in Greenwich, Conn., H. B. Vanderhoef, Jr., has filmed a comedy, *A Wife Betrayed*, a social indictment in the manner of George Ade. Since there are many amateur cameramen in and near Greenwich, the proposed movie club should be both successful and useful.

New York group ■ Under the leadership of Julian Berger, a new amateur production unit is organizing in New York City. Plans call for filming several short subjects to be followed with an all exterior dramatic picture to run about 400 ft., 16 mm. Harry Berger, a professional sound cameraman and technician with Fox, will handle the camera for the new group, promising superlative photography, while Julian Berger will act as director, Sydney Berger being in charge of properties.

German scenics ■ At a recent meeting of the Small Film Group of the Amateur Film Club in Berlin, Germany, new films produced by Herman Rossmann were featured. The screening included *Venice, A Trip In A Gondola, Around The Water Basin* and a topical reel on gliding. The films received special acclaim and appear to be outstanding among the works of German amateurs.



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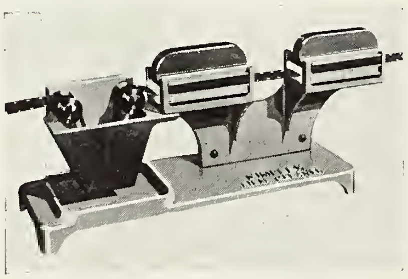

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A discussion of filters and their uses closed the program. Joint filming expeditions and interior studio work are being alternated with program meetings.

Orleans premiere ■ The premiere of *Night Club Rose*, the latest production of the Orleans Cinema Club (New Orleans, La.), was held last month and was followed by a week's run at the club's Studio Theatre. All of the showings were exceptionally well attended. Actual night club interiors were used in the production, one of the leading New Orleans establishments of this type having loaned its facilities in daytime. Exterior scenes were taken in deserted streets on the New Orleans waterfront and in Audubon Park. One fifteen ampere arc lamp and six 1000 watt incandescents, all homemade, were used on interior sets. The club now plans a story contest for its fifth feature.

Plan whimsy ■ A whimsical comedy dealing with the unhappy adventures of a week end guest is scheduled as the first production of the newly organized Palisades Cine Amateurs in New York City. Several trick shots will be used and an outdoor interior set will be built, writes Robert S. Wolfsohn, secretary.

In university ■ A new collegiate amateur production unit has recently been organized at the University of Wisconsin in Madison, Wis. The first meetings of the club will be devoted to screenings of representative amateur productions from the League's Club Film Library in preparation for the first film, a feature length story of university life, writes Miss Isabelle Winterbotham.

Joint filmings ■ The Metropolitan Motion Picture Club of New York City has resumed activities with a program featuring a discussion by J. V. D. Bucher on *Editing Your Summer Reels*. Mr. Bucher enlarged this timely subject with suggestions on how to add entertainment value to such films by editing and on methods of simplifying the task of editing. Projection included *Three Episodes*, from the League's Club Film Library, and vacation films made by club members.

This club's contest, open to any film made during the summer by a club member, will be judged by those present at following meetings. Ribbons have been offered for the three best general films and for the best photoplay and best color reel. In addition, three other prizes, an exposure meter, a distance meter and a set of filters, will be awarded to the three best films of any type. The Metropolitan Motion Picture Club promises a particularly active season with a wide variety of program items. A special production nucleus will be gathered from interested club members and meeting facilities will be offered to those wishing the advantages of joint filming in making such pictures as, for example, a New York City film. A rotating program committee will assure the wider range of interests.

Rushes ■ The organization of an amateur movie club in Wellington, New Zealand, has been announced by Robert F. Steele. Arrangements will be made for the exchange of amateur movies between that country and the United States. It seems at last that the League's Club Film Library may offer an international selection.

■ Foto Cine Productions in Stockton, Calif., noted as producers of *Three Episodes*, are holding an annual meeting this month and will shortly announce a new production schedule.

■ In San Francisco, Calif., J. J. Fischer is leading in the organization of an amateur motion picture club to represent the West Bay district. Thorough plans have been made and all San Francisco amateurs are urged to help in this well sponsored effort.

■ Ernest K. Pearson in Pawtucket, R. I., is directing and photographing a group of boys in a comedy that concerns the adventures of a secret society in a neighborhood gang which pitched upon a haunted house as a meeting place.

■ At the last meeting of the Amateur Tennis and Cinema Club in Nashport, Ohio, *Galleon Gold* from the League's Club Film Library was screened. Several other projection evenings will precede the first photoplay.

Recent accessions ■ This month's additions to the Club Film Library number three: *Life At The Donovan Ranch*, 400 ft. 16 mm., produced by Dr. John Donovan, League member from Butte, Mont., presents an interesting and graphic account of life on one of the great cattle ranches of the West, together with outstanding shots of the large State Fish Hatchery in operation at a nearby town, an excellent topical film for which the library is grateful; *A South African Diamond Mine*, 400 ft. 16 mm., the work of League member J. A. MacDonell of Lima, Ohio, has now been made available through the Library to clubs by the generosity of Mr. MacDonell; *Highlights Of Hawaii*, 800 ft. 16 mm., presenting striking and interesting scenes of life in the Hawaiian Islands, comes to the library on permanent loan from the Hawaii Tourist Bureau.

Educational films

[Continued from page 696]

In Pittsburgh, Los Angeles and Kansas City, the teacher training institutions require all students to take courses and to pass examinations in visual instruction before graduation. Courses in visual education are now offered in seventy one state normal schools, colleges and universities.

Visual data ■ The *Visual Instruction News*, issued quarterly by the Bureau of Visual Instruction, University of Kansas, at Lawrence, the September number of which is now available, is a most interesting and informative magazine concerning the work of the Bureau and containing much news and helpful data of value to the educator. The University of Kansas Bureau of Visual Instruction is one of the most active agencies in the school visual instruction field and its paper, which is of attractive format and considerably enlarged size with the present issue, is available free upon request to Ellsworth C. Dent, secretary.

Foreign films ■ With the addition of Ufa and Amkino subjects to the Filmo Library, the educational interest of the film offerings of the Bell & Howell Company has been greatly enlarged for educators.

More than one hundred and twenty Ufa educational 16mm. films are now available from this source, fifty two of these subjects having sound on disc accompaniment in the form of lectures by outstanding American educators. Practically all aspects of the scientific and educational field are covered by these talking films—animal, bird, undersea and insect life, astronomy, geography, world travel and botany being represented. The silent subjects are likewise well adapted for American classroom use, a number of them being titled for advanced as well as elementary students.

The Amkino educational subjects, now available for the first time on 16mm., from the studios that produced such cinema masterpieces as *The Fall Of St. Petersburg* and *Potemkin*, have likewise aroused widespread attention.

16mm. selling aid ■ For the purpose of impressing the importance of winter servicing as a selling aid upon his readers —car dealers, garage operators, repair shop men and service station owners throughout the country—S. P. McMinn, editor of *Automotive Merchandising*, is producing a one reel film, *Prepare The Car For Winter Driving*. The working script for the film, written by Mr. McMinn, was published first in *Automotive*

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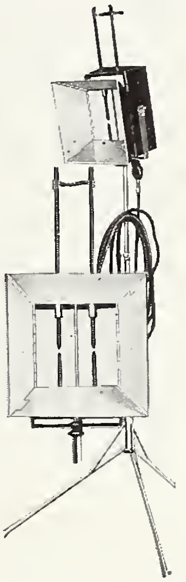

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Last year a film, *Sally*, showing how an old car may be rebuilt to profitably serve both the garage man and the purchaser, was produced by the National Standard Parts Association. This, together with *Prepare The Car For Winter Driving*, should do much to impress upon automotive servicing agencies the importance of being on the lookout for possibilities which may be sources of legitimate and profitable income.

New educationals ■ Producing scientific films visualizing standard text book matter in elementary biology and hygiene, Charles F. Herm, long noted for his expert work in this field, now offers ten subjects as the first of a contemplated extensive educational film library.

These films, available on both 16 and 35mm., represent definite unit lessons, illustrating biological phenomena which cannot be adequately visualied by any other method. All subjects are on safety stock and are available for purchase or rental from Herm's Bio Cinema Sound Products, Inc., Daytona Beach, Florida.

Visual educators listed ■ The most complete listing of actively engaged visual workers in the school field we have yet seen is contained in the 1930 *Visual Instruction Directory* compiled and issued by the National Academy of Visual Instruction. The directory contains the following information: officials in charge of state visual instruction service; officials in charge of city, district and county departments of visual instruction; officials in charge of museum visual instruction service; unclassified visual instruction workers; directors of university extension divisions; institutions offering courses in visual instruction.

Visual educators interested in any of the above data may obtain a copy of the directory from the secretary of the Bureau of Visual Instruction, University of Kansas, Lawrence, Kansas. The price is one dollar, post paid.

Future medicals ■ Having worked for years in various phases of photography, including 9.5mm. travel recording, the making of many photomicrographs and, most recently, with 16mm. equipment, a recent recruit to League ranks, Dr. Charles E. Fischer of the Fischer Laboratories, Inc., Chicago, now turns to the production of medical film records. Dr. Fischer reports that, having frequently come across rare and unusual conditions in patients, the desirability of taking pre and post treatment pictures has prompted this latest acquisition of complete filming equipment.

News flashes ■ Use of 16mm. films at the University of Idaho is reported by Hobart Beresford, head of the Department of Agricultural Engineering.

■ Requesting information concerning available educational subjects, Mrs. Dora Potts, Principal of the Chatterton Avenue School, White Plains, New York, indicates the use of 16mm. films in the elementary school over which she presides.

■ To acquaint students with the mechanics of newspaper making, William Ford, Director of the Department of Journalism, Washburn College, Topeka, Kansas, is again this year screening, for his beginning journalism classes, *Get The News*, the amateur educational produced by R. K. Winans of the *Springfield Union*, Springfield, Mass.

■ The Lawrence, Kansas, City Schools are recording important events and projects for future reference by using still and 16mm. motion picture cameras.

■ Prof. A. P. Temple, of the Southwest Missouri State Teachers College, Springfield, Mo., has an unusual collection of ancient and modern 16 and 35mm. motion picture projectors.

■ The Shawnee Mission Rural High School, at Merriam, Kansas, has ordered complete equipment for the use of 16mm. educational motion pictures.

■ The Universities of Missouri and Colorado have established small libraries of 16 mm. motion pictures for loan to schools.

■ Supt. W. E. Sheffer, of the Manhattan, Kansas, City Schools, is planning to equip each school building with a projector for the use of glass slides and still films. Mr. Sheffer also has equipment for the use of film slides and motion pictures, including three 16 mm. projectors.

■ The University of Oklahoma is cooperating with the University of Kansas in introducing the 16 mm. motion picture service in the schools of Oklahoma.

■ Projection of the Petrolagar medical films, *The Story of Cholecystokinin* and *The Anatomy Of The Abdominal Wall*, for a group of medical graduates of Northwestern University, now practicing in Seattle, is planned by Dr. C. W. Knudson of that city. These films, produced by the Petrolagar Company with the cooperation of members of the medical faculty at Northwestern, are of especial interest to this group of Seattle physicians since the technique demonstrated in the films is, in some instances, performed by former instructors.

FREE FILMS

Subjects listed are available on loan free except for postage. Films are on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Blanket requests cannot be handled nor can films be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.

■ *Cruising To Alaska*, one reel, available through the Northern Pacific Railway Company, is most comprehensive and certainly one of the most interesting films of this northern American territory. Excellent photography, beautiful scenery and inclusion of many aspects of Alaskan life and interests such as gold mining, fishing, dog sledge transportation, caribou herds and other game on the range characterize this reel.

■ *Thomas A. Edison*, a one reel film available for group projection only, portrays how, two scores years after he had invented the incandescent lamp, Edison was guest of honor at the General Electric Laboratories in Schenectady. This picture gives intimate glimpes of the famous inventor as he inspected the methods employed in the development of his greatest contribution to modern life.

■ *Bobby's Bad Molar*, one reel, available in New York state only, emphasizes the importance of mouth health and is a subject especially suited for children. This film might well be employed by schools in their personal hygiene programs.

■ *Hydrocele*, requiring about fifteen minutes for showing, is offered by the Petrolagar Laboratories, Inc. This is a scientific subject available to medical people only.

■ *Multiple Diverticula Of The Bladder* is one of a series of scientific medical motion pictures produced by Petrolagar Laboratories, Inc., in cooperation with leading university authorities. This film requires about fifteen minutes for showing and is available to the medical profession and allied interests only.

News of the industry

[Continued from page 695]

now ready for release contains *Go Easy, Doctor*, a comedy; *Jungle Fool*, an Aesop's Fable; the *Pathe Audio Review No. 28-29*, and a *Grantland Rice Sportlight, Hook, Line and Melody*. Twelve full length talkie features are also being made for early release. To say that all these sound pictures are made exclusively by Pathé, is indeed a full recommendation.

Craig visits ■ The League offices recently had the pleasure of a personal visit from T. R. Craig, manufacturer of the new Craig Splicer, which is now prominent in amateur motion picture marts. Mr. Craig brought a finished model of his new splicing device which was inspected in operation. A number of new and interesting features were noted. These should prove extremely attractive to the amateur. The film is held in place by registry pins and an accurate cutting blade shears both ends evenly at the same time. The emulsion is removed through the agency of a self contained scraper blade which may be renewed if necessity arises. Because of the construction of the device, it is impossible to scrape more than the correct area or to make a crooked splice. The scraper blade springs out of the way when not in use. The splicer is attractively finished in nickel and may be secured alone or in combination with the new Thalhammer Double Rewind, making a complete film repairing outfit.

Hollywood items ■ Exclusive distribution of the Ray Flex Screen, familiar to many amateurs since the inception of 16mm. film, has been secured by Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood, California. The screen surface is of the highly efficient beaded variety and the screen rolls into a compact metal casing when not in use. The screen provides its own support, an arrangement like a tripod which stands on the floor and is adjustable to any convenient height. Both tripod and screen are contained within the storage case. A table model is also available and both models come in five sizes.

A new model of the CineVoice, a synchronous turntable attachment for any home projector, is also announced by this firm. This is the Model B CineVoice which is provided with a fifteen instead of a twelve inch turntable and is thus adapted to all standard 33 1/3 sixteen inch records as well as to the new sixteen inch Flexo Records, which may be bent or dropped without breaking. These items may be seen on demonstration at the Eastern office of

7 New Features
have been added to our block booking plan.

CLEAR THE DECKS
with Reginald Denny
MICHIGAN KID
with Renee Adoree and Conrad Nagel
WON IN THE CLOUDS
with Al Wilson
SILKS AND SADDLES
with Marion Nixon
FIGHTING COURAGE
with Ken Maynard
RIDIN' DEMON
with Ted Wells
HOOFBEATS OF VENGEANCE
with Rex, the wild horse

HERE are seven more features to round out a complete winter program of entertainments through our novel and popular block booking plan. Well known stars—in new pictures—on diversified subjects. All of them carefully chosen for their all around excellence. And our usual reasonable prices still hold.

This block booking plan keeps your dealers stocks always new, and brings you a constantly changing selection of features.

See your dealer listed below for further details or write us direct for our new 1931 Feature Catalogue which gives synopses of all the pictures. The coupon below is for your convenience.

DEALERS
BOSTON, MASS.
Eastman Kodak Stores
NEW YORK CITY
W. C. Cullen
Gillette Camera Stores
Eastman Kodak Stores
PHILADELPHIA, PA.
Williams, Brown & Earle
ROCHESTER, N. Y.
Sibley, Lindsay & Curr Co.
SYRACUSE, N. Y.
Francis Hendricks Co.
GREAT NECK, L. I.
Lovett Cine Studio
HEMPSTEAD, L. I.
Wm. H. Agnew
JAMAICA, N. Y.
B. Gertz, Inc.
SUMMIT, N. J.
D. A. Ryer, Inc.
YONKERS, N. Y.
J. F. Blatzheim
PLAINFIELD, N. J.
Mortimer's
TRENTON, N. J.
H. E. Thompson
BROOKLYN, N. Y.
Manhattan Film Rental Library
BRIDGEPORT, CONN., NEW HAVEN, CONN.
SPRINGFIELD, MASS.
Harvey & Lewis Co.
WATERBURY, CONN.
Curtis Art Co.
BRISTOL., CONN.
Lee Paulmann
DANBURY, CONN.
Danbury Electric & Radio Shop
LOWELL, MASS.
Donaldson's
BRAINTREE, MASS.
Alves Photo Supply
PROVIDENCE, R. I.
Starkweather & Williams
WORCESTER, MASS.
J. C. Freeman Co.
BETHLEHEM, PA.
Chas. E. Dennis
JOHNSTOWN, PA.
F. W. Buchanan
ERIE, PA.
Kelly & Green
BUFFALO, N. Y.
Buffalo Photo Material Co.
CINCINNATI, O.
Huber Art Co.
CLEVELAND., O.
Home Movies Co.
UTICA, N. Y.
J. L. Carr Equipment Co.
(Cunningham's)
ALBANY, N. Y.
Albany Photo Supply Co.

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Please send me your new 1931 Feature Catalogue.
Name ....
Address ....
....

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine—VISIT THEM!

UNITED STATES

ALABAMA

Birmingham: Russell Photo Supply Co., 415 N. 21st St.

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 112 Fulton St.
Shaver Lake Photo Shop, 1729 Tyler St.
Glendale: Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
House of Better Radio, 1740 N. Highland Ave.
Photomaton Studio, "All Things Photographic," 6378 Hollywood Blvd.
Ries Bros., 1540 Cahuenga Ave.
Long Beach: Photomaton Studio, "All Things Photographic," 111 W. Pike.
Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine St.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Pasadena: F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: ***Cine Shop,*** 345 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Photomaton Studio, "All Things Photographic," 968 Market St.; 2534 Mission St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD CINEMA STUDIOS, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Sierra Madre: F. H. Hartman & Son, 25 N. Baldwin.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
HAANSTAD'S CAMERA SHOP, 404-16 St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc. 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Greenwich: Mead Stationery Co., 249 Greenwich Ave.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 495 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Theodore M. Merz, 231 Munsey Bldg.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 22 W. Bay St.
McDaniel Gift Shop, 21 W. Forsyth St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
LaRoy H. Zehrbach, 148½ Walton St.
Thomasville: A. W. Moller, 133 S. Broad St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Hobbs & Sutphen, 31 E. Adams St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Camera Shop, 84 S. Prairie St.
Illinois Radio Appliance Co., 1426 E. 70th St.
Leonard Lynn Radio Co., 223 W. Jackson Blvd.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Photomaton Studio, "All Things Photographic," 853 E. 63rd St.; 4651 Broadway; 115 N. Clark St.; 3240 Lawrence Ave.; 1323 Milwaukee Ave., 2648 Milwaukee Ave.; 4705 S. Parkway; 3213 Roosevelt Rd.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Hartman's Camera Shop, 17 S. Chicago Ave.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield Co., 310 Main St.
Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 908 Locust St.
Hyman's News and Book Store, 518 Locust St.
Westing Photo Service, 3816-6th Ave.
Grinnell: Child Art Rooms, Cine Dept.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

Alexandria: Newcomb Studios, 330 Johnson St.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: H. F. Murdock Co., 160 Free St., Congress Sq.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Photomaton Studio, "All Things Photographic," 273 Huntington Ave.; 46 Scollay Square.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 726)

the Hollywood firm, located at 6 East 46th Street, New York City, in charge of Harry S. Millar.

Mr. Millar is also prepared to demonstrate the new Thalhammer Instant-on Pano-Tilt which provides, for this favored tripod, a means of locking the camera into position on the tripod plate without recourse to the usual tripod screw. This is accomplished by means of an auxiliary part which fits in the tripod socket of the camera and may be attached thereto permanently. It is this part which is engaged in the tripod socket simply by pressing a button at the side of the tripod head. This arrangement may be left loose for auxiliary "pamming" or may be tightened by a quarter turn of a convenient lever. The familiar Thalhammer Tripod may henceforth be purchased with the Instant-on plate or in its former standard form. Owners of former models may have their tripods brought up to date at a nominal price.

Filmo Topics ■ This lively amateur filming journal, published by Bell & Howell Company, presents for November the following interesting and seasonal articles: *Filming An Arctic Epic*, a seal hunt off the coast of Labrador; *Your Thanksgiving Party In Movies; Stills From Your Movie Films; Christmas Cards For Movie Makers; Titling Your Films*, being the second of a series and illustrating various methods of preparing title cards; *Christmas Gift Suggestions; Action At the Aperture*, No. 11 of the *Facts About Filmo* series; and the *Questions And Answers* department. *Filmo Topics* will be forwarded on request to the Bell & Howell Co., 1842 Larchmont Avenue, Chicago.

Ampro office ■ Interest in the new Ampro Projector for 16mm. has proved so extensive in the New York district that the Ampro Corporation has decided to open a metropolitan office. This is located at 331 Madison Avenue and will be in charge of H. O. Bodine, an executive of wide experience in the technical and marketing branches of the amateur motion picture field. Mr. Bodine will welcome inquiries in both these regards and the latest Ampro models will be on demonstration at the above address.

New process ■ One of the best ways to insure amateur film against short life and unnecessary scratching is to have it chemically treated by a special process that hardens the emulsion and thoroughly cleans it. Such a process is offered to amateurs by the National Film Renovating And Processing Company of 630 Ninth Avenue, New York City. The process has been inspected and found satisfactory for 16mm. film.

Magnet titler ■ A new titling board, operating on the magnetic principle, is offered by Stumpp and Walter of 30 Barclay Street, New York City. This board comprises a metallic surface to which the magnetized letters adhere and is called the Gravity Title Board. The bulk of each character is nonmetallic but contains small strips of metal which are magnetized and thus cause the letters to adhere to the surface.

The
CINÉ-KODAK
News
NOVEMBER·1930

Cover of November Cine-Kodak News

Cine-Kodak News ■ Featured in the November issue of the ever interesting *Cine-Kodak News*, a monthly Eastman journal, are the following attractive and helpful articles: *Just What Are Movies?* being a comparison and discussion of still and movie camera technique: *A Photographic Vacation In France*, one amateur's way of "doing" France with a movie camera: *What Of November?* seasonal cinematic opportunities; *Thoughts On Kodacolor; It's Open Season For Film Editing*; and the usual *Cine Chat* department, *Cinegraphs* and Kodascope releases. A request to the Eastman Kodak Company, Rochester, N. Y., will bring this publication to any amateur filmer.

Reynolds ■ Movie Makers technical service has had recent occasion to inspect and approve certain samples of 16mm. titling work done by Ernest M. Reynolds of 165 East 191st Street, Cleveland, Ohio. Mr. Reynolds is already favorably known in the amateur field for his excellent laboratory work, his Gold Seal Library Features and his Simplex Film Cleaner. The announcement of this added titling service will be of interest to all those who wish titles in professional form. An attractive offer this month takes the form of seven different standard 16mm. title strips for one dollar and a half.

good light...
a fine scene...
a perfect "take"
then...

I-C PROCESSING
to insure **perfection**

16mm. or
standard stock

The Inter-Continental Film Laboratories, Inc., is known from coast to coast for its superb processing on professional films. Whenever technical and artistic perfection is to be supplemented by the most perfect processing . . . I-C will supply it! And so it has been ever since we made our negative developing and contact printing service available for the amateur . . . some of the best and finest amateur films have come to be finished by us. Thus the conscientious amateur ensures perfect projection and longevity in his precious films.

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Fair Dealing *and Character*

While the Cameras Last . . .

we will offer the following combinations:

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Inquiries will receive prompt and courteous attention.

Abe Cohen's
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120 FULTON St. NEW YORK

(Continued from page 724)

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK'S CINE-SERVICE,*** 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Joplin: Wingo Studio, 417 Main St.
Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 1819 Olive St.
Eastman Kodak Stores Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Lebanon: Photocraft Co., 41 Hanover St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton Studio, "All Things Photographic," 1118 Boardwalk; 2133 Boardwalk.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Photomaton Studio, "All Things Photographic," 325 Grove St.; 319 Jackson Ave.; 18 Journal Square.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John D. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton Studio, "All Things Photographic," 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Passaic: Radio Mart, 15 Howe St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Photomaton Studio, "All Things Photographic," 777 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane
F. E. Colwell Co., 405 Broadway.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
David A. Parks, 1191 Fulton St.
Photomaton Studio, "All Things Photographic," 920 Flatbush Ave.; 427 Flatbush Ave. Ext.; 1223 Avenue J; 1226 Kings Highway; 695 Nostrand Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 57 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Coney Island: Photomaton Studio, "All Things Photographic," Stillwell Ave. and Boardwalk.
Corning: Ecker Drug Store, 47 E. Market St.
Glens Falls: M. Lapham's Sons, 2 Rogers Bldg.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
EASTMAN KODAK STORES, INC., Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept., 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Kano Pen Shop, 50 Broad St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
National Photo Exchange Co., 39 W. 24th St.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton Studio, "All Things Photographic," 126 E. 14th St.; 113 West 42nd St.; 205 West 125th St.; 1575 Broadway; 1630 Broadway; 1947 Broadway; 2539 Broadway; 3542 Broadway; 73 E. Burnside Ave.; 907 Prospect Ave.; 1402½ St. Nicholas Ave.; 965 outhern Blvd.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
STUMPP & WALTER CO., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift and Art Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 35 Broadway
Utica: Edwin A. Hahn, 111 Columbia St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: Photomaton Studio, "All Things Photographic," 3 S. Broadway.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross. Photo Supply Co., 325 Superior St.
Lawrence Photo Shop, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's. Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: L. G. Harpel, 757-59 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow, Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Gilbert Co., 4827 N. Broad St.
Alex. A. Gettlin, 5630 N. 5th St .
Home Movie Studio, 20th and Chestnut Sts.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton Studio, "All Things Photographic," 228 Weybosset St.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.

(Continued on page 728)

QRS DeVry features ■ A recent visit of H. A. DeVry to the Eastern office of QRS DeVry, 131 West 42nd Street, New York City, presented an opportunity to examine several radical and interesting developments in the amateur motion picture field which are shortly to make their appearance. Among these was a new 16mm. projector of novel and attractive design, differing in many respects from most projectors now on the market including those at present offered by this firm. The new machine has a simplified, open, threading arrangement which appears to be most dependable. A separate threading light is provided for both upper and lower loops. The projector is substantial in appearance though not excessive in weight and may be placed, completely threaded, in its case with no folding of reel arms. The intermittent is in the form of a double claw and the film travels backward or forward at will. A motor driven rewind is provided which may be operated without running the projector mechanism or lighting the lamp. The optical system includes a projection lens of extremely wide aperture, a reflecting prism and efficient condenser system. A 250 watt lamp may be used and provision is made for the adaptation of the efficient low voltage lamps as well. An exclusive feature is the possibility of projecting film slides or separate still film pictures which are printed on safety 35mm. film in the usual way. This may be done *while the 16mm. film is running* or may be alternated with the motion picture as desired. A separate optical system, applied to the projector on order, makes this possible. While not as yet commercially available, the new projector will be awaited with much interest.

Now on the market, however, is the new model of the pioneer DeVry 35mm. automatic hand held camera which boasts a sliding "turret" holding two lenses. The camera operates at speeds of eight, sixteen, twenty four and sixty four. This wide range of speeds will now enable 35mm. hand camera users to get slow motion effects, obtainable for the first time on a standard model, it is claimed. Certainly the scope of this camera, which has so long held a reputation for dependability in service, is much broadened by the additional adaptability afforded by the new model.

Also on demonstration was the new portable 35mm. sound on disc synchronizer, complete with projector, amplifier, loudspeaker and turntable. A most successful showing was given. An ingenious feature of this apparatus was found in the mounting of the turntable which fits directly on the side of the portable projector case when not in use.

An advance model of a new 16mm. contact step printer was also shown.

Medal for B. & H. ■ In recognition of its cooperation with the officials of the National Air Races, recently held in Chicago, the Bell & Howell company has been awarded a bronze commemorative medal by the Chicago Air Race Corporation. Over a thirty day period prior to the races, scenes of the same occasion in Cleveland last year were projected at organization meetings by Bell & Howell to stimulate interest in the meet.

Awards postponed ■ Faced with judging a huge number of entries in its 9.5mm. amateur filming contest, Pathé has announced that it is forced to postpone the announcement of the winners until the December issue of MOVIE MAKERS.

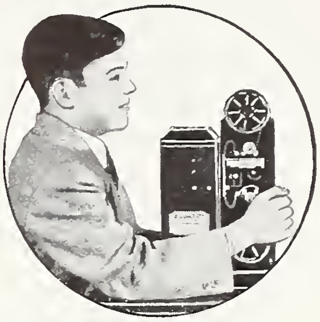
Lab dupes ■ A laboratory which, we believe, is the first to offer to "dupe" amateur film by the reversal process is the Palisade Film Industries, Inc., 1010 Palisade Avenue, Palisade, New Jersey, and is under the supervision of Oscar C. Bucheister, well known in the industry for his ability in the titling and laboratory fields.

Oswald lives on ■ Carl L. Oswald, prominent on the staff of the QRS DeVry New York office at 131 West 42nd Street, has been notified that a rumor of his untimely demise has recently circulated in the Midwest. Mr. Oswald requests MOVIE MAKERS to inform his friends in that section that he greatly discounts this rumor.

Nagel-Hugo Meyer ■ Hugo Meyer & Company announce the recent importation of the Nagel Still Camera, offered in many convenient models, each of which is equipped with the same fine quality objective supplied by this firm to cinematographers.

Fresno news ■ An item recently appearing in the *Morning Republican* of Fresno, California, reads in part as follows: "Something new and interesting in motion pictures was shown members of the Sierra Cinema League last evening as they sat in the office of Dr. F. L. R. Burks and watched scenes taken in the Yosemite valley flashed on the side of the Mason Building, half a block away. Using an Ampro Projector, pictures were screened, with such clarity that the captions could be read. F. K. Rockett, manager of the Hollywood Film Enterprises, operated the machine which is designed primarily for homes and clubrooms and secures the results observed by using an extremely powerful light."

KODATOY



The Child's Movie Projector

KODATOY is a movie projector made by Eastman for children. With it you can show real movies — animated cartoons, comedy, drama, sport and travel pictures. These are available in Kodaplays—inexpensive, and specially selected for children.

Kodatoy projects sharp, clear pictures on its own silvered screen.

See Kodatoy and its miniature theatre at either of our stores. It's a gift full of thrills for any boy or girl. Price, complete, $12.

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GRAVITY
TITLE OUTFIT

The Gravity Title Outfit is a magnetic Title Board designed for movie title makers who want each title just a little different.

The magnetic board is 12"x 16", set in a frame which makes it very durable. Each board is supplied with an assortment of ninety-five ¾ and 1 inch letters, which adhere to the board by magnetic gravity and can be used repeatedly to form many interesting designs and styles for your titles.

The set, complete,
$9.00

Guarantee—A new letter for any that fails to stick within three years from date of purchase.

Stumpp & Walter Co
MOTION PICTURE AND CAMERA DEPT.
30-32 Barclay St., New York

(Continued from page 726)

Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, (Arthur Miller) 711 Procter St.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Huntington: Film Shop, 416 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Sheboygan: A. E. Winscher Co., York Bldg.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa) Ltd., "Kodak House," Rissik St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRITISH WEST INDIES

Jamaica

Kingston: A. Duperly & Son, 85 King St.

Trinidad

Port of Spain: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.
Victoria: W. B. Young, Motion Picture Dept., 502 Union Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film and Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Estado 150.
Eckhart and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna, 8 and Narodni tr. 26

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St. Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11 Photographia, 773 Finchley Rd., Golders Green
S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris IX: Jose Corti Library, 6 Rue de Clichy.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8
Arnhem: Meijlink's Fotohandel, Rijnstraat 17.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
Karachi: Thakar & Co., Bunder Rd.
Simla: New Book Depot, No. 79, the Mall.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Carbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku
R. Konishi and Co., Nagahoribashi-Suji
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Waterworths, Ltd., 705 Colombo St.
Greymouth: L. A. Inkster, P. O. Box 106.
Hamilton: Watson's Camera House, Victoria St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm. Kienast & Co.), Bahnhofstr. 16.

VENEZUELA

Caracas: Edo Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Dealers Listed in Black Face Italics Are Advertising In

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EQUIPMENT FOR SALE

TWO HUNDRED AND TWO! That's the new free Bass Bargaingram. Latest offerings in standard 35 mm. and 16 mm. trade-in and reconditioned cameras, projectors, accessories, etc. The oldest continuous list in the world. A copy means money to you. Send for it. It's free! Just a few choice bargains: Cine-Kodak Model B *f*:1.9 lens, 100 ft. capacity, new condition, $95.00. Bell & Howell Filmo 70A with Cooke *f*:3.5 lens and case, $87.50. Victor Turret Model, 3 lenses, slow motion, with case, $165.00. Apparatus taken in exchange against new or used merchandise. BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

FILMO 70 with Cooke *f*:3.5 focusing lens and nonrotating key. Just reconditioned by Bell & Howell. Guaranteed like new, $97.50. Zeiss Biotar *f*:1.4 to fit, $30. Goerz Effect Device, complete except title rack. New condition. Cost $145.00. Bargain at $80. NORMAN PHELPS, 3300 Sheridan, Chicago.

DEVRY 35mm. camera; standard model; excellent condition, complete with case and Zeiss Tessar *f*:3.5, $90.00. BOX 109, Movie Makers.

SELECTED 16 mm. Library Films at 20 to 60 per cent discount. Several beaded screens, cameras, projectors, tripods and lenses at bargain prices. J. B. HADAWAY, Swampscott, Mass.

RED HOT BARGAINS: New Pathe Camera and Projector outfits, only $19.75. Many bargains in 16mm. and 35mm. cameras, projectors, films, etc. We Buy-Sell-Exchange. Big bargain lists free. P. O. BOX 2089C, Atlanta, Georgia.

3.5 EASTMAN CAMERA and case, Model B Projector. 3'x4' Minusa screen, splicer, seven reels positive films. *The Misfit, School Pals,* etc., and case. Bargain, $300.00. C. A. BREEZE, 1309 Van Buren, Topeka, Kansas.

EYEMO CAMERA and case—4X Filter—*f*:2.5 T. H. C. Lens. Sell at $193.00. Excellent condition. One Filmo Camera with *f*:3.5 T. H. C. Lens and case, including Correctoscope, $135.00. Two B. & H. Correctoscopes, new, $12.50 each. One B. & H. Cane Tripod, new, $5.00. BAY CITY HARDWARE CO., Bay City, Michigan.

FOR SALE—My Model A Cine-Kodak, *f*:1.9 lens, carrying case, tripod. 78mm. telephoto lens, slow motion picture attachment, still picture attachment, all like new; $185.00. C. A. WRIGHT, 1023 Jessie Street, Saint Paul, Minnesota.

FOR SALE—Cine-Kodak, Model B *f*:1.9 with color filter and case. Perfect condition. $95.00. J. FRANK DENNIS, Waterloo, Wis.

CINE ANSCO CAMERA, *f*:3.5 lens, $62.50; Filmo 70A Camera. *f*:1.5 Meyer Plasmat, like new, $128.00; Q.R.S. DeVry Model B, Camera, $14.50; Cine-Nizo 16mm. Camera *f*:1.5 Meyer Plasmat with case, new, $145.00; Q.R.S. De Vry Motor-driven Projector, $55.00 model, $20.00; Filmo Projector, 200 watt bulb, round base, $100.00; Pekoscope Projector, motor-driven, $27.50; 3¾" *f*:3.3 Cooke Telephoto Lens, $50.00; 3" *f*:4.5 Goerz Hypar Lens, $40.00; 1" *f*:1.5 Meyer Plasmat with Kodacolor filters, latest model, $50.00; 16mm. Griswold Splicer, $22.50 model, $13.50; used B. & H. Title Board and Letters, $5.00; Books, *How To Make Your Own Motion Picture Plays,* 75 cents each; Van Liew Film Files to hold six 400 ft. reels, $1.75 each; 400 ft. Hayden 16mm. Reels and Cans, 90 cents each. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

WANTED—To buy or exchange library films and Eyemo and Filmo lenses. J. B. HADAWAY, Swampscott, Mass.

TRADING OFFERS

ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

FILMS WANTED

HERE'S A MARKET FOR 16 MILLIMETER SHOTS! We want interesting short, newsy scenes involving automobiles, trucks, tractors, motorboats and airplanes, doing unusual things or of unusual construction. Will pay from fifteen to fifty cents a foot for acceptable scenes. Special rate for pictures of race winners, where Mobiloil is used. E. F. HALLOCK, Vacuum Oil Company, 61 Broadway, New York.

FILMS FOR SALE

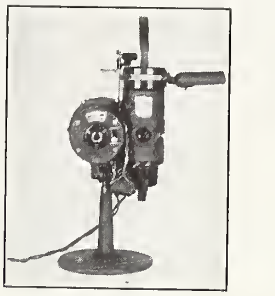
ARMISTICE DAY SPECIAL—New prints, five reel 16 mm. film, *America Goes Over.* Official government pictures of World War. Only few copies left. Closing out at $98.50. Regular price, $150.00. UNITED PROJECTOR & FILM CORP., 228 Franklin Street, Buffalo, N. Y.

SLIGHTLY USED PRINTS of feature pictures from our 1930 program. Thrilling dramas, hilarious comedies. $9.00 per reel. HOME FILM LIBRARIES, INC., Grand Central Terminal, New York City.

MISCELLANEOUS

AGENTS WANTED—Recognized dealers for complete 9.5 and 16 mm. Titling and Editing Service. ALFRED S. GITHENS, 623 No. Columbus Ave., Mt. Vernon, N. Y.

MOVIE and Kodak films developed free. Send for details. Laboratory, P. O. BOX 2089D, Atlanta, Georgia.



THE W. B. & E.
"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When and Where you need it.*
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price $6.00

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WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"
Filmo Motion Picture Cameras and Projectors
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GOERZ LENSES
FOR PHOTOGRAPHIC ACCURACY
GOERZ

See a proof before you shoot

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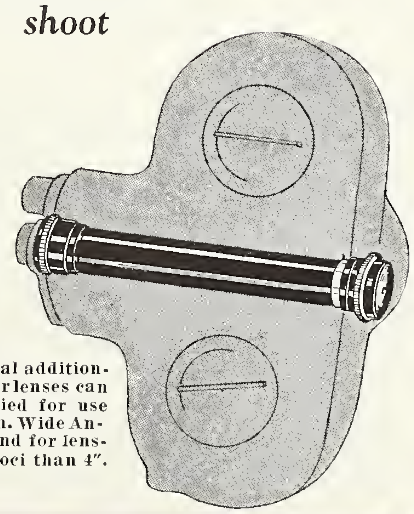
VARIABLE
FIELD VIEW FINDER
FOR 16mm. CAMERAS..

Shows you exactly the field of view covered by the lens you are using . . . be it any lens from 1" to 4" . . . or with the same quick and easy adjustment it will register on a supplementary indicator the focal length of photo lens required. This utmost in speed and convenience is achieved by a special combination of adjustable lenses which projects the different angular views into a single large, fixed-area aperture . . . a distinct advance over the old type finder in which the change of size of the field is obtained by diminishing the aperture in proportion to increase in focal length. Can be fitted to Filmo, Victor and Cine-Kodak Cameras.

Special additional finder lenses can be supplied for use with 15 mm. Wide Angle Hypar and for lenses of longer foci than 4".



C. P. GOERZ AMERICAN OPTICAL Co.
319-A-EAST 34TH STREET NEW YORK CITY

Four Rollicking Comedies

JUST A HUSBAND Another of the ever popular Helen and Warren comedies. Helen, a young and attractive divorcee, marries again and they start off on a honeymoon with no idea of the vicissitudes soon to overtake them. They are lost in the desert where they nearly perish from hunger and thirst. Then they are attacked by bandits and their adventures as prisoners of this bandit gang would be serious enough if they were not continually getting in and out of the most hilariously funny situations. The story offers unusual opportunities for comedy exploitation and the company has made the most of every opportunity. The sterling comedian, Arthur Hausman, ably assisted by Kathryn Perry, does some splendid work in this amusing comedy.

CAR SHY Earle Foxe and Virginia Bradford become embroiled in the activities of a band of auto thieves who have caused consternation in the town of Parkdale and Van Bibber (Earle Foxe) is unwillingly persuaded to undertake their capture. He overhears a plot of some of his friends to test his courage by sending him a false message to lure him to an abandoned house and, when the message arrives, he promptly goes there, believing he can in this way demonstrate his bravery and get the best of the plotters. Instead, he finds himself in the very headquarters of the car thieves and the funny situations that develop will keep any audience in gales of laughter.

These Van Bibber comedies are clean and really funny, and will bring you excellent entertainment.

GOLF WIDOWS Some long suffering wives, whose husbands periodically desert them for golf, form an organization for offense and defense. They are equally successful on both counts. This comedy will provide genuine amusement for every household which numbers a golfer among its members—and, in these days of backyard bunkers, this includes practically all of us. Golf Widows is downright good fun.

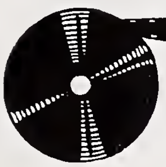
WINE, WOMEN, AND SAUERKRAUT *Below* The ever pleasing Nick Stuart and a bevy of beauties in what is familiarly known as a "girlie" comedy. "Girlie" is right—there's a theatrical troupe chorus cavorting throughout most every foot of the film. The troupe have their baggage seized for nonpayment of hotel bills. Their adventures in seeking to escape from the sheriff in decidedly abbreviated attire form a joyous series of amusing incidents of the stage chorus type.

Spectators will envy Nick Stuart in his adventures with the charming chorus girls who have been robbed of everything but their stage dancing scanties.

These four comedies—every one a screamingly hilarious screen knockout—are only four of nearly 500 subjects available from our Branch Libraries and Distributors in fifty-five of the leading cities of the United States and Canada. Just drop us a line for the address of the dealer nearest you who is supplied with Kodascope Libraries releases.

KODASCOPE LIBRARIES, Inc.
33 West 42nd Street, New York City

Printed by W.N.U., New York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FILM 10 FT.
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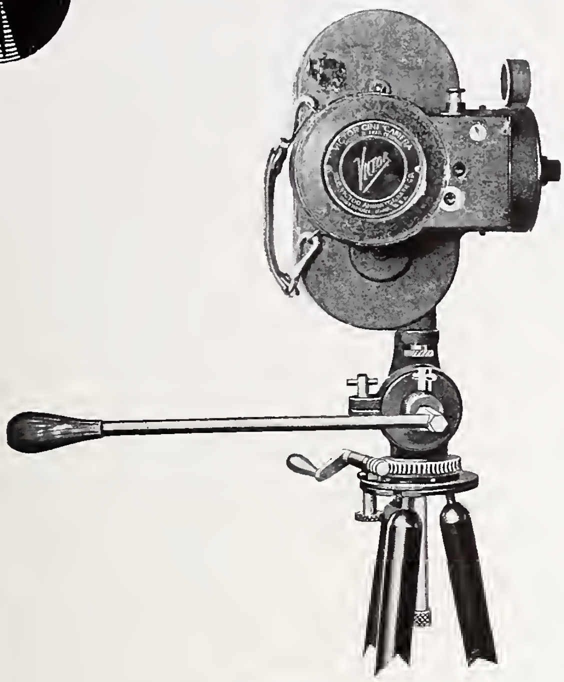


free

Let us send you one of the Hayden Self-Threading Fingers (fits any reel) and a broken film connector. Then you will be a regular user.

Note extension arms to use 400 ft. reels on your Kodatoy. Will rewind and project film backwards.

PRICE ONLY $2.50

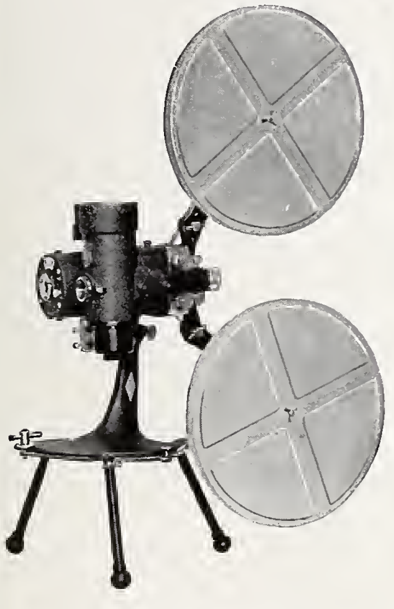
Hayden Tripod

Only by the beautiful pictures on the screen will you appreciate this tripod with its professional features and the 100 to 1 worm motion for those wonderful panorams which are impossible by any hand movement.

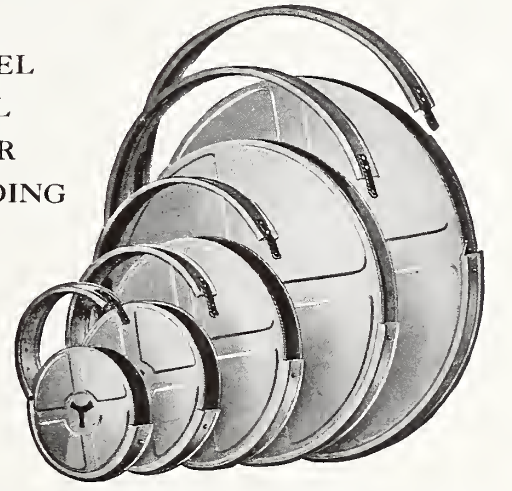
The hexagon shaped handle allows eight different positions, either right or left side. Hand panoraming not recommended, use worm movement which is professional. All movements can be locked.

AND THE PRICE ONLY $25.00

Sold on its merits; therefore, write for free trial proposition.



1200 FT. REEL
ONE REEL
ONE HOUR
ONE THREADING



Outfit Consists of

One Collapsible Table Stand	6.50
Hayden Extension Arms, pair	6.50
3 Long Belts	.60
	$13.60

For Ampro and Kodascope B same price

NO ALTERATION TO PROJECTORS

Hume-Dor-Reel

PAT. PEND.

100	200	400	800	1200 FT
.65	.90	1.35	2.50	3.50

A GOOD REEL AT A RIGHT PRICE

8 to 1 Rewind and Brake With Splicer, 100 to 1200 Ft. Reels, Price, $17.50

Do you use the Hayden Audible Footage Meter? Saves film and disappointment. Each click one ft. of film has passed through camera. For Cine-Kodak Victor and Filmo, 3 models $7.50

MOVIE FANS ALWAYS WELCOME AT NEW YORK OFFICE FOR DEMONSTRATION

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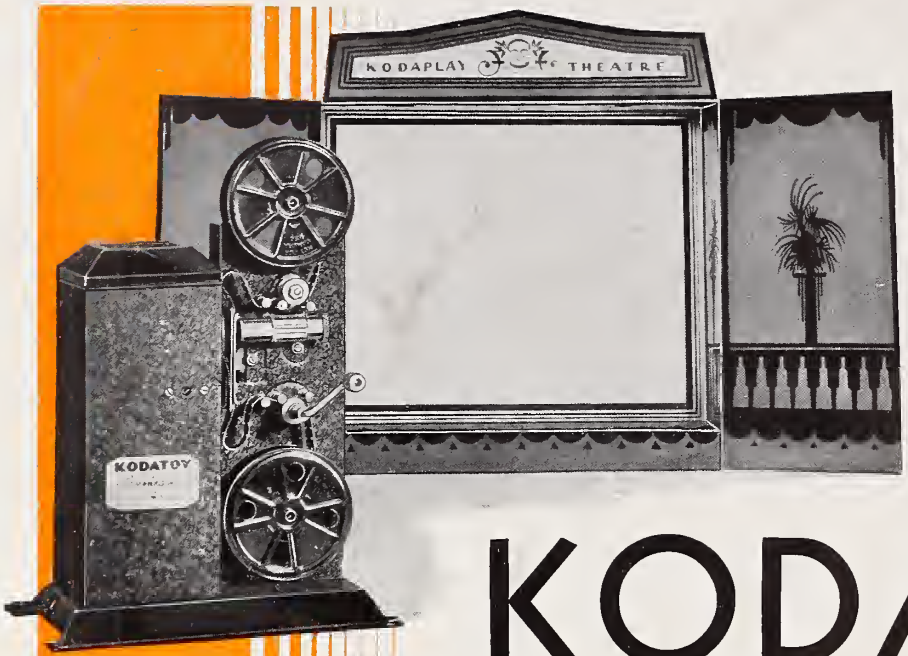
NAME .... ADDRESS ....

NOTE—*Save time; dealers send orders and inquiries direct to factory.*



EASTMAN ANNOUNCES

KODATOY...

—an efficient 16mm. toy movie projector for $12

HERE is the big news of the year for youthful movie fans. Eastman, maker of the famed Ciné-Kodak, has designed and perfected a toy projector that's amazingly efficient.

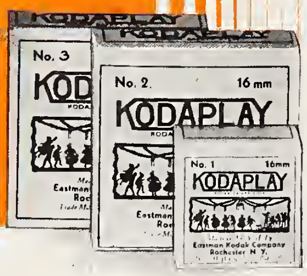
It's no longer necessary for the youngsters to plead that they be given a movie show with Dad's projector. They can have their own movies whenever they like with Kodatoy.

Kodatoy uses any length of 16mm. safety film up to 100 feet. It has optical and mechanical features found only on much more costly models. There are good quality condensing and projection lenses and a three blade shutter assuring clear, flickerless pictures. Framing is automatic. Focusing is done by sliding the lens barrel in its mount. Kodatoy is strongly constructed . . . perfectly safe. Any youngster can thread and operate it with ease.

While the new Eastman product is primarily a toy, there is nothing "toyish" about the pictures it shows. Even grown-ups will marvel at its excellent projection qualities. And there is still another surprise! Kodatoy has its own miniature theater with a "silvered" screen surface.

The Kodatoy owner has his professional film subjects, too. Kodaplays, they're called. Well known movie comedians... animal pictures ...travel...animated cartoons. Each of them carefully selected for juvenile audiences. They're available in three sizes—priced at 30, 60 and 90 cents.

You parents who own movie-making equipment will be quick to recognize Kodatoy as an ideal gift. The projector, complete with screen and two empty 100-foot metal spools, retails at $12. Ciné-Kodak dealers, toy and department stores will gladly put a Kodatoy through its paces for you.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

KODATOY *the children's movie projector by* **EASTMAN**

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

DECEMBER

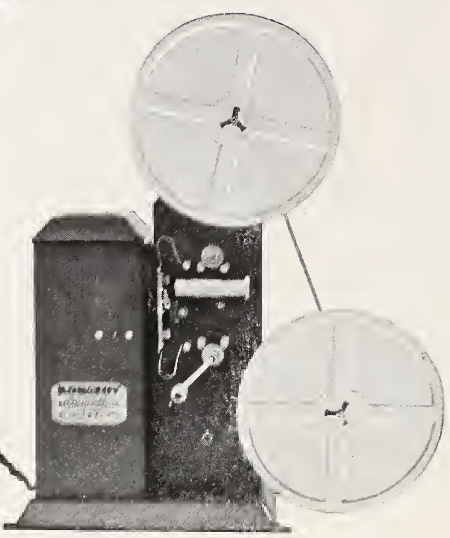
1930

EXTENSION ARMS

for your

KODATOY by HAYDEN

For Using 100—200—400 Ft. Reels

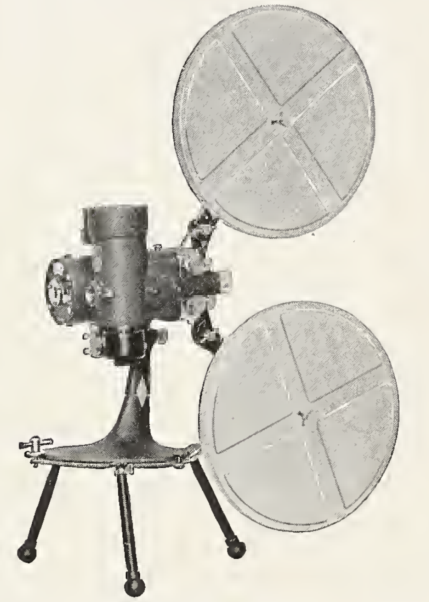


Hayden Extension Arms	2.50
Kodatoy	12.00
Combination Cost	14.50

With Hayden Extension Arms you can project forwards—backwards and Rewind. No alteration to Kodatoy and only one belt. Wonderful Xmas Gift for the young folks as well as old.

If you have the more expensive outfit, you must have a lot of film that the kiddies can have pleasure with.

Among our large volume of orders we have orders from the following Kodak stores: Boston, New York, Cleveland, Denver, Portland, Ore., Los Angeles, Seattle, Des Moines, St. Paul, St. Louis and Detroit. And no doubt any of the other Kodak stores would be pleased to supply you or, perhaps, have ordered since this date, Nov. 7, 1930.



1200 FT. REEL
ONE REEL
ONE HOUR
ONE THREADING

Outfit Consists of

One Collapsible Table Stand	6.50
Hayden Extension Arms, pair	6.50
3 Long Belts	.60
	$13.60

For Ampro and Kodascope B same price

NO ALTERATION TO PROJECTORS

A Splendid Xmas Gift

Hume-Dor-Reel

PAT. PEND.

100	200	400	800	1200 FT.
.65	.90	1.35	2.50	3.50

A GOOD REEL AT A RIGHT PRICE

8 to 1 Rewind and Brake With Splicer, 100 to 1200 Ft. Reels, Price, $17.50

Do you use the Hayden Audible Footage Meter? Saves film and disappointment. Each click one ft. of film has passed through camera. For Cine-Kodak Victor and Filmo, 3 models $7.50

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HAYDEN SALES CO.
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NOTE— *Don't send orders or inquiries to New York office. Send direct to factory.*

DEC -1 1930

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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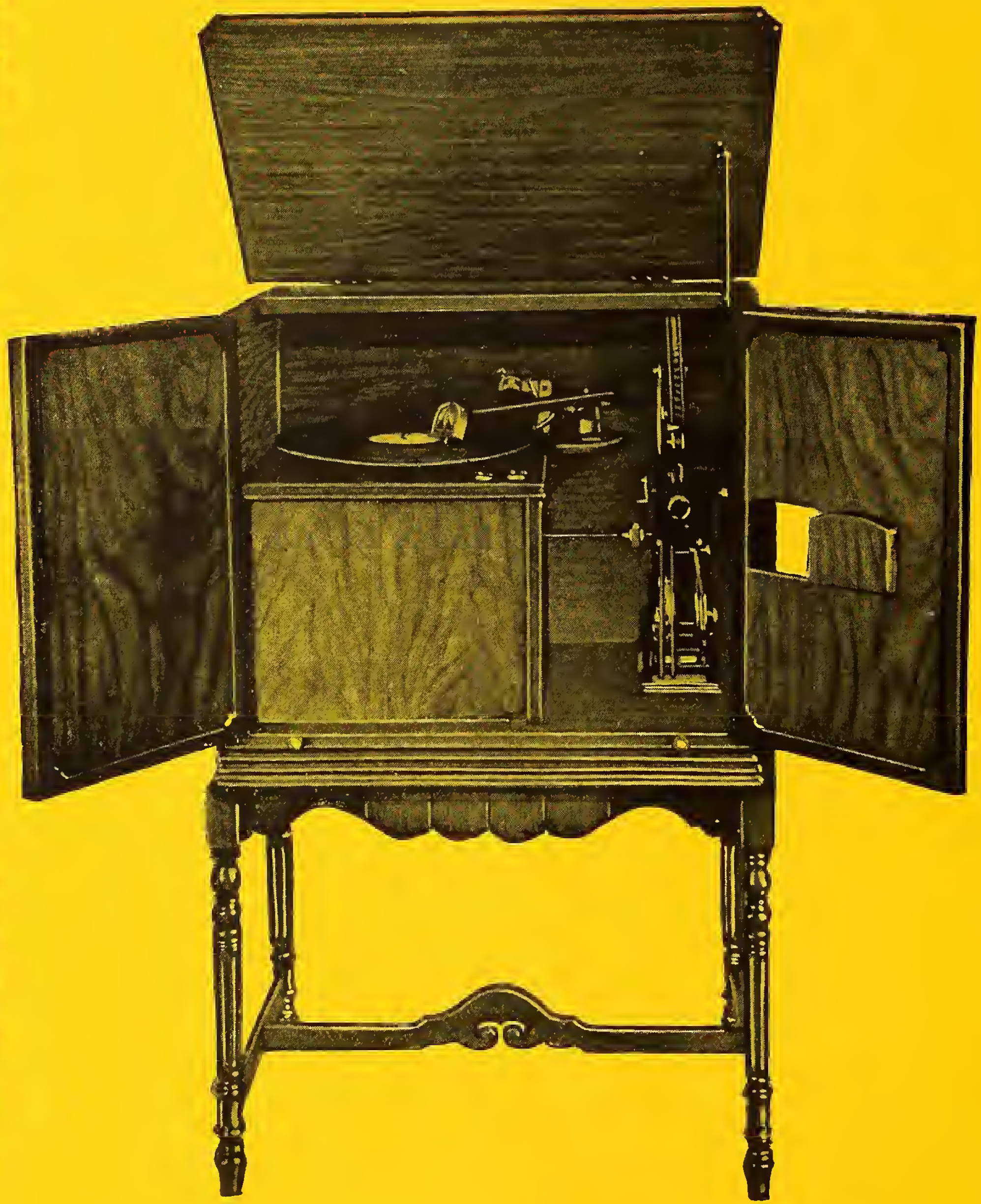

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Film and

With no disparage
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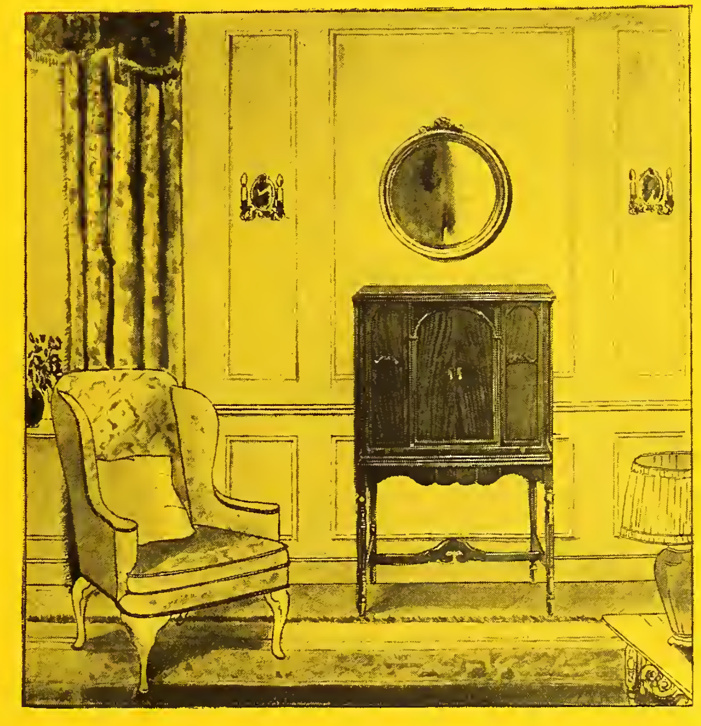
records supply the "Sound" for
Motion Pictures, and give results
best theatrical sound production.



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A perfect 9.5mm. Talking Motion Picture Equipment.

A price of $199.00 for a complete unit.

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With no disparagement of any other equipment on the amateur market, PATHÉ believes that this offer is unique in both quality and price.

The complete unit includes AUDAK Professional Pickup, the same as used in the theatre, and a specially built motor driven turn-table synchronized with a PATHÉ 9.5mm. Super-reel Projector. The complete unit is attractively housed in a cabinet built for PATHÉ by POOLEY, one of the country's foremost cabinet makers.

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Send this coupon, properly filled in, with your check. This special offer will expire on December 31, 1930. There is only one month more. + + + + +

Date...........

Amateur Cinema League, Inc.
105 West Fortieth Street,
New York, New York

I accept your invitation to become a member of Amateur Cinema League, Inc., and enclose my check for FIVE DOLLARS, payable to Amateur Cinema League, Inc., in payment of the dues, $2 of which is the special membership rate for a year's subscription to MOVIE MAKERS. (Nonmember rates: United States, $3; Canadian, $3.25; Foreign, $3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those that I may voluntarily assume from time to time. P

Send me the free leader in .... film width.

Name ....

Street ....

City .... State ....

1 If you become a league member, you get a free league animated leader.

2 If you are a league member and send in paid applications for your friends, you get a free league animated leader for each paid application sent in.

3 If you are a league member and renew your membership during December (you may pay in advance if renewal is not yet due), you get a free league animated leader.

Members who pay for new memberships for friends will get a leader for each paid application sent in and, of course, each of the new members for whom they pay will also get a leader.

These leaders retail during the rest of the year, at one dollar (9.5 or 16 mm.) and three dollars (35 mm.) and are animated and double exposed film certificates of membership, ideal to splice at the beginning or end (or both) of your your favorite films. In taking advantage of this offer, be sure to specify the width of leader you want. In absence of such specification the 16 mm. leaders will be sent.

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Only the DA•LITE

(Rear View)

The Wonderful Model "A"

This is the Da-Lite Model "A"—the super screen. Place it on the table and it's ready for use in an instant. And you can put it away just as quickly as you set it up. The case is beautifully covered with imitation leather. All fittings are heavily plated and polished. You'll be proud to own a Model "A."

MODEL A—PRICES

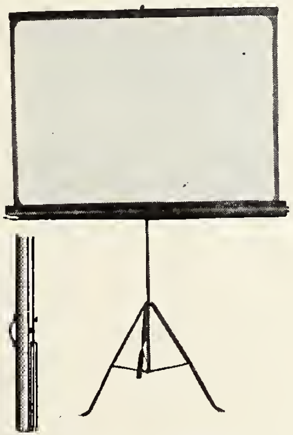
22" x 30"	$20.00
30" x 40"	25.00
36" x 48"	30.00

THE CHALLENGER

Here is a screen for those who desire the extra brilliance of the Da-Lite glass bead surface but who prefer the tripod stand.

The Challenger tripod is plated, polished and is adjustable for height. The screen disappears into a beautiful, crackle-finished metal roller case. The tripod and case are swivel-hinged together to prevent separation or loss. The Challenger is set up in an instant and collapses into a rigid, compact unit for carrying.

A big, special feature of The Challenger which distinguishes this great screen from others of its type is a guide slot in the tripod. This slot keeps the screen surface in perfect alignment. No twisting or movement—all the picture will be in focus. See the Da-Lite Challenger!



The CHALLENGER
Made in one size only
30" x 40" $20.00

COMBINES *all 3 of these necessary* FEATURES

Here is something genuinely *new!* The Da-Lite Model A . . . the screen you have hoped someone would produce. It's *new* in design . . . *new* in convenience . . . *new* in the brilliance, depth and sharpness it imparts to the projected image . . . and it's *new* in the value standard it sets for the screen dollar. Three outstanding features make the new Da-Lite Model A the immediate choice of all who see it.

1 *A projection surface consisting of a new type, extremely fine imported crystal glass bead evenly and flawlessly laid over an intense white background. The fineness of the Da-Lite crystal bead greatly minimizes light loss and materially improves sharpness of picture detail.*

2 *Great convenience in handling. A simple twist erects the screen or lowers it into the case. No parts to fit together. No hooks. No reaching around or over.*

3 *Complete elimination of screen shadows accomplished by a simple stretching device that brings the screen surface to drum-head tightness and flatness at the mere flick of a lever. No curled edges—no sags or bulges—no wrinkles!*

TEST THE *Da-Lite* NOW

See the new Da-Lite Models at your dealers. Test them yourself. Compare the screen results they give to those you are getting now. See for yourself how easy the Model A is to handle—and what a fine screen the Da-Lite Challenger is—how beautifully they are made. Then, consider the very *low* DA-LITE prices! If your dealer is not yet supplied, order direct. We guarantee your satisfaction.

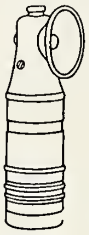
THE DA-LITE SCREEN CO., 2721 N. CRAWFORD AVENUE, CHICAGO

DA-LITE *Super* SCREENS

Filmo Christmas

In every window—a splendid

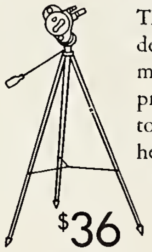
B & H Photometer



Exposure readings in ten seconds, accurate to the utmost degree, accomplished as easily as using flashlight—that's what is offered by the B & H Photometer. The subject is actually seen, too, permitting gauging for high-lights, shadows, or average intensity.

$20 *with case*

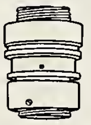
B & H All-Metal Tripod



The unique pam and tilt device of this sturdy all-metal tripod introduces professional smoothness to personal movies. Its head moves smoothly and easily. Strength? It will support a 180 lb. man without a quiver.

$36 *without case*

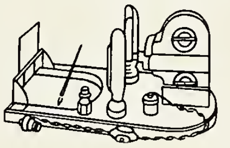
Cooke F1.8 Special Lens for Kodacolor



The Cooke 1 inch F 1.8 Special Speed lens is a dual purpose lens—for black and white pictures indoors or outdoors when light is weak, and for true color effects in Kodacolor. Gives unexcelled definition. Without Kodacolor filters, $60.

$82.50 *complete for* Kodacolor

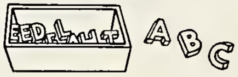
B & H Character Title Writer



$36 *complete*

It's easy to make titles with the B & H Character Title Writer! Camera automatically aligned. Correct lighting supplied by powerful lamps. Print your title, put it in the holder, and shoot! With compact case.

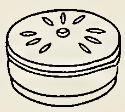
B & H Block Letter Titler Outfit



$7.50 *199 white letters*

B & H Block Letters give a title as easy to set up as it is unique. Letters are specially squared off and weighted so they stand on their own feet—anywhere. Furnished in sets of 199 letters and numerals in white, red, green, or blue. Fine for Kodacolor. Colored Sets, $10.

B & H Filmador



Does your friend have trouble with his film drying out, shrinking . . . and breaking? Get him a Filmador—the new thermo-humidor—to keep his film moist and pliable indefinitely. Inner humidor, guarded by outer thermal container, seals humidity in! He can close the Filmador and forget it until his next show! You give film insurance with Filmador.

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December Filmo Library Releases

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Each with 400' reel and 2 sound discs, $60

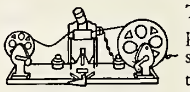
The Sun, Its Influence On The Earth.
Birds On The Wing. Slow motion study.
Sacred Baboons. Capturing animals in Abyssinia.
Breath Of Life. A study of respiration.
Strange Companions. Scenes of animal life.

UFA SILENT RELEASES

Each, on 400' reel, $50

Spreewald. Picturesque country life near Berlin.
Mother Love Among The Lower Animals.
An African Elephant Hunt.
Malayan Prayers. Strange customs in Malaya.
and
Five *Entertainment Talkies,* musical and comedy skits, with 400 foot reel and sound disc, at from $30 to $35. Write for further details.

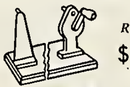
B & H Film Editor



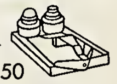
The B & H Film Editor permits editing and splicing in one operation. Shows film right side up, 9 times magnified, illuminated. Splicer and rewinder attached.

$40.00 *complete*

B & H Rewinder and Splicer



Rewinder $6.00



Splicer $7.50

The rewinder or splicer of the B & H Film Editor may be had separately. Combination Rewinder and Splicer, $14.00.

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Shopping Guide

gift for the movie maker . .

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The finest photography, and the finest projector are balked by dirty, dusty film. You can double someone's pleasure in his own movies by giving a B & H Film Cleaner, which removes all dirt from the film during one projection. Attaches to Filmo Projector.

$13.50
complete

B & H Extra Bright Screen

The B & H Extra-Bright Screen is of tremendous reflective power, giving new brilliance and depth to any film, *color or monochrome.* Stands on table. Sizes: 20" x 27", $21; 30" x 40", $39.

$21
20" x 27" size

Cooke Telephoto Lenses

Lens equipment is a thing movie makers rarely have enough of. Cooke telephoto lenses, carefully made by English craftsmen, are as fine as you could select. They may be had in various focal lengths to fill gaps in the movie maker's kit, from the 2-inch F 3.5 for nearby shots, up to the 6-inch F 4.5 for extreme distances.

$55
4" F 4.5 for Filmo 70-D

Filmo Enlarger

Sit at a table and make snapshots? It's easy, and real sport, with the Filmo Enlarger. Attached to the Filmo Projector, the Enlarger makes 2¼" x 3¼" negatives from any frame in 16 mm. movie film. A photo finisher can develop and make the prints—and there's the snapshot! Extra good frames may be further enlarged from the negatives.

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complete

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The 1000 watt Mazda Light and the 500 watt Twin Lights provide complete equipment for excellent indoor movies. Strongly made and light in weight. Easy to move about. The 1000 watt comes complete with bulbs, stand, cord, and case at $37.50. The Twins, in neat case, with bulbs, stands, and cords, are $35 the pair.

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Filmo Duplicator

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- ☐ Film Cleaner
- ☐ Extra-Bright Screen
- ☐ Cooke Telephoto Lenses
- ☐ Character Title Writer
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- ☐ Halldorson Mazda Lights
- ☐ Filmo Duplicator
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- ☐ Film Editor, Rewinder, Splicer
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- ☐ Combination Filter Set
- ☐ December Filmo Library Releases

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Filmo

New York, Hollywood, London (B & H Co., Ltd.) *Established 1907*

Annual index

Volume V 1930

IN PREPARING this annual index, it has been the aim to simplify the plan used heretofore, in order to make it easier for the reader to locate specific information to which he might wish to refer or, if he should wish to secure the complete data published on any given subject, to present it in the most compact reference form.

*To this end, a general **Topic Index** has been compiled. Following each of these topic headings will be found a list of figures. These represent the page numbers in Volume V (running from 1 to 810) where articles on the topic, or articles or departments in which the topic is discussed, will be found. Where a reference is thus made to one of the separate items in a regular magazine department, this reference is listed, for example, as "Item 1, p. 650."*

*In addition there is a **Title Index**, a listing of each page number on which each leading article begins, each followed by the title of the article. To determine the name of any article indicated by a page number, under one of the topics in the **Topic Index**, it is only necessary to locate this number in the **Title Index**. The published title will follow it. (This will not apply, obviously, to the item listings under departments.)*

It is hoped that this new key system of indexing will increase the service of this feature of MOVIE MAKERS.—*Editor.*

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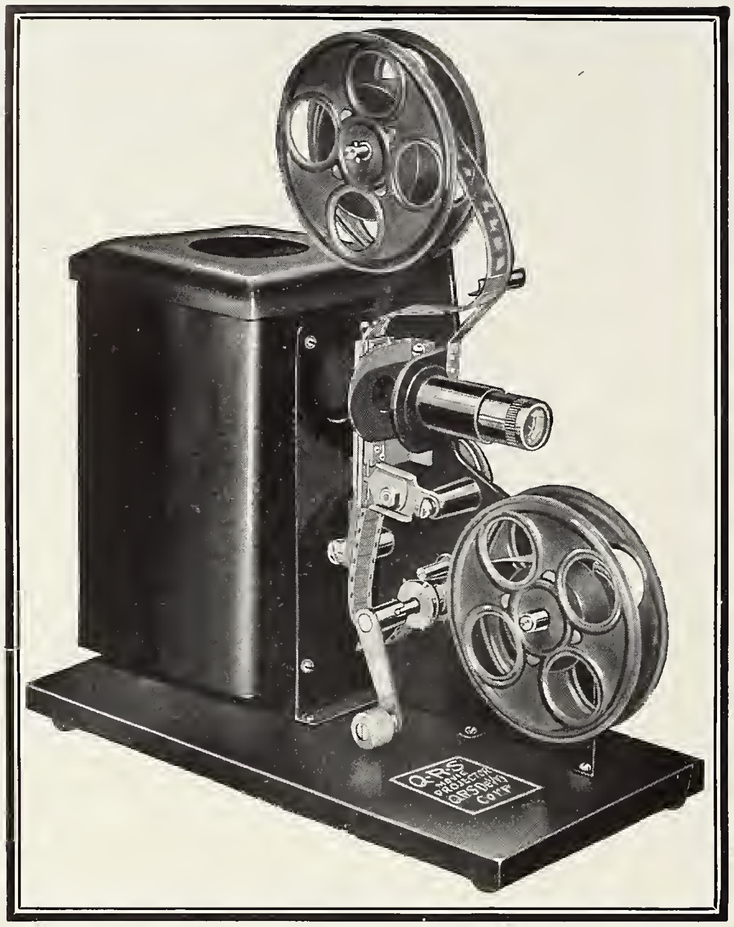

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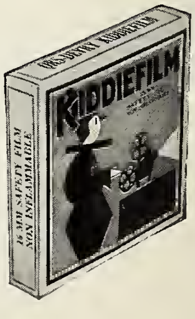

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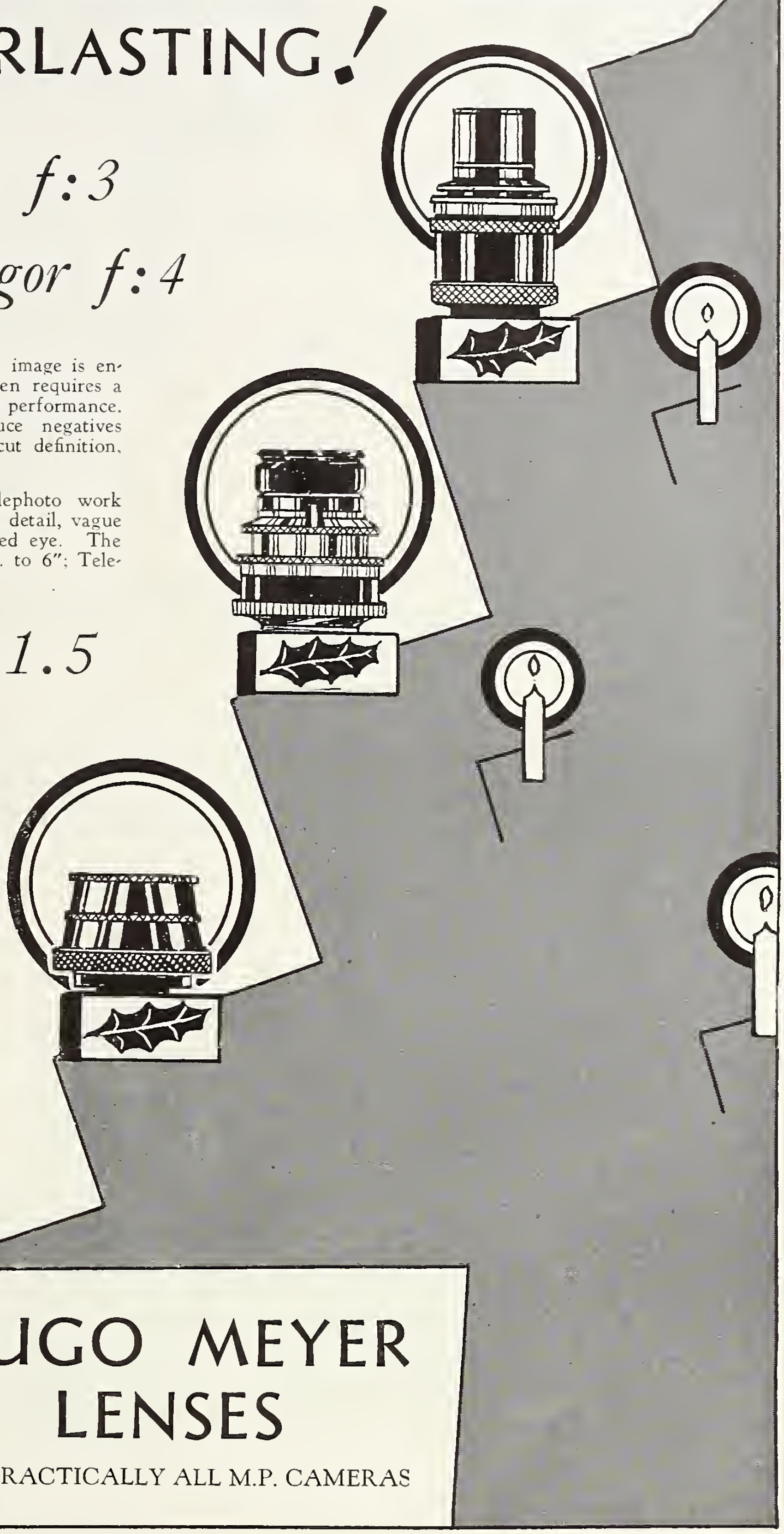

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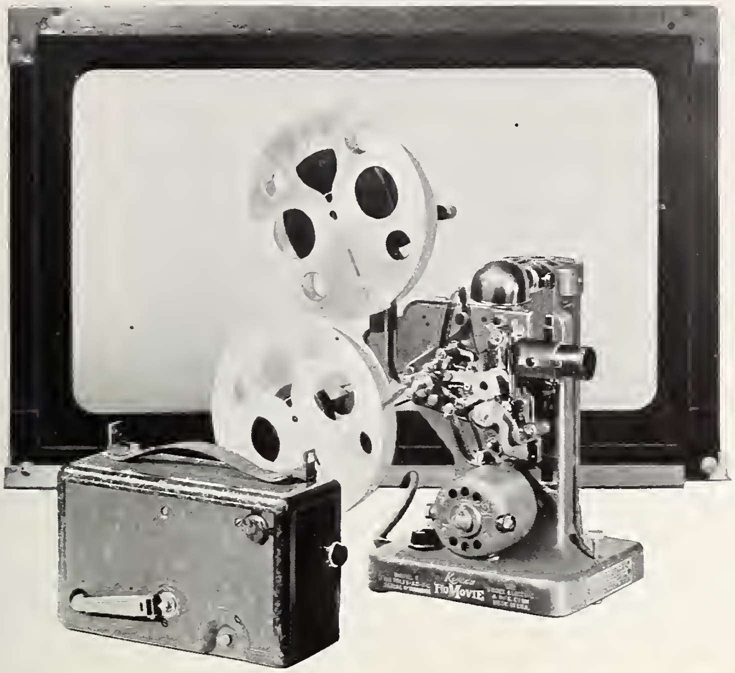

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ALL 16 mm. movie cameras and projectors (except KEMCO) —regardless of whether first cost is $10.00 or $500.00—require 56 rolls of 16mm. film for 3 hours and 44 minutes of picture taking. The revolutionary new KEMCO, however, takes and projects the same pictures with only one-fourth as many films—14 rolls instead of 56. This saving, equivalent to 42—100 ft. rolls of film at $6.00 each represents the cost of the entire KEMCO outfit. And thereafter one film continues to do the work of four in any other 16mm. movie, at a cost of $6.00 compared to $24.00—or a saving of $18.00 for every 16 minute KEMCO HoMovie.

Brings New Pleasure to Taking and Showing Home Motion Pictures

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Once you see the marvelously simple patented KEMCO feature which makes these great savings and improvements possible—once you note the beauty of the camera and projector and their fine mechanical construction—once you see the perfect pictures projected on a screen—you, like thousands of others, will realize that the ultimate in home movies has arrived.

Write for catalog and name of dealer who can give you a demonstration of KEMCO HoMovie Equipment.

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.... here are the facts: ....

With Any Other 16mm. Outfit, 56—100 ft. rolls of film at $6.00—(This is sufficient for 3 hr. 44 min. of pictures) TOTAL COST	$336.00
With the KEMCO, 14—100 ft. rolls of film at $6.00—(This is sufficient for 3 hr. 44 min. of pictures) COST	$84.00
KEMCO Model "E" Camera	$90.00
KEMCO Model "E" Projector	150.00
KEMCO Model "A" Screen	12.50
TOTAL COST	$336.50

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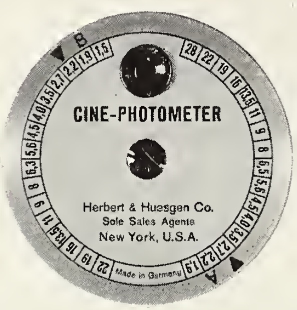

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Simple to operate. Effective. Accurate. Constructed especially for the amateur cinematographer, enabling him to gauge correctly the available light and so use the correct stop at which to get the most perfect picture. No calculations necessary. $7.50. 5 day free trial offer.

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HERBERT & HUESGEN Co.
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Featured releases for home and school

Arc Film Co., N. Y. C. *Cristus,* the life of Christ in 7 reels, described as "the most beautiful story ever filmed," is offered together with *The Nativity,* one reel, another subject of special interest for the Christmas season.

Bell & Howell Co., Chicago, Ill. Ufa sound releases, each a 400 foot reel, include *The Sun, Its Influence On The Earth,* a thorough study in a series of unusual episodes; *Birds On The Wing,* a slow motion study of bird' flights; *Sacred Baboons,* capturing wild animals in Abyssinia; *Breath Of Life,* respiration; *Strange Companions,* scenes of animal life. Ufa silent subjects, also 400 foot reels, include *Spreewald,* picturesque country life near Berlin, *Mother Love Among The Lower Animals, An African Elephant Hunt, Malayan Prayers.* Entertainment talkies, 400 foot reels, are *Down In Dixie,* featuring plantation melodies; *The Lions Roar,* comedy concerning a would be actor; *Open Fireplace, I'll Be With You, Japanese Dance, Trail Of The Lonesome Pine, Novelty Skating Act* and *Gypsy Love.* Special 100 foot Christmas silent offerings are also available.

Diemer, M. E., Madison, Wisconsin. *Cine Logs,* a series of films concerning the West Indies, South America, Central and South Africa, the Holy Lands, Egypt, India, Ceylon, Malay States, Java, Bali, Siam, China, Japan, Philippines, Hawaii and the Panama Canal, recently produced by Mr. Diemer, an instructor at the University of Wisconsin, are available.

Eastin Feature Films, Galesburg, Ill. A series of ten 16mm. forty foot films is offered including the following titles: *The Frozen North,* adventure; *Over The Great Divide,* scenic; *Ride 'Em Cowboy,* Western; *The Sport Of Kings,* horse racing; *Hats Off,* comedy; *Driver, Be Careful,* comedy; *Lords Of The Jungle,* animal; *Burning 'Em Up,* speedway; *When Seconds Count,* Western; *Sky Riders,* aero. These films are also available in one 400 foot reel.

Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated models and cartoons, world war, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. *Kodak Cinegraphs,* a new, illustrated, descriptive catalog of the subjects, is available upon request.

Empire Safety Film Co., N. Y. C. A wide selection of comedies, scenics, sports and educationals is offered the home projectionist by this library. Catalog upon request.

FitzPatrick Pictures, Inc., N. Y. C. *The Origin Of Christmas,* 100 feet, 16mm., is available as the special Christmas offering of this concern.

H. & H. Productions, Hollywood, Calif., *Eejie In Airland* and *The Dixie Gang,* each 800 feet, are the offerings of this new library.

Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in six reels.

Holmes Lectures, Burton, Inc., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

Home Film Libraries, Inc., N. Y. C. Seven new, full length features, *Clear The Decks,* with Reginald Denny; *Michigan Kid,* with Renee Adoree and Conrad Nagel; *Won In The Clouds,* with Al Wilson; *Silks And Saddles,* with Marion Nixon; *Fighting Courage,* with Ken Maynard; *Ridin' Demon,* with Ted Wells; *Hoofbeats Of Vengeance,* with Rex, the wild horse, have been added to the block booking plan of this library. The *1931 Feature Catalog* is now ready.

Kodascope Libraries, Inc., N. Y. C. *Hills Of Kentucky,* a feature length film with Rin-Tin-Tin, in which he rescues a child and is rescued in turn, is a thrilling adventure suited for children and adults alike. Over 500 other attractive offerings are available from this library, branches of which are located in leading cities throughout this country and Canada. A descriptive catalog is offered.

Pathe Films, Inc., Pathegrams Dept., N. Y. C. Rental subjects especially emphasized are *Big Business,* two 400 foot reels, an Our Gang Comedy; *Baby Show* and *High Seas,* two Aesop's Fables, one 400 foot reel; *Hunting,* one 400 foot wild animal reel. Sale subjects are *Coney Island Amusement,* a 100 foot reel; *Why They Leave Home,* a 100 foot comedy; *Flowers,* a 100 foot slow motion study; *Classic Centaur,* a 100 foot cartoon; *'Gators Galore,* 100 feet; *Mother's Pride,* a 400 foot Our Gang Comedy.

Pathe Films, Inc., 9.5mm. Dept., N. Y. C. Rental subjects include *Big Business,* Our Gang, two super reels; *Hustlin' Hank,* with Will Rogers, one super reel; *Mountain Lion,* one super reel; *Baby Show* and *High Seas,* two Aesop's Fables, one super reel. Sale subjects are *'Gators Galore,* one 60 foot reel; *Coney Island Amusements,* one 60 foot reel; *Why They Leave Home,* one 60 foot reel; *Classic Centaur,* one 60 foot reel; *Christmas,* two 60 foot reels; *Flowers,* one 60 foot reel.

Reynolds, Ernest M., Cleveland. *Westward Bound,* 100 feet, a scenic of unusual merit, is specially featured for the Christmas program. Many other subjects are listed in the *Gold Seal Catalog,* issued by this library.

Ross, Herman, Enterprises, Inc., N. Y. C. Having for years catered to entertainment and educational film requirements of boards of education and university visual instruction bureaus, this library now offers its extensive list of subjects to home movie enthusiasts, as well. *Night Before Christmas, Pied Piper Of Hamlin* and *Christmas Carol,* each in two reels, are the subjects especially emphasized for the Christmas season. A large number of other interesting and instructive films are also available.

Ufa Films, Inc., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one reel subjects, is offered in silent and synchronized form for school use. Entertainment versions are available for home and classroom.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MOVIE MAKERS, published monthly at New York, N Y., for October 1, 1930.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, Capitol Building, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, 1711 Park Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. B. CARRIGAN, Editor.

Sworn to and subscribed before me this 25th day of September, 1930.

WARREN B. SHELDON, Notary Public.
(My commission expires March 30, 1932.)

CHRISTMAS does not offer finer entertainment than

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Pathegrams No. 8006—"BIG BUSINESS"—On two 400 ft. reels (Our Gang Comedy)—The "Gang" merges for bigger and better profits.

Pathegrams No. 8007—"BABY SHOW AND HIGH SEAS"—On 400 ft. reel (Aesop's Fables)—Two unusually clever Fables.

Pathegrams No. 8008—"HUNTING"—On 400 ft. reel—Hunting wild animals with a movie camera. Packed with interest and excitement.

16mm. PATHEGRAMS—Subjects for SALE

Pathegrams No. 7066—"CONEY ISLAND AMUSEMENT"—On 100 ft. reel------------------------------$7.50
A Pictorial journey through the world's funniest playground.

Pathegrams No. 7071—"WHY THEY LEAVE HOME"—On 100 ft. reel------------------------------$7.50
Wives used to try and bake biscuits and husbands drowned their sorrow in molasses.

Pathegrams No. 7072—"FLOWERS"—On 100 ft. reel------------------------------$7.50
Slow-motion study of growing flowers. See nature's greatest deceiver—a cannibalistic flower.

Pathegrams No. 7073—"CLASSIC CENTAUR"—On 100 ft. reel. (Cartoon)------------------------------$7.50
An interesting presentation of that mythological being the CENTAUR. A wonderful story for children.

Pathegrams No. 7074—"'GATORS GALORE"—On 100 ft. reel------------------------------$7.50
The first time a film has been made showing a man wrestling an alligator under water.

Pathegrams No. 7075—"MOTHER'S PRIDE"—On 400 ft. reel. (Our Gang Camedy)------------------------------$30.00
"Getting on in the world" is a matter which keeps the Gang busy.

9.5mm. RENTAL LIBRARY—On Super-reels

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The "Gang" merges for bigger and better profits.

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Will Rogers at his best

No. 056—"MOUNTAIN LION"-----On one Super-reel
Bill and Bob hunting a fellow who loves to fight.

No. 057—"BABY SHOW—HIGH SEAS" (Aesop's Fables)------------------On one Super-reel

9.5mm. SALE SUBJECTS—On 60 ft. reels

A42 "'GATORS GALORE"—On 60 ft. reel-------$1.75
The first time a film has been made showing a man wrestling an alligator under water.

E56 "CONEY ISLAND AMUSEMENTS" On 60 ft. reel------------------------------$1.75
A pictorial journey through the world's funniest playground.

F19 "WHY THEY LEAVE HOME"—On 60 ft. reel-$1.75
Wives used to try and bake biscuits and husbands drowned their sorrow in molasses.

F20 "CLASSIC CENTAUR"—(Cartoon) On 60 ft. reel------------------------------$1.75
An interesting presentation of that mythological being the CENTAUR.

F21 "CHRISTMAS"—On two 60 ft. reels----------$3.50
A delightful story for children.

M7 "FLOWERS"—On 60 ft. reel----------------$1.75

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Avendish Films, Inc., 56 W. 45th St.------New York City
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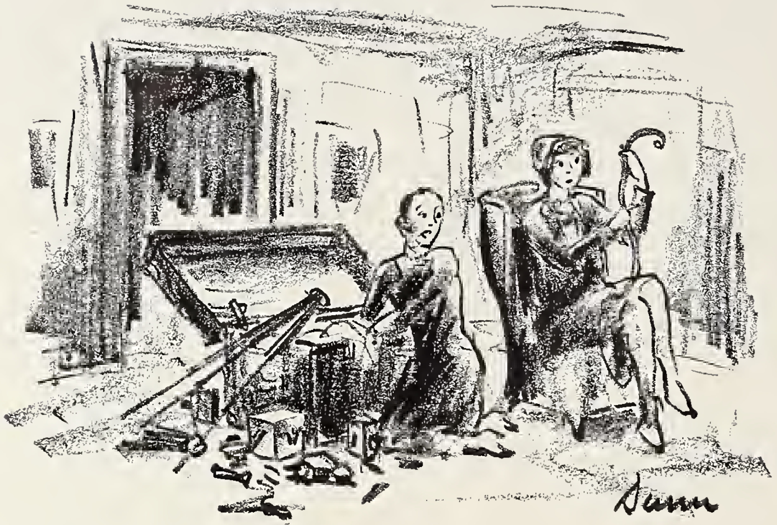
Gillette Camera Stores, 117 Park Ave.-----New York City
Herbert & Huesgen Co., 18 E. 42nd St.---New York City
Rabson's, 1373 Sixth Ave.----------------New York City
Harvey & Lewis Co., 1148 Main St.----Bridgeport, Conn.
Harvey & Lewis Co., 849 Chapel St.--New Haven, Conn.
Butler's Inc., 415 Market St.-----------Wilmington, Del.
Bass Camera Co., 179 W. Madison St.-------Chicago, Ill.
Iver-Johnson Sporting Goods Co., 155 Washington St. Boston, Mass.
Harvey & Lewis Co., 1503 Main St.----Springfield, Mass.
Harvey & Lewis Co., 513 Main St.-----Worcester, Mass.
Famous-Barr Co., Olive & Locust Sts.-----St. Louis, Mo.
J. C. Reiss, 10 Hill St.------------------Newark, N. J.
Manhattan Film Library, 3723 18th Ave.--Brooklyn, N. Y.
Buffalo Photo Material Co., 37 Niagara St.--Buffalo, N. Y.
Edwin A. Hahn, 223 Columbia St.---------Utica, N. Y.
Escar Motion Picture Service, Inc. 10008 Carnegie Ave. Cleveland, Ohio
Cohen's, 1122 11th Ave.---------------Altoona, Penna.
Home Movie Studios, 20th & Chestnut Sts.--Phila, Penna.
Scranton Home Movies Library, 424 Clay Ave. Scranton, Penna.

CANADA
Home Films, Ltd., Keefer Building-------------Montreal

PATHÉ FILMS, INC., 35 West 45th Street, New York, N.Y.



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FILMO 70A, *f*:3.5 Cooke and case, $75.00; Filmo No. 75, *f*:3.5 Cooke and case, $55.00; Cine-Kodak Model BB, *f*:1.9 lens and case, new, $85.00; Cine Nizo Camera, *f*:1.5 Meyer Plasmat, new, $150.00; DeVry 35 mm. Automatic Camera, *f*:3.5 lens, $85.00; Eyemo 35 mm. Automatic Camera, *f*:2.7 Cooke lens, no case, $75.00; QRS DeVry Model B Camera *f*:3.5 lens, $12.50; Kodascope Model B Projector, black finish, $115.00; B. & H. Filmo Projector, 200 watt (round base), $100.00; Model G DeVry Projector, 200 watt, $40.00; carrying cases for Cine-Kodak B *f*:1.9, hold telephoto lens also, $7.50; 1" *f*:1.5 Dallmeyer for Filmo, $25.00; 2" *f*:3.5 Goerz Hypar for Filmo, $40.00; 1" *f*:1.5 Wollensak with Kodacolor Filters, $40.00; 4¾" *f*:6.3 Carl Zeiss Tele-Tessar for Filmo, $39.00; 3¾" *f*:3.3 Wollensak Telephoto, $50.00. WILLOUGHBYS, 110 West 32nd Street, N. Y. C.

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WANTED: 16 mm. library films, whole libraries and single films. Also Filmo and Eyemo Lenses. J. B. HADAWAY, Swampscott, Mass.

WANTED: Used Bell & Howell Filmo Projector, 57 series. State condition and price. D. W. NORWOOD, March Field, Riverside, Calif.

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ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

WOULD YOU like to increase your 16 mm. library at small cost? Write us for list of films we have for sale, or will exchange. STARKWEATHER & WILLIAMS, INC., 47 Exchange Place, Providence, R. I.

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COMPLETE your 16 mm. pictures with PRINTED titles, moderately priced. 35c each for 10 words; 3c each additional. MIDWEST TITLE SERVICE, 4304 Holmes, Kansas City, Missouri.

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AMERICAN LEGION IN FRANCE—1927, 100 feet, 16 mm. Brand new prints, beautifully tinted and toned. While our limited supply lasts, $3.75 each postpaid. EASTIN FEATURE FILMS, Galesburg, Illinois.

HAVE SEVERAL prints of one reel passion play, entitled *Passion Of Christ*, 16 mm. stock. Price, $15.00 each. HERMAN ROSS ENTERPRISES, INC., 630 Ninth Ave., N. Y. C.

HAVE FIVE different 100 ft. Pathegram reels, new, in cartons; 5 subjects; lists for over $30; will sell for $15. FARRELL & BUCKMAN, 369 Canal St., New York.

ONE HUNDRED FOOT rolls 35 mm. DuPont Panchromatic Negative spooled for DeVry or Eyemo, $3.50 each. $3.00 each in lots of twelve. ATLAS EDUCATIONAL FILM CO., 821 Market St., San Francisco, Calif.

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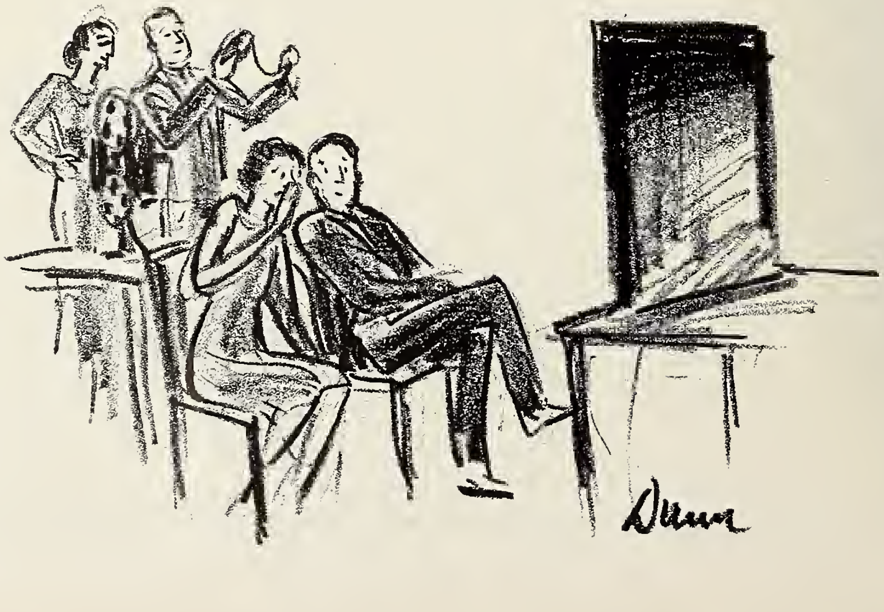
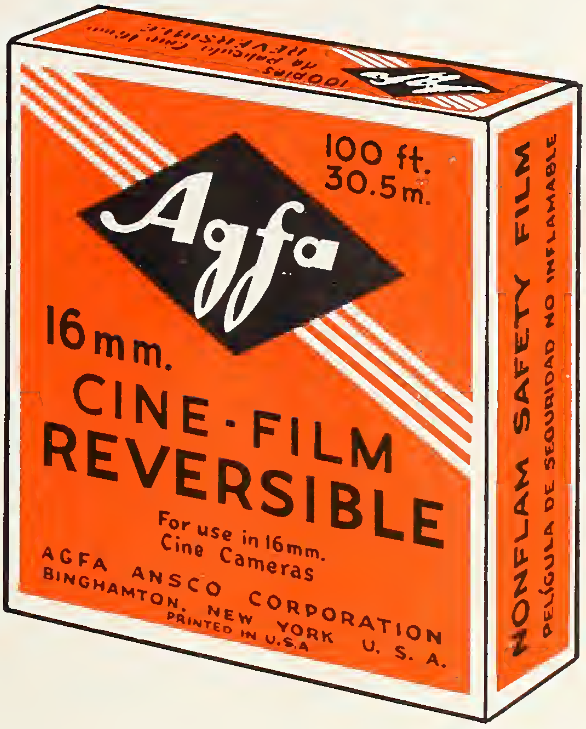
"Honestly, those Gregories never had an original idea in their lives! I thought of filming the Eiffel Tower long before they did!"



A FILM THAT FITS THE LIGHT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THE BEAUTIFUL orthochromatic quality of the regular Agfa 16 Mm. Reversible Film is more than ever appreciated at this time of year, when the sunlight has a golden tinge, less actinic in its effect on ordinary film.

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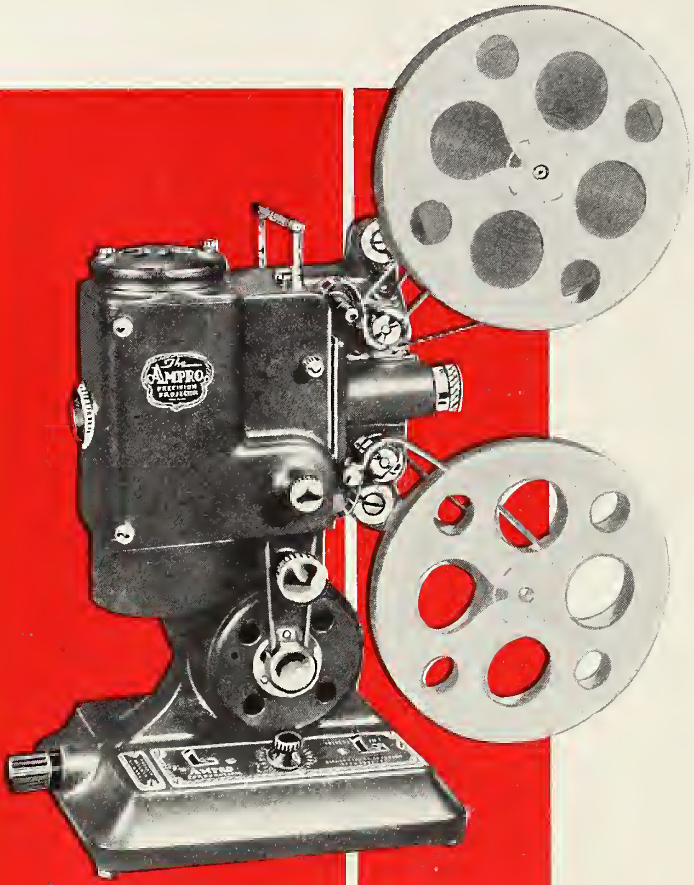

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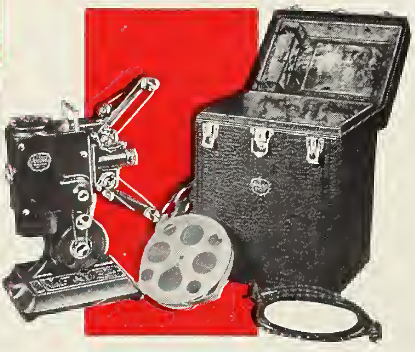

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The AMPRO
PRECISION PROJECTOR

EDITORIAL

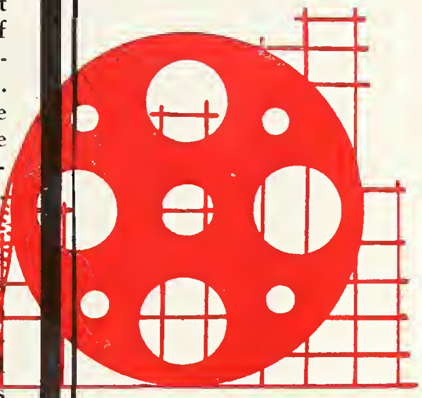
ANOTHER year draws to a close and, following tradition, the President accepts the occasion to foregather, on this page, with the League's membership in what is really a drawing apart and a contemplation of ourselves with as much detachment as we can command.

In this contemplation we see amateur cinematography just emerging from the scaffolding that surrounded its building and the edifice becomes apparent. It is a gladdening and encouraging sight and we understand those incurable optimists of past years. Their confidence is now ours as we see that amateur cinematography is here to stay and that it has a place in human affairs and a destiny to fulfill.

All of this is gratifying to us in the Amateur Cinema League because the story would be vastly different had it not been for the League which provided the advantages of organization. Otherwise we should have been an aggregation of unconnected units, each going his own way without reference to or even knowledge of others. It would have taken a long time for amateur cinematography to acquire that definite individuality it now possesses.

That individuality stands out clearly. It is not so strongly marked as in professional cinematography, amateur still photography, golf, baseball or any of the older activities but its character can be clearly seen, even this early. What is this character? It seems to me to be found in some of the latest amateur films I have seen. These films are bringing into our homes ideas of interest and beauty that have never before entered. They are disclosing interest and beauty inherent in things that we did not think possessed them. We may be specific about this. I have seen an amateur film of a locomotive that revealed a dynamic beauty that I did not know existed. A film of some kittens playing unfolded a form of beauty and comedy that the world has overlooked. Several scenic films made by amateurs are powerfully dramatic. Certain amateur studies in motion have opened up undreamed beauty.

Have we not the right to expect, then, as our numbers increase and as we gradually have our eyes opened to our possibilities, that more and more of this unexplored field will be disclosed? If this is so, does it not follow that, from here on, we shall see more and more wonderful things accomplished by amateurs? May we not look forward, even, to a day when an amateur film shall command the attention and admiration of the world as no previous film has ever done? It is my belief that we may.



Hiram Percy Maxim

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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William A. Palmer

The Christmas bandit

MOVIE MAKERS

The first thirty years

MERRITT CRAWFORD

Little known data on the genesis of home movie machines

IN PRESENTING this brief survey of the historical background of nonstandard motion picture apparatus designed for amateur use, Movie Makers *realizes that Mr. Crawford, who is a recognized authority on the history of professional motion pictures, has been faced with an extremely difficult problem in gathering his data, due to the paucity of available records. Should any of our readers know of any further details on this interesting subject or have any different information on any point, Mr. Crawford will greatly appreciate their corresponding with him in care of* Movie Makers.—*THE EDITOR.*

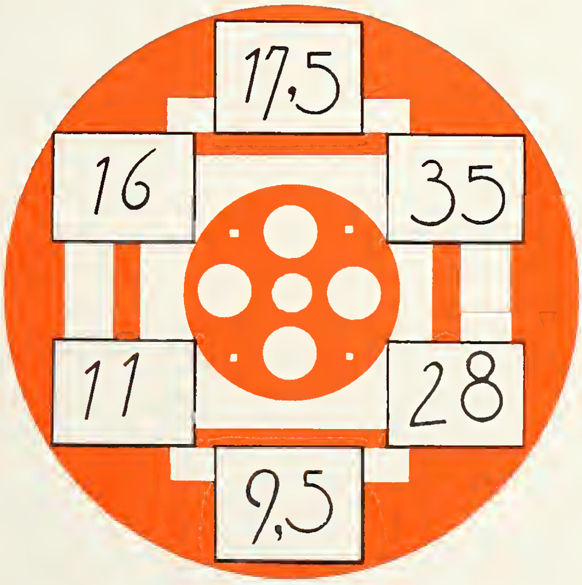
TO TRACE the development of amateur film equipment and the varying types of apparatus devised to meet the demands of amateur cinematography from its beginnings until today is no light task. For at least two decades the business of providing movies for the home or for educational purposes was inherently chaotic. There were no standards. Or, rather, each new device established standards of its own without relation to any other and with no particular regard for the needs of the field as a whole.

In the very earliest days of the motion picture, there was a definite effort made to serve the nonprofessional but with apparatus and film of the same standard dimensions as that in professional use. Naturally, the great expense and the complicated problems involved soon indicated that, as far as the real amateur was concerned, only limited progress could be made in that direction.

This resulted in numerous experiments to cut down prohibitive costs and simplify cameras and projectors. During the years since 1900, literally scores of inventions have been made in connection with one or another of these problems, most of them of little or no value although many have been most ingenious. Few, however, have been made commercial.

Paper film and paper positives have been used with reflected illumination as in postcard projectors. The spiral disc has been worked out in a variety of ways, vertically in straight projection and horizontally with a reflecting prism. Numerous wide belts and glass plates with multiple rows of minute photographed images thereon have all been employed with the idea of gaining compactness and reducing expense. Many of these devices had merit and possessed valuable features but numerous reasons served to prevent their important commercial development. However, from the very first the ribbon film demonstrated manifold advantages over the broad, endless belt or band of film, the spiral disc or the stepped glass plate. Still it was not until the introduction of 16mm. safety film in 1923 by the Eastman Kodak Company that a standard for amateur film can have been said to have been established, and since then this common denominator, generally accepted by the amateur movie industry, has only been departed from successfully in one instance, the 9.5mm. Pathex film which has enjoyed popularity with many amateurs in America since 1925. But as it is with the many different types of apparatus developed in the period which antedated these events, rather than with the developments since then, that this article is particularly concerned, this reference will be sufficient for the present.

Just here, it is fitting to express appreciation for the valuable data furnished for this article by Mr. Jean Acme LeRoy, pioneer movie inventor, whose collection of early nonstandard film specimens, memorabilia and his own remarkable memory have been of invaluable assistance to this writer in its preparation. It is only fair to say that, without Mr. LeRoy's generous cooperation, the historic record presented here would be far more scanty and certainly less authoritative in historical data.



It is certain that as early as 1900 there were several amateur cameras and projectors using nonstandard film on the market in England, some of them very well made, indeed.

The Biokam, Birtac and La Petite were all sold there successfully about this time at prices ranging from five to seven guineas ($25.00 to $35.00) and, doubtless, may be remembered by the older British readers of MOVIE MAKERS.

All of them, it is said, were precision made, combination cameras and projectors which gave satisfaction to their users. All employed film of one half standard width, 17.5mm. wide. The Biokam and La Petite film, however, was perforated like the present day Pathex, i.e., with a single central perforation between pictures. The Biokam perforation, however, was a mere slit, while that of La Petite was a square hole, thus making it less likely to tear if the film (as often happened in those days) was not quite correctly perforated. However, the latter type of perforation reduced the area of the picture. The Birtac, named from its maker, Birt Acres (one of the most famous British pioneer cinematographers), used standard perforations, running along one side only, with two to a picture. Thus, the picture area was exactly one fourth the present professional size. I am told that the Birtac film was supplied in daylight loading containers with the black paper leader on both ends as in present day practice.

C. W. Gibbs

To contrast with the old — a modern study of a 1930 projector

Excellent as these machines would seem to have been, I can still find no record of any attempt to market or distribute them here. It is safe to say, also, that they probably had only a limited commercial success in England. The general public then had not yet become convinced of the feasibility of taking its own motion pictures, nor did it become so for many years both in England or America. It should be recalled that, at this period, the professional movie, itself, was by no means an established success as a form of universal entertainment. It was still in the "store show" period of its development.

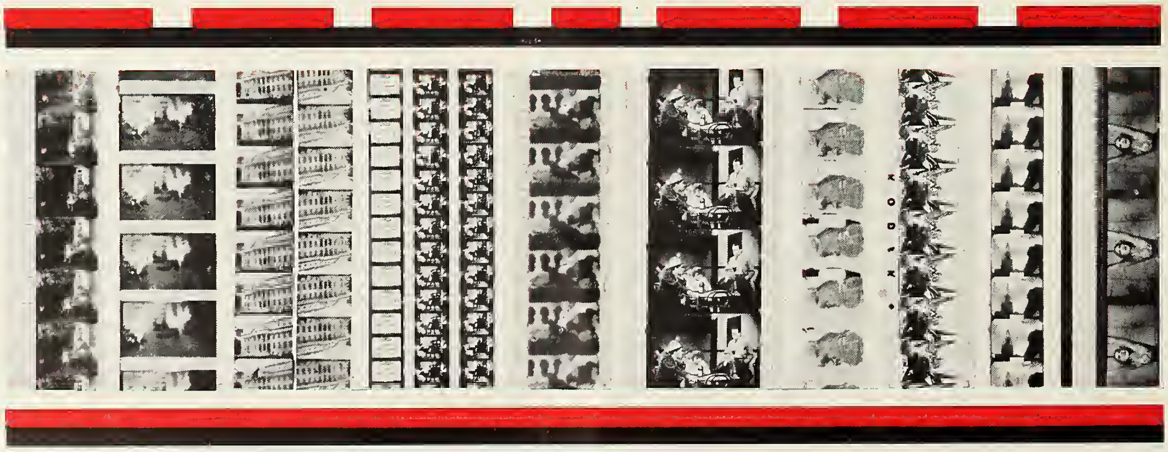
In America, it is believed, the first individual projector using nonstandard film and manufactured strictly for nonprofessional use, appeared about 1902. It was called the Vitak and was brought out by William Wardell (now, it is said, an employee of the Fox Film Corporation) as a mail order article and with the idea of advertising other products. The machine cost only $2.00 at wholesale, being made mostly of tin and scrapwood. It ran film one half standard size, 17.5mm. wide, again with a single central perforation between frames. The reels were of fibre on a wooden spool. In appearance, it looked not unlike a torpedo.

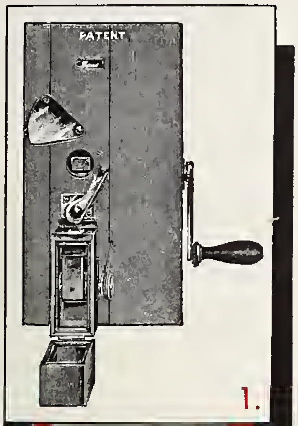
Mr. Wardell offered to give "320 pictures that move, absolutely free" with each machine, "scenes and events from all over the world, stirring horse races, exciting prizefights, pictures of President Roosevelt in church, great earthquakes" and many other things in his colorful advertisement of the Vitak. It does not appear, however, that he received any great call for this pioneer home projector for about the only record now left of the Vitak is the rather frayed advertisement from which the above is quoted and illustrated on the facing page.

Two or three years later, a much more ambitious attempt was made to create a demand for movies in the home and with a far more practical machine. The Ikonograph, designed by Enoch J. Rector who built many of the early professional cameras and projectors, appeared on the market some time between 1904 and 1906. Like its predecessor, the Vitak, it projected film 17.5mm. wide, using a single central perforation between pictures. The first model of the Ikonograph was constructed by John E. Laggren and a number of improvements were made by a Mr. Bergerin. Eberhard Schneider, famous among early motion picture engineers and inventors, manufactured it and later formed the

[Cont. on 783]

SOME of the amateur films used since 1900. Left to right: 17.5mm. (split standard); 17.5mm. (central perforations); 35mm. (two picture bands); 35mm. (three bands); 17.5mm. (round perforations); 28mm.; 11mm.; 16mm.; 9.5mm.; 17.5mm. with sound track on the film.





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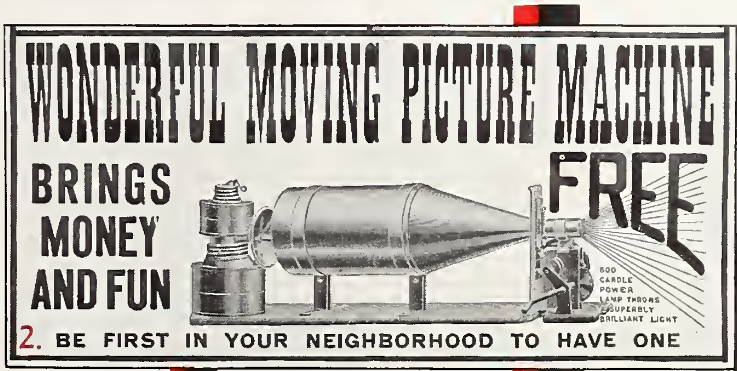

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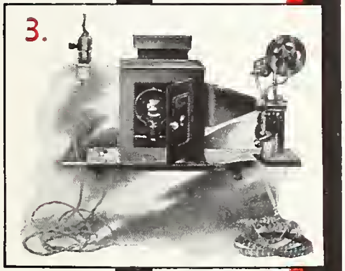

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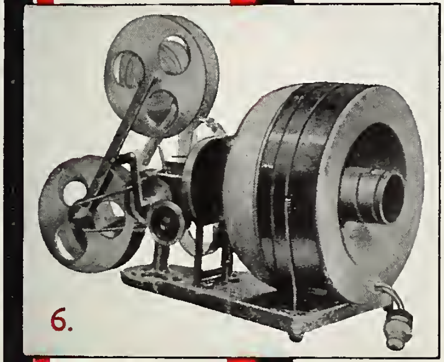

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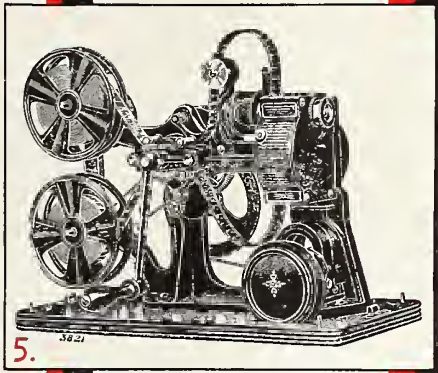

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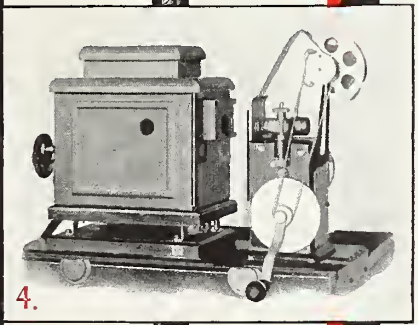

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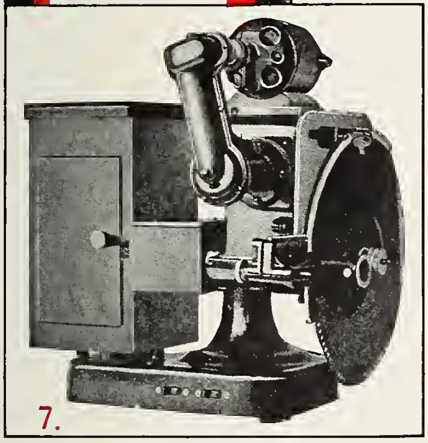

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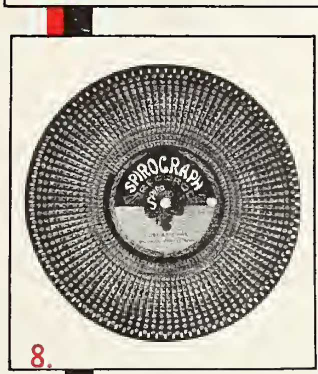

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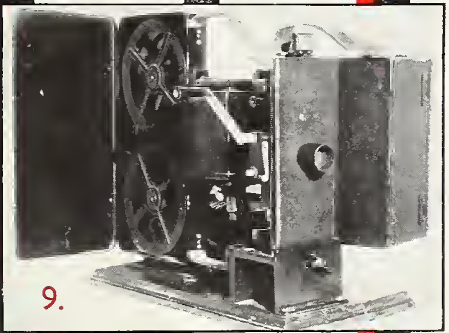
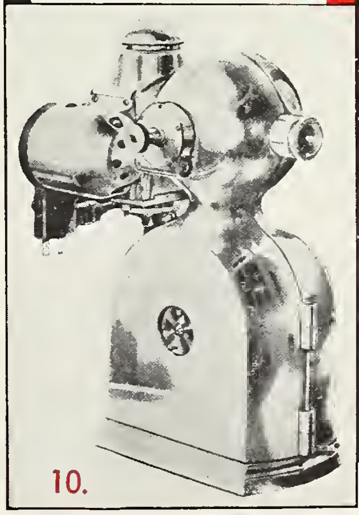


9.

AMONG the early home cameras and projectors were those pictured above. 1, La Petite Camera; 2, Vitak Projector; 3, Ikonograph Projector; 4, Kinetoscope Projector; 5, Pathescope Projector; 6, Kinak Projector; 7, Spirograph Projector; 8, its record like film; 9, Sinemat Camera and Projector Combined; 10, Actograph Camera; 11, Duplex Projector.



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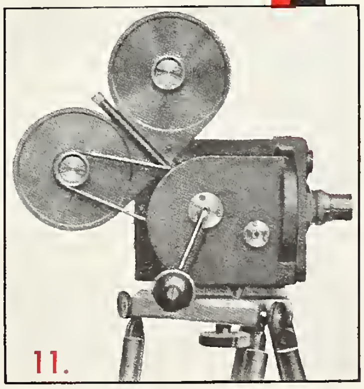


11.

The ten best amateur films of 1930

A selection from those reviewed at the League offices

IN THIS, its fourth anniversary number, MOVIE MAKERS initiates a new feature—its annual selection of the ten best amateur films of the year. This selection is informal and is made by the staff of MOVIE MAKERS from all of the amateur films which have been seen at the headquarters of the Amateur Cinema League during the year. All amateur films screened by the League's consultants for criticism or review have been considered eligible. No special effort was made to secure films for this selection and hence only that portion of amateur work that comes to the attention of League headquarters is represented.

The first list of the ten best amateur films is: *Rushes*, a cine study of marshes by J. V. D. Bucher of New York City; an unusual film of children made by Mr. and Mrs. J. F. Spruyt of Babylon, N. Y.; *Autumn*, a Kodacolor scenic filmed by Bernard Van H. Schulz of Center Lovell, Mass.; *Havana*, a Cuban scenic filmed by Herman Danz of Elmhurst, N. Y.; *The Art of Photo Engraving*, an amateur industrial made by Edward J. Schon of Portland, Ore.; *The Cruise Of The Carlsark*, a lengthy sea scenic and travel film made by Carl Weagant of New York City; *Operation On The Brain*, a medical film record made by Ernest Page and William Palmer of Palo Alto, Calif.; *Terror*, a photoplay study of fear produced by the Flower City Amateur Movie Club of Rochester, N. Y.; a feature length photoplay, untitled as yet, produced by Nai Bernard Juangbhanich of Bangkok, Siam; *Electra*, a film story based on the drama by Euripides, produced by Clyde Hammond of Youngstown, Ohio.

In addition to these ten best amateur pictures of the year, special mention is given to *America*, an ambitious scenic being compiled by William H. Barlow of Jersey City, N. J.; *Galleon Gold*, an entertaining amateur photoplay produced with special lighting equipment by the San Jose Players working under the direction of John C. Waterhouse of San Jose, Calif.: *The Forgotten Frontier*, the most ambitious welfare film yet produced by an amateur, filmed in the Kentucky mountains by Miss Marvin Breckinridge.

Child study from Spruyt film and a Barlow scenic shot

The selection of these ten best amateur pictures was based upon a consideration of technical quality, continuity excellence and subject matter interest. In some cases special qualities and experimental effort were given particular weight. The films chosen represent a wide range of amateur filming activities although, in order to leave the selection as free as possible, no formal classifications were made. The actual filming date was not considered and the best ten films were chosen from those that came to League headquarters during the past year whether they were actually made during the preceding year or slightly earlier.

The first on the list, *Rushes*, 300 ft., 16mm., filmed by J. V. D. Bucher, is an unusual effort, for it presents a continuity theme woven about a single subject, the wild rice plants in a marsh. It well illustrates what distinctive subjects for amateur movie making are offered by scenes close at hand that are often ignored. It is a satisfyingly beautiful study of the rushes, telling the story of their resistance to the assaults of nature, climaxed with their defeat by fire. The plan offered a large number of exposure problems which were successfully handled. Of particular beauty are the scenes of the burning rushes, taken with a fast lens, and fog effects and closeups of the plants' plume like heads, taken with filters against cloudy skies. The continuity motif used is simple and yet unites the subject into a complete entity rather than a series of disjointed sequences which happened to be taken of the same subject.

Havana, 400 ft., 16 mm., made by Herman Danz, is oustanding among the recent travel and vacation films rather more for its photographic quality than for its continuity. The film presents Havana, its harbor, street scenes and architecture. Mr. Danz has avoided almost all of the amateur's pitfalls, for the film contains no instances of wobbly "pamming," jerky shots or unfortunate camera angles, encountered so often in films of foreign cities. Even more important, the treatment is impersonal throughout and purely intimate shots were either not taken or were edited out to be included in a family reel. Thus the film is the type that strangers and friends can enjoy as much as a professional treatment of the same subject. Filters used with panchromatic film brought out cloud formations hanging over the picturesque harbor and emphasized the colorful architectural detail of the buildings.

Autumn, filmed by Bernard Van H. Schultz, successfully demonstrates that Kodacolor can be used for long shots of landscapes and similar subjects. This record of a New England autumn, with its accompanying riot of color, leaves very little to be desired as a representation of the spirit of the season. Of particular note was the evident care used in choosing appropriate viewpoints, not only with relation to the framing principle but also from the point of view of both color and motion. The continuity was rather static which was appropriate to the subject. The film was bound together remarkably well by the choice of successive scenes which followed a time sequence, starting with shots taken in the bright light of midday and ending with sunset shots. However, Mr. Schultz's principal achievement lay in the selection of the proper neutral density filters, yielding uniformly excellent color results which are all the more remarkable because of the preponderance of long shots.

The Art of Photo Engraving, 1600 ft., 16mm., filmed by Edward J. Schon, tells the story of photo engraving from the first step to the last. It makes the complete process clear to the nontechnical audience while its interest to the engraver is such that Mr. Schon was invited to attend the recent American Photo Engravers' Convention in Philadelphia to screen the film and speak on his experiences in making it. It is probable that this excellent amateur made industrial has initiated a series of similar films on the same topic. Because of the unusually careful focusing and consistently even exposure, in spite of the wide variety of lighting conditions met with in interior scenes, this film is photographically outstanding. The continuity, presenting the plant's operations in natural sequence, is commendable for its clarity, particularly in view of the numerous complicated processes featured.

Bernard Juangbhanich

Far Siam sent the unique photoplay above illustrated

Carl Weagant's sea epic, *The Cruise Of The Carlsark*, 3000 ft., 16mm., is a complete film record of the voyage of the ketch, *Carlsark*, across the Atlantic. Three Cornell men began the adventurous trip at Ithaca, N. Y., sailing through the Erie Canal system into the St. Lawrence and thence out into the Atlantic. Crossing the ocean in the little yawl, they cruised through the Mediterranean and returned home, stopping at the Canaries. The film record of the trip, made by Mr. Weagant, who was skipper as well as cameraman, is almost as important an advent in the annals of amateur movie making as the trip itself is in yachting circles. Excellent in exposure throughout, the picture contains few of the errors that would have been excusable. The continuity follows the chart of the voyage but the reels of sea scenes in the midst of the film can be considered as a separate subject. These scenes, telling the every day life aboard the ketch and the exciting incidents on the trip, are as interesting and as well photographed as any amateur made sea pictures that have come to the attention of League headquarters.

Operation On The Brain, 300 ft., 16mm., made by Ernest Page and William Palmer, is a splendid record of a surgical operation. The film's most prominent quality is its fine definition. Correct exposure and careful lighting produced a clean cut and understandable scientific record. Closeups, made with a telephoto lens, were correctly interspersed with the longer shots to emphasize the important details. Variation in camera position is as important in films of operations as in other types of subject matter. Continuous closeups, often used in films of this nature, may be as unsatisfactory as would be continuous medium shots. Although not planned from the viewpoint of instruction, this picture is probably as satisfactory a surgical record as is possible to make under amateur conditions.

The Spruyt's film of their children was made with a particular purpose in mind. In Holland the venerable Dutch grandparents of the children were to celebrate their fortieth wedding anniversary and particularly wanted their three sunny haired grandchildren with them for the occasion. Since such a journey could not be made at that time, the film was planned. After an easy introduction into the life of the children, we see them in secret conclave planning a special "surprise" for their grandparents across the sea. As the plot thickens, a secret paper is involved and, after a glorious birthday party of the youngest, there comes the denouement. The children have prepared a scroll, bearing the family's greetings to the distant relatives. With the scroll was sent the film giving the story of its preparation. This ingenious continuity was carried out with excellently chosen and varied camera angles and consistently good photography. Most notable are the many child portrait shots.

The production of the Flower City Amateur Movie Club of Rochester, N. Y., *Terror*, 400 ft., 16mm., was written and directed by Frank J. Buehlman. It was recently screened as a special, added feature on a week's run at the Little Theater in Rochester. *Terror* is a psychological study of the effect of fear. Its story is based on a practical joke engineered by friends of the victim who, to the end of the film, remain ignorant of the disastrous results. As the story develops, we see the commonplace incidents of every day life through the eyes of the fear obsessed principal character. The handling of the theme required great care but the producers succeeded in making the highly fantastic reactions of the character seem plausible. With its exquisite lighting effects and the dramatic power achieved in the climactic sequences through cinematography, this film is certainly outstanding.

The feature length photoplay produced in Siam by Nai Bernard Juangbhanich is one of the best of the serious dramatic efforts produced by amateurs. The story deals with the profligacy of a young Siamese who has been educated in Europe. Feeling superior to

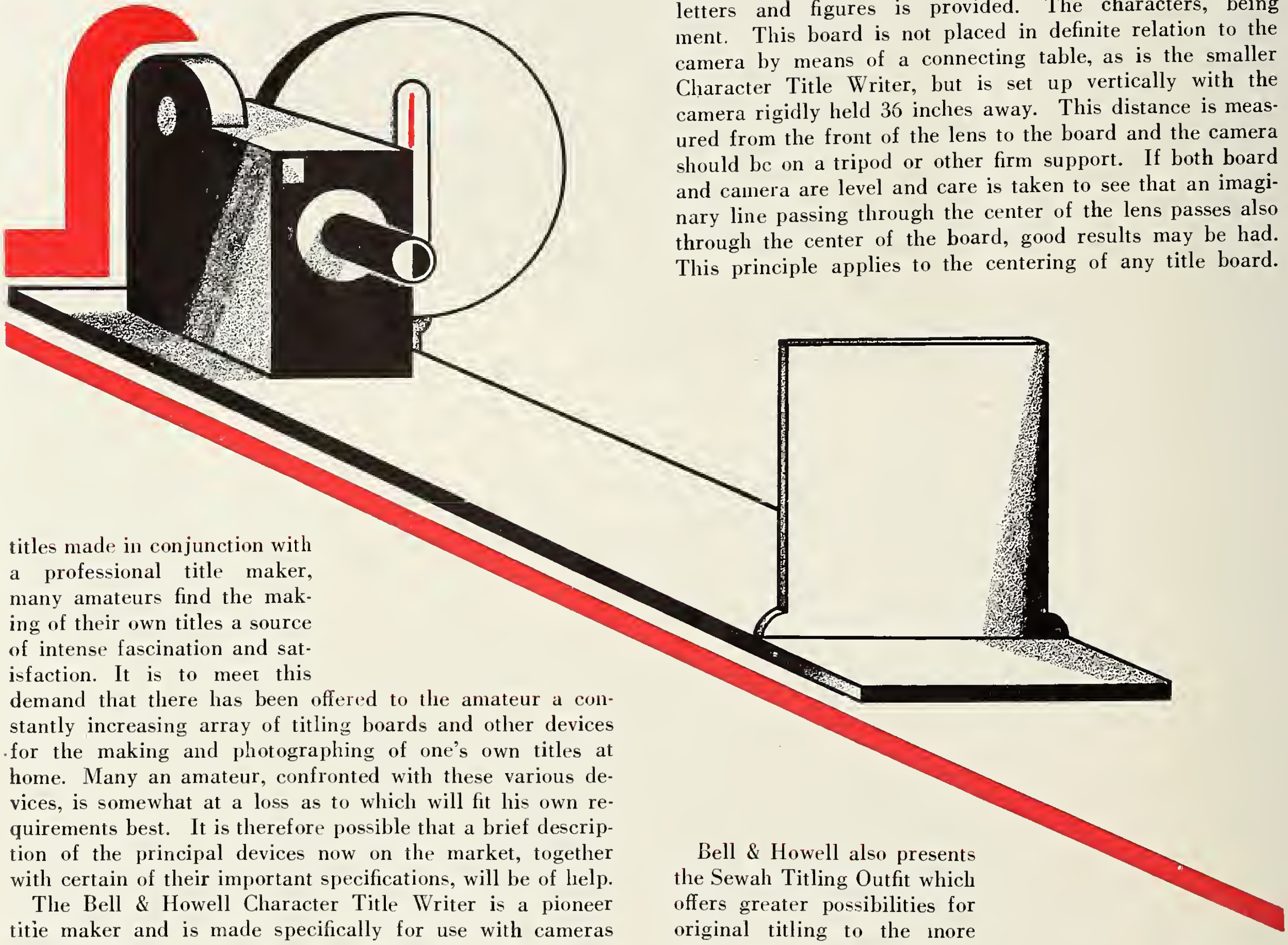
[Continued on page 787]

The silent talkie

RUSSELL C. HOLSLAG

A fresh view of titles and data on title boards

IS IT true that amateurs can't yet easily make their own talkies? Not so long as they can make their own titles. For titles, well made and appropriately introduced, speak for themselves; they augment the pictured action with words, the instruments of speech, and serve to connect and correlate the amateur film into a coherent unit. Thus, titles, in essence, create "silent talkies," inasmuch as they can explain fully all matters pertaining to the film, yet in a tasteful, concise way. This, indeed, should be the function of a title; it should never obtrude, never be too wordy but interpose its brief comment or explanation now and again like a wise observer —briefly, succinctly, wittily (if possible) and never unnecessarily.



Those titles are best which bear the stamp of the individual personality which photographed and arranged the action. While this personal touch may, of course, be inculcated in titles made in conjunction with a professional title maker, many amateurs find the making of their own titles a source of intense fascination and satisfaction. It is to meet this demand that there has been offered to the amateur a constantly increasing array of titling boards and other devices for the making and photographing of one's own titles at home. Many an amateur, confronted with these various devices, is somewhat at a loss as to which will fit his own requirements best. It is therefore possible that a brief description of the principal devices now on the market, together with certain of their important specifications, will be of help.

The Bell & Howell Character Title Writer is a pioneer title maker and is made specifically for use with cameras issued by this firm. The device is complete in itself and consists of a small table which carries the titling easel at one end and, at the other, a tripod screw to which the camera is affixed. The distance from the title surface to the lens is approximately 12 inches and the titling surface itself is 3.5 inches by 4.75 inches. An interesting feature is the refocusing adaptation of the fixed focus lens for this short distance; this is done by removing the lens and slipping a shim or bushing on the lens shoulder which brings the lens to a correct title focus when in place. Correct exposure is given by two tubular 165 watt lamps, permanently placed at the proper distance and provided with a handy switch. The table support is provided with an opening large enough for the hand, so that titles may be photographed while they are being written directly on the titling easel.

For those amateurs who desire larger working space in their title surface, Bell & Howell provides also the Filmo Title Board. This is a larger board with a title surface of 10.5 inches by 13.5 inches. It is attractively framed in black and the surface consists of black felt which is divided into a number of horizontal cracks or grooves. These grooves receive white celluloid characters of which a full font of held by the grooves, are always in a neat horizontal alignletters and figures is provided. The characters, being ment. This board is not placed in definite relation to the camera by means of a connecting table, as is the smaller Character Title Writer, but is set up vertically with the camera rigidly held 36 inches away. This distance is measured from the front of the lens to the board and the camera should be on a tripod or other firm support. If both board and camera are level and care is taken to see that an imaginary line passing through the center of the lens passes also through the center of the board, good results may be had. This principle applies to the centering of any title board.

Bell & Howell also presents the Sewah Titling Outfit which offers greater possibilities for original titling to the more ambitious and artistic amateur. The board itself is made of plywood and is held upright in use by two detachable feet. Various backgrounds are furnished which may be attached to the board. These backgrounds are of an ornamental nature and may be altered to suit individual taste. Besides a full font of letters and numerals, there is also included a set of ornaments which may be affixed to the title and used to set it off in many

[Continued on page 785]

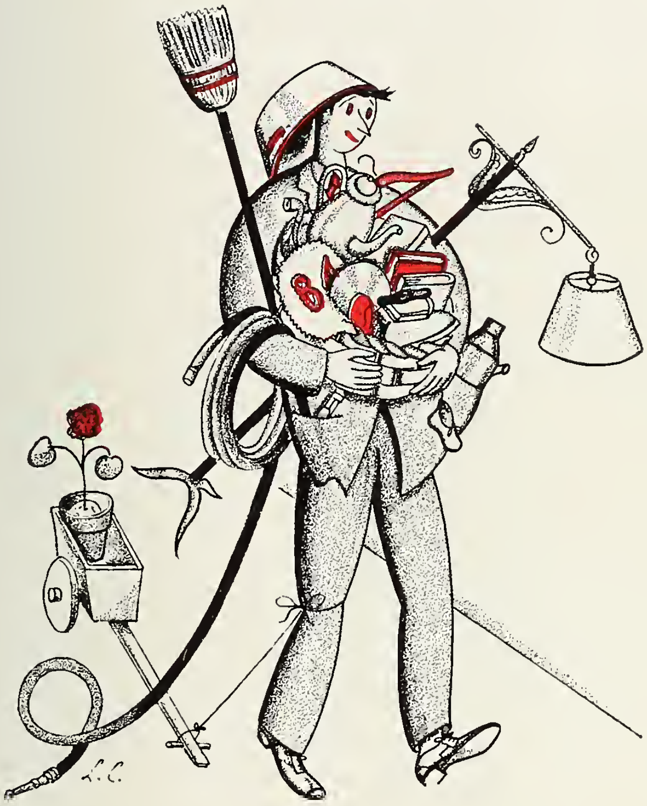
Staged titles

NORMAN J. PHELPS

A clever and easy plan for making each title unique

ONCE again, movie enthusiasts must be classified. This time, into two divisions—those who like to letter and those who do not want to do so. The idea of staged titles is for the latter class and there is considerable room for debating the attractiveness of this kind of title against that of its more formal brother.

The staged title is simple to make. It imposes no strain upon one's ability as a letterer. Pen or brush characters, hand written script, rubber stamp letters, typewritten lines or hieroglyphics of most any kind, including puppy tracks, will do and the result will be effective. Moreover, it will not be necessary to dust off the title board. Not even a tripod is required.



Anything not bolted down will find a use as "atmosphere"

There is another angle to staged titles. It is fun to make them. Each one is a complete photoplay in itself—plot, "props," characters, action and all. The "props" and their arrangement supply the atmosphere while the wording puts the message across. Any movie maker who attempts staged titles will find the work highly amusing and the results far beyond his expectation.

The materials needed, in addition to a bundle of shirt stuffers such as the laundry sends back every week, are most any and all objects that are not nailed or bolted to the walls of the house. If the titles are wanted for a baby picture, get out one shoe, one knitted sock, one bib, the high chair, one rattle, a package of safety pins, one bottle with nipple, some artificial flowers, a few Christmas tree ornaments, a candle stick and some of baby's blocks. This, as every movie making father knows, is only a partial list of the possible "props" available for staged baby titles.

A more general list of properties, and every movie maker should take stock of the possibilities of old bureau drawers, etc., may include a square yard of black velvet, the cocktail shaker, a bunch of keys, a vase, the saltcellar, a dog collar, book ends with books, a tire pump, miniature totem poles, carved or china animals, toy airplanes, lead soldiers and the spare parts of the gas stove.

Now, what is it all about? Here we have a pile of most everything the average household affords with which we are going to make movie titles. Let's go.

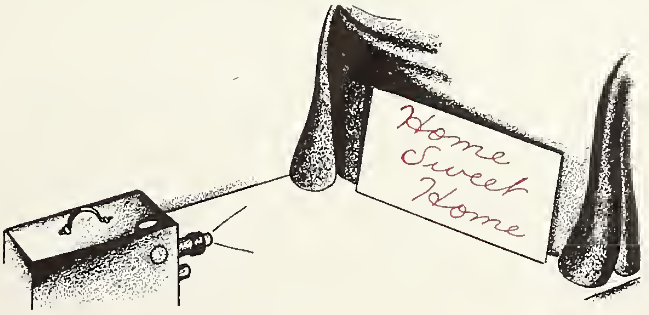
A table top or most anything that is three feet square and that can be held in a horizontal plane will serve for a stage. On the stage, the shirt stuffer bearing the title wording should be set up in a vertical position and so located that it will occupy the approximate center of the set. Around the title card, the various properties should be placed and the square yard of black velvet used to exclude unwanted background.

During the course of preparing the set, observations should be made through the camera's view finder from a distance of *three feet from* the card. Quite obviously, the lens should be focused *on the card* when the title is finally made.

About lighting. If the movie maker is fortunate enough to have daylight hours to give to his cine work, he may locate the set close to a window and get away with the job in splendid shape. If, however, he must work at night, two or three 200 watt lamps with tin pan reflectors will serve admirably and give sufficient light to work at *f*:3.5 or *f*:4.5, depending upon the distance between lights and sets. Exposure, of course, should be determined for the title card.

The possibilities of staged titles are unlimited. Half a sack of salt, a few pieces of jagged rock and a little wooden bear make an excellent set for the main title to a zoo film. A trio of dime store tin airplanes, some black thread to hang them with, a handful of cotton to place below them for clouds and a piece of black paper for the title card will announce an air trip in a most effective way. A fishing reel, a few hooks, a creel and a handful of pebbles make a splendid main title for the record of the fishing trip. A cocktail shaker, a few lemons, aspirin, etc., would appropriately announce certain scenes of modern evening frivolity.

The point is that the setting of the staged title supplies the dress that lettering excellence must provide without it.



Making Christmas merry

EPES W. SARGENT

Hints for holiday films to lift them out of the ordinary

CHRISTMAS generally means a gathering of the clan. Grandma and Uncle Tom and Aunt Sadie, or what have you, come to sit around the festal board. Naturally it is a fine chance to make some great shots with your camera, intimate films such as no professional ever can achieve. But do not overdo it and change the festal board into the bored. In other words, be industrious but not a nuisance, for moderateness is always an admirable trait.

Do not try to make an intricate and exhaustive record of the holiday. Aim rather to make a series of episodes, each of which is, in effect, a Christmas playlet but capable of being assembled into a larger reel with some covering title such as *Our Christmas*, though it is to be hoped you will get a better inspiration than that. For example of possible episodes, last year one Christmas film showed eight seconds of the decorated tree and then the baby of the family toddled in and hung the figures "1929' on the tree. These were cut out of cardboard and painted flat white.

H. Armstrong Roberts

In making up such a collection of Christmas episodes you can add a nice touch with a brief prolog of wintry scenes—fir trees tufted with patches of snow, skating or other sports, leading gradually into the intimate views and creating the proper holiday time suggestion.

Of course, you will want to show the dressing of the tree. Place your camera where you will be out of the way of the workers. Shoot at intervals and make each shot tell a story, with just an episode in one scene and not too much footage. Someone drops a glass ball and it breaks. Someone always does but, instead of waiting, break one on purpose and film the apparent accident. Someone else steps on a box and smashes a doll. It does not have to be a new doll; it should be an old one for it will look just as well in the picture. Uncle Tom comes in to look at the tree, steals a candy cane and goes off triumphant. Every shot can give some little touch. Fifteen or twenty feet will be all you will want of this, but shoot an additional ten feet and throw out what you value least. After the tree is trimmed, you can come in for some closeups, perhaps of Cousin Helen, who has trim ankles, standing on the ladder to dress the topmost bough. You can get a laugh with just a pair of hands trying to make an ornament stay put or by shots of amusing ornaments themselves. If you secure one of those celluloid birds, supposed to be balanced with shot in its tail, you will not have to rehearse the bird to get funny effects.

And do not forget to film the amusing array of ornaments

You can film a novel scene by first shooting not more than a foot of the bare tree and shooting an additional six or eight inches every now and then. It only requires a few seconds each time and the workers will not mind stepping back. Now cut and splice closely and you will have an effect closely approximating a transformation. It will be a little jerky but it will be a novelty.

Working ahead, you probably can plan a number of little stories in from four to eight or ten scenes. For example, Jim and Edith are shown hanging the mistletoe. Henry, Edith's fiance, sees Jim test it out but does not see the mistletoe and becomes peeved. Edith is angry and gives him back the engagement ring. Next day, on the skating pond, they pointedly avoid each other. Edith falls and sprains her ankle. Henry is the only one in sight. He picks her up and takes her home. As he is carrying her through the hall she tells him about the mistletoe, so he kisses her, too. Nothing much to it but it will be a better shot than a straight pose and serves to register three of the house party.

If there is no skating pond handy, you can use the shiny living room floor or even the icy street. If there is no ice, she can step on a pebble. Work out the details to suit your facilities.

You surely will want a shot

[Continued on page 788]

Interior lighting

D. C. McGIEHAN

Simple rules for success when you try indoor films

WHETHER you make interior film stories or photoplays with the assistance of your friends or just take inside movies at Christmas or any other time, you must know *how to take them* in order to get good results. This includes a knowledge not only of operation of apparatus but of the "tricks of the trade" as well. The following are a few of the more important. Get as close to your action as possible without excluding any of it. Take plenty of closeups and ultra closeups. Avoid panoraming and tilting as much as possible. But, most important in making interior scenes, here are a few suggestions on handling artificial lights:

Metro Goldwyn Mayer

Your Christmas tree will bloom all year if you but film it

Base plugs only should be used for connection to the house circuit. Fixture and floor lamp wiring is usually not heavy enough to carry the ten amperes represented by two 500 watt lamps. Also do not plug more than two 500's into any one circuit from the fuse box. In order to distinguish between circuits, first turn on all the lights in your house except movie lights but including lamps plugged in base plugs. Station someone upstairs to watch them. You go down to the fuse box and unscrew one fuse at a time; the lights which go out are on one circuit controlled by the fuse you have unscrewed. It is well to make a little sketch of the fuse box, writing alongside or within each circle representing a fuse the lights it controls.

If you find your extension cord of the third lamp too short to reach a different circuit from that used for the first two lamps, make or have made a long extension cord, using No. Sixteen rubber covered flexible cable. In screwing the bulbs or lamps into their sockets, the plane of the filaments should be parallel to the tangential plane of the reflector; in other words, as you look directly into the reflector, you should see the filament coils in the lamp side by side and not one back of the other. Twist the socket around until the correct position is obtained.

As for the actual use or placement of the lights in photographing, volumes might be written on the subject. Artificial illumination lends itself to many interesting scene compositions. Just as the artist uses his brush and pigments to accentuate the principal subject, you can use the light and shadow to mould your figures. Several manufacturers have issued very instructive bulletins on artificial lighting and MOVIE MAKERS has had a great deal to say on the subject. The main point is not to consider your lamps merely as a source of light but, rather, as the means to an artistic end as well. With light manipulation, you can even introduce movement in a still subject. The writer recently made some short shots of a loaf of bread and dish of butter, for splicing into an interpretive picture, and succeeded in having the bread and butter seem to live on the film by making the shadows of the subjects move, managed by moving the light while filming.

In placing lights, keep them as near the subject as possible but outside the field of the lens. In general, side lighting is better than front lighting. If you place your lights to the side and a little in front of the subject (outside the camera angle), you will not go far wrong. Don't light the subject too evenly. Place two lights on one side and one on the other. When you get them placed, look at the subject carefully. Make sure the point of interest gets the most illumination. Eliminate any ugly shadows by raising or lowering the lights or shifting them around and don't forget reflectors. Your projection screen makes a good one, or wall mirrors can be used. The latter are "hard" reflectors; they reflect the maximum amount of light. You can make hard reflectors by pasting tin foil on a sheet of beaver board. A movie screen, white cardboard or tightly stretched white muslin can be used for "soft" reflectors. Use whatever intensity is necessary to eliminate unwanted shadows. Placed low, reflectors serve admirably to avoid shadows cast by the nose and chin. In general, place a reflector diametrically opposite to the lamp casting the shadows you want to eliminate and use a reflector just hard enough to just remove or soften that shadow as desired, no more.

Little need be said here about the technicality of making titles with interior lighting. The catalogs, brochures and house organs of apparatus manufacturers cover that quite thoroughly.

And, perhaps, in editing, your interior lights will be an aid in supplying needed scenes. This editing should be done personally or by someone who thoroughly understands your aims. And, remember, your pictures are like flower gardens, the more time you spend on them, the more beautiful they will be.

Home printing pointers

HERBERT C. McKAY

Being a guide to the cine sport of personal processing

AMATEUR motion picture photographers have become so accustomed to the use of reversal film that they often fail to take into consideration the fact that, even when reversal film is used, a motion picture negative must be made first in order to secure the positive necessary for projection. But, when a separate positive is printed from a negative, the latter has certain characteristics which are decidedly different from those of the film used for making the positive. Motion picture negative film has a sensitive emulsion which reacts very quickly to the action of light, making possible the short exposure so desirable and even essential in motion picture photography. This emulsion is inclined to register a full range of gradation and to lessen contrast between light and shade. In short, it is what is known as a soft emulsion. Positive film, on the contrary, has an emulsion which is very thin, very fine grained and considerably less sensitive than the negative. It produces, as a rule, stronger contrast between light and shade. These qualities make possible the production of an image which is more brilliant than that of the negative and, while the image retains most of the gradation found in the original, its quality is such that it is excellently reproduced upon the screen by projection.

William A. Palmer

Polishing film on the drying drum to remove water marks

The actual process of printing positive motion picture film is very simple indeed. There are excellent printing machines for this purpose available to the amateur at a reasonable price. Broadly speaking, motion picture printers for the professional or amateur may be grouped into two classes, the continuous printer and the step printer. In the continuous printer, the film is drawn past a narrow slot and is moved continuously, the negative and positive passing through the machine and traveling past the light slot together. In the step printer, a mechanism is used which is similar to that used in a camera. The film is pulled down step by step so that each individual picture or frame is exposed in its entirety to a beam of light. A shutter is then used to cut off the light while the film is moved down to the next frame and the process repeated until the entire film has been exposed. Both types of printing machine will be found to give excellent satisfaction in the hands of the amateur and both types are available in the sixteen millimeter size. The actual choice of the machine itself is largely a matter of individual preference as there are arguments advanced in favor of both types of machine by their respective adherents.

In addition to the machine itself, developing equipment will be necessary, such as was discussed in articles which and the formula for the positive developer will be sent on request to the technical consultant of the League.

safelight, as is the case when developing films, but it may be considerably brighter and of an orange color rather than red or green. The machine purchased may be of the hand operated type but the motor driven machine is more desirable because this not only eliminates the very tiresome operation of cranking the printer but it also does a great deal towards securing a uniform result since the motor, operating at constant speed, will give the same exposure to all parts of a scene. Motion picture negatives, like any other negatives, vary a great deal in their density. Some films require a greater exposure than others and, as most of us will probably use a constant speed motor to drive the machine, the compensation for negative density will be accomplished almost always by means of changing the light.

The printing machines available at the present time are equipped with devices which are used to control the amount of light allowed to fall upon the film. They have a red window past which the negative travels, enabling it to be kept under constant observation. By watching the negative as it passes this window, we can change the light aperture to compensate for scenes of varying density. Of course, there is a certain facility in changing the light properly which comes only with practise but this facility is easily acquired. The safest way to work is to examine the negative carefully before printing. The first scene should be tested; that is, the negative is placed in the printing machine and pieces of positive film printed from this first scene, using various light intensities. These pieces, which need not be more than a foot long, should be examined and the best ones selected. Upon a piece of paper the number indicated by the light control lever is put down opposite the words "Scene 1." Let us say, for example, that this number is four. It should be noted here that the light numbers of printing machines are strictly arbitrary and have no definite unit value. They are used merely for comparative purposes. The entire negative is then examined closely and, at every light change, a small notch is cut in the edge of the film. By comparing other scenes with the first it is possible to estimate roughly the change of light necessary to compensate for the change in density. Each one of these changes is noted upon a slip of paper and, when the entire negative has been inspected, the notations might read somewhat like this: "Scene 1, four; Scene 2, seven; Scene 3, three; Scene 4, three; Scene 5, three," and so on. Or, to condense our light sheet, we might put down the numerals four, seven, three, three, three. This light sheet is attached to the front of the printer or in any convenient location before the operator by means of a small piece of the adhesive tape used to seal film cans. When the film is being printed, the negative is grasped lightly between the thumb and forefinger of one hand while the other hand rests upon the light control. The machine is started with the light control set at four. It runs for a certain period of time and then one of the notches cut in the film is felt as it passes between the thumb and finger. When this takes place, the light control is swung down to seven. The machine is allowed to run until the next notch is felt when the control lever is swung up to three. As we have three scenes here, all to be printed with a light intensity of three, no notches are cut in the film. This same method is used throughout the length of the negative and will be found to be highly successful. A film which is inspected by white light and carefully compared can be timed far more efficiently than when the time estimation is attempted by means of watching the traveling film as it passes before the window. Notches are cut in the film as a positive indication of a light change, as the eye tends to become confused when the general character of a scene alters and, naturally, if a change were made out of position, that would mean all following changes would be thrown out of step and the chances are that the entire timing of the film would be ruined. For this reason, all good printers, when not using an automatic light change, depend upon the film notch as a guide in changing the light.

Using a Kodascope C Projector as adapted for home printing

William A. Palmer

By making the preliminary test and controlling the light changes, as described, facility in producing good prints will soon be attained. The actual operation of the machine itself depends upon the particular type of machine being used. In any case, it is necessary that the two films be run through the machine face to face, that is, emulsions together and, of course, it is essential that the negative be placed next to the light so that the light has to pass through it to reach the positive film. Most amateur machines are not provided with takeup reels so it is necessary to provide two clean receptacles to receive the film as it passes from the printing machine. Rectangular laundry boxes are perhaps as satisfactory as any kind of container for the film. It is advisable, but not absolutely necessary, that a back of soft cloth be made to fit the inside of these boxes to provide absolute protection against scratches or other physical damage to the film.

When all of the film has been fully exposed, it is developed in just the same manner as the negative, which process was described in the issues of Movie Makers previously mentioned. The actual solution used for the development is somewhat different from that used for the negative and this formula for the positive developer will be sent on request to the technical consultant of the League.

There are certain difficulties encountered in printing motion pictures, most of which can be easily overcome yet which are very irritating at the time of occurrence.

Irregular dark areas: any darkening of the film in development is due to light having fallen upon the film. In printing, this is usually the fault of some light leak in the machine past which the film travels or due to lighting a match or admitting white light to the room for an instant or allowing the printing machine to remain lighted while the film is being handled. Always bear in mind that the film is very sensitive to white light and every care should be taken to exclude all white light from the room except that which is actually used in the printing.

Picture very thin and weak: not enough light was used in printing. Increase the light aperture or reduce the speed of the motor. The fault may also be due to insufficient development but this is hardly probable as positive film develops very rapidly. If the film remains weak after four minutes' development, it may be considered that the light was not of sufficient intensity. This presupposes the use of the developing bath referred to at a temperature approximating sixty five degrees Fahrenheit.

Picture very black and dense: too much light was used in printing. Decrease the light aperture or increase the speed of the motor of the printing machine you are using.

Excessive contrast with black shadows: a film of this nature is usually rather grey with the high lights appearing dirty or clouded. This is a result of overdevelopment. When a picture has been properly exposed, development should be stopped when the image is quite vigorous yet while the high lights still remain clean and unvaried.

Picture blurred: sometimes a negative which is known to be sharp and distinct will give

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Film flam

LOUIS M. BAILEY

Wherein Janet uses Christmas both for hammer and nails

JANET made it a principle never to believe in dreams unless it was convenient to do so. But here Christmas was looming on her horizon which, it might be said, was bounded on all sides by Janet, a statement that sounds rather paradoxical unless you understand the fourth dimension or have encountered Janet. And just at this crisis she had a most interesting dream. Having just bitten a large chunk out of the ear of Tintoretti, her pet spaniel whom she had condemned to sleep with her, she had drifted into a satisfied sleep. It was then that she dreamed she saw three wise men, mounted on rather modernistic camels and, knowing a bit of Freud, she took this as an omen of her dream's timeliness. But, wonder of wonders (it couldn't have been a better dream if she had arranged it herself), the first one was carrying a projector, the second a camera and the third was loaded down with essential accessories for the young lady filmer. And all three wise men smiled on her most prophetically.

William Rittase

She dreamed wise men were bearing to her the craved equipment

In subconscious joy, she yanked at Tintoretti's tail and his pained yowls brought her back to a world which she immediately realized was going to be a much better one from then on. However, Janet believed in leaving nothing to chance, Mr. Freud having failed her in the matter of the matched strawberry birds. But she found herself in a most puzzling dilemma as to how to proceed. Should she write Santa Claus the usual naive message of things she hoped for or would it be better to quite frankly tell everyone exactly what she wanted? She cast around in her mind for the three most likely wise men to fulfill the vision. The only probable cine purveyors were Mother, Aunt Huddy and Aunt Agatha and none of them, she decided sorrowfully, was either wise or men. However, she mused, burning up Mother's projector just once more would probably take care of that factor if she remarked at the time that there was nothing like personal ownership to develop a sense of responsibility in a young girl. Aunt Agatha who always gave the wrong things and Aunt Huddy who strongly advocated the Victorian principle of decorative uselessness in children were the real problems to surmount.

Tintoretti's nose dive for safety finally indicated that she had hit upon an idea and at him simultaneously. She had decided to write a letter to Santa and address it, by mistake, to Aunt Agatha, listing the things she did want and those she did not, knowing perfectly well that, since Agatha's enrollment in a "matrimony by correspondence school," the mail she received was also invariably read by Aunt Huddy.

"Dear Santa," she began, "the problem of a young girl trying to decide what she wants for Christmas and what is best for her is most difficult. In fact, it has become so difficult that I have decided to give up my own desires entirely. Mother, I know, would want me to have a projector so I won't burn hers up any more and dear Aunt Agatha would want me to have a camera so that pictures can be made of her wedding which I am sure will be quite soon (although, of course, I haven't told anyone).

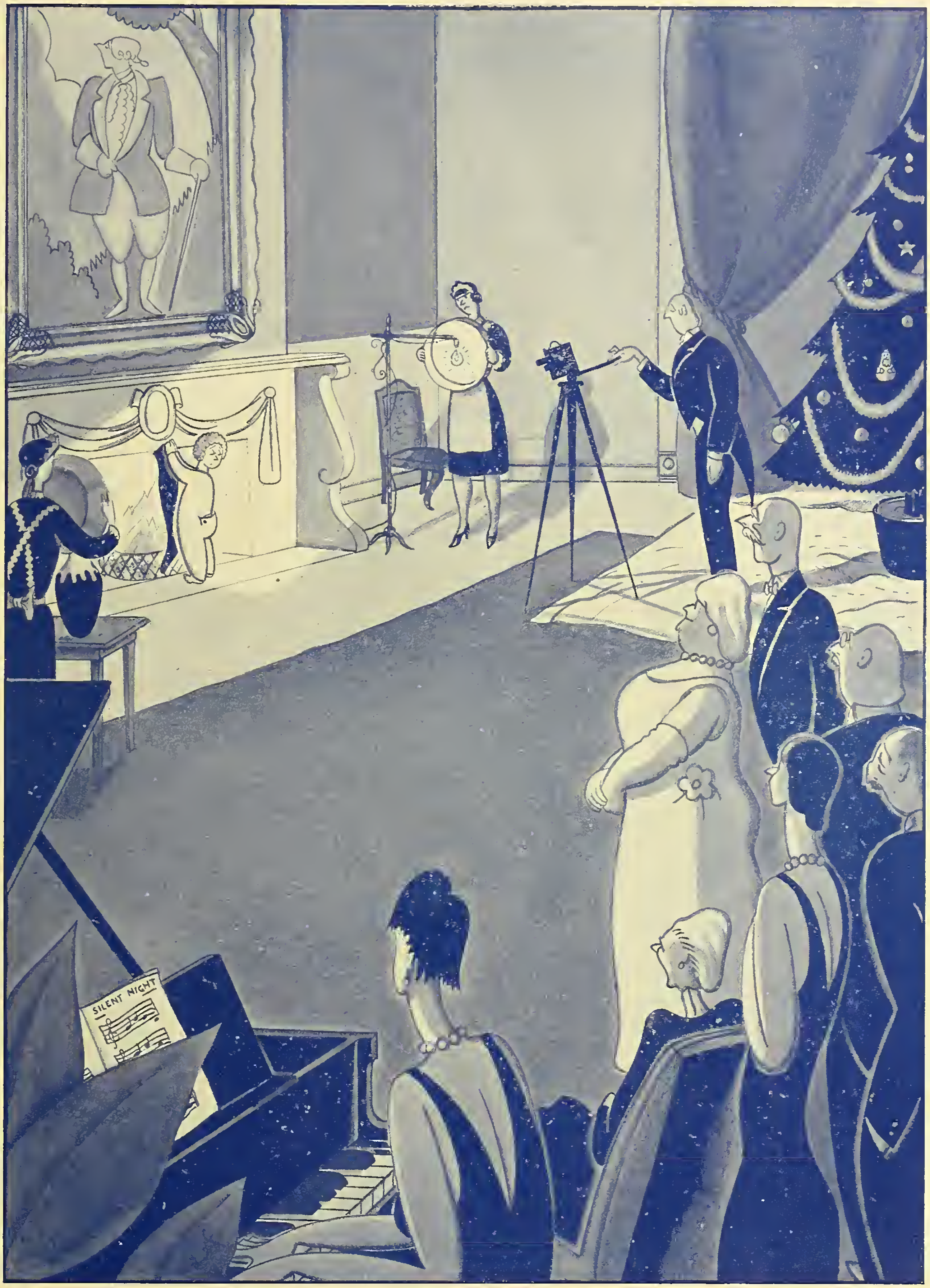
"And I'm sure Aunt Huddy hopes I get some interesting and instructive book, such as the ones she reads and without which no young girl's education is complete. However, if she knew how much deeper a knowledge of biology can be gained by means of nature studies one can film, I am sure that she would prefer that, instead, I get a tripod, some film, lenses and filters. (I am sure telephotos and a tripod with tilting and "panorama" top would be just the sort she would approve.)

"So, you can see, dear Santa, that I have thought only of others in deciding what would be best and right for myself. I truly hope that you will help out so that I can make them all glad on Christmas morning."

Then, being a finished strategist, Janet set about preparing a second letter, this one to Aunt Agatha and cannily congratulating her on her thirtieth birthday (Aunt Agatha was forty one). This she placed in an envelope addressed to Santa, so that the subterfuge of the other misaddressed envelope should seem a genuine mistake.

And, with this happy concluding idea, Janet decided that the Christmas matter could now take care of itself and she felt quite sure that, if Mr. Freud but knew, he would deeply appreciate the help she had given his theories.

"Virtue is its own reward," she mused as she dragged Tintoretti from beneath the bed, knowing full well that of all things Tintoretti hated two the most, baths and herself.


SILENT NIGHT

Postlewaite Trivers, III, hangs his (Auntie's) stocking

The cine scientist

ERNEST W. PAGE and WILLIAM A. PALMER

A dissertation on laboratory films and their making

IT WAS just a streak of good luck when we stepped into his office and found the spirit of the late Professor Atom in a talkative mood. Dr. Atom, we might say, had been one of those rare individuals who was an authority on practically every branch of science and, at the same time, a great sixteen millimeter enthusiast. It was this enthusiasm for motion pictures which enabled us to get the following (need we say imaginary?) interview with the famous man's shade.

"Sit right down, gentlemen," he said, crossing one airy leg over the other. "I would venture that you have been editing some of your films this morning." We looked at each other in surprise. "I refer, of course, to a slight odor of film cement. However, that is neither here nor there. What can I do for you?"

I cleared my throat and looked again at Bill who was sitting beside me. "It's about amateur movies, Dr. Atom," I began. "We have seen a good many of the laboratory films you made and would like to do the same sort of work ourselves. Now we've had enough experience to know how to take pictures under various conditions, we have a small arc light to use for interior work and we feel that we could make films of laboratory procedures *if* we knew how to plan them, how to make them interesting and yet present each step clearly."

William A. Palmer

The professor smiled and twirled about two feet of unusually transparent film around his thumb. He had had a habit of playing with bits of film in this way and some of his best scenes had been ruined because of his fondness for winding them up in a corkscrew fashion.

"Good," he exclaimed. "You wish to know more about planning the continuity of laboratory films. Of course, a great deal depends on what sort of a procedure you wish to photograph and also for what purpose you are making the film. Is it going to be purely for entertainment, entirely educational or are you going to try combining the two? A really good piece of work will always contain both elements. It will be entertaining enough to keep up the interest and yet will adhere strictly to the facts and present something worthwhile.

"Perhaps you remember seeing my film showing the reactions of an excised frog's heart when perfused with various solutions. I made that to accompany a paper I was writing on the subject and consequently it was strictly a technical film. To be sure, there was some entertainment value in it merely because the subject was out of the ordinary but there was certainly no intention of putting anything amusing or spectacular into the picture.

"Contrast that now with one I made just three weeks ago. It was here in the next room. If you'll step in I'll try to find it and run it through for you."

The professor rose, extracted a pipe from his pocket and filled it from a pouch as he strode with long paces into the next room, pausing only to light a match and cup his hands around the flame and the pipe bowl. The bit of film hanging from his thumb caught fire, sputtered and went out. "Great thing, this film," he said with a sense of pride. We chuckled at the incident. "Rather stupid and amusing, to be sure," the professor said, "but wait till you hear what happened to my tongue while I was making this last picture."

Dr. Atom spared no effort to be of help to them

Dr. Atom was now threading the loop from a large reel of film through the projector. "I hadn't put the titles in yet," he explained. "I wanted to wait till I had time to do them myself so that I could draw little beakers and retorts around the edge for a border. But I'll explain things to you as we go along.

"Main title, *Liquid Air*," he began. "Cast of characters, Michael Faraday and Pro-

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The Clinic

RUSSELL C. HOLSLAG

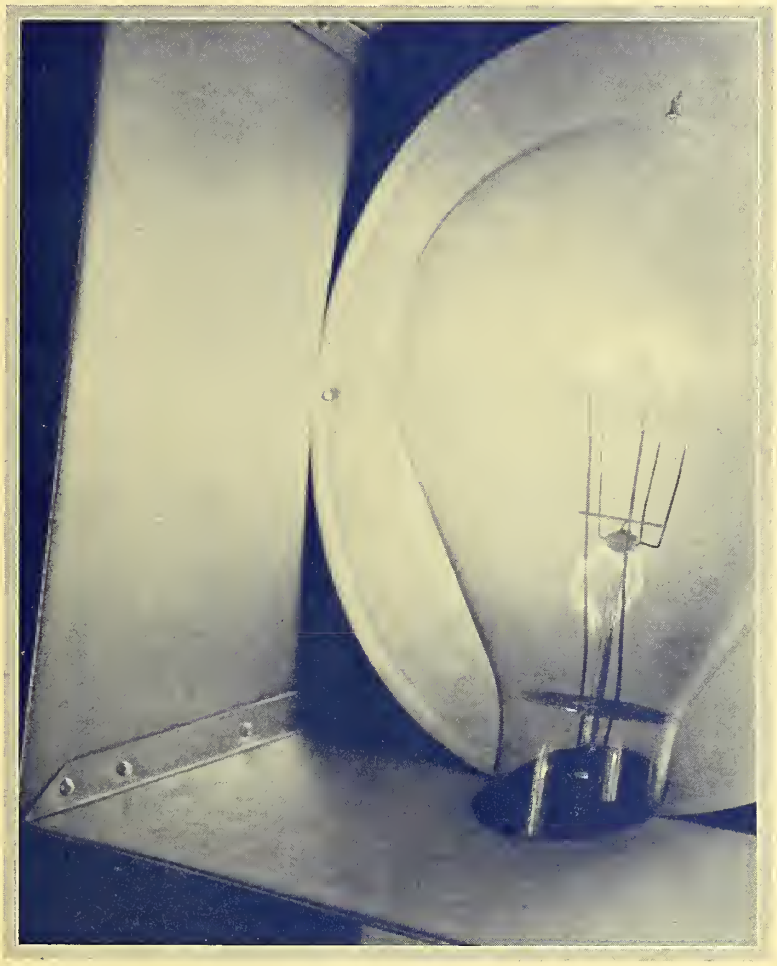
Technical comment and timely topics for the amateur

Lighting items ■ As the days become colder and darker, especially as the holiday season approaches, there is a renewed interest among amateur filmers in interior lighting shots. As a matter of fact there is no reason at all why the movie maker, if he owns a lens with a speed of *f*:3.5 or faster, should not make such scenes to supplement outdoor shots and add a touch of variety to all his films. Indoor lighting as a specific subject is being covered in Movie Makers this month but here are a few hints which may be valuable for further reference.

Panchromatic film is the best medium on which to record scenes shot with the incandescent lamp as the source of illumination. The light from such a source contains much yellow and orange yellow to which the panchromatic is more sensitive than ordinary or orthochromatic film.

Never use a filter for interior shots. It cuts down the light reaching the film and *all* this light must be utilized in the indoor home movie. As a matter of fact, fine color correction is to be had with panchromatic film when the illuminant is either the incandescent or the arc with "panchromatic carbons." Such light may be described as self filtering.

"What is the extent of the area which can be illuminated by an incandescent lamp with a given rating in watts?" Such a question occurs frequently and in its essence cannot be answered definitely. It is generally held that, for every 100 watts power rating at the lamp, an area of one square foot can be successfully illuminated for photography at *f*:3.5. That is, if you had a lamp rated at 500 watts, you could illuminate an area of five square feet or a space 2.2 feet square; with a 1000 watt lamp, an area of ten square feet and so on. But this is a poor rule to apply to definite cases because, in general, it is not the background that the amateur should seek to illuminate but the important action of the scene. This will help to extend the illumination and actually amounts to elimination of unnecessary detail in backgrounds which is good training for the amateur cinematographer who often includes unimportant details.



Portrait of a home movie incandescent taken by C. W. Gibbs

Be careful about connecting your lamps. Don't make a connection to any flimsy socket that happens to be handy or to chandeliers or sidewall brackets. The home lighting units contain bulbs operating at high amperage and the resistance of a possibly poor connection will cause the outlet to heat unduly. Such heat may assume dangerous proportions. The baseboard plug is the best place to connect the movie lamp.

Do not operate home movie lamps on circuits where toasters, electric irons, stoves or other devices of high wattage rating are being used, else the combined load may blow the fuses. It is always safer to turn off these other devices while you are shooting.

If your lead wires are longer than usual, the voltage drop caused by this extra length may affect the light power, at times reducing it by as much as ten percent. Do not, therefore, connect your lamps by means of extra cord extensions unless the location you wish to photograph is impossible to reach in any other way. This plan also minimizes the danger of tripping over cords and of entangling the tripod legs in their unruly coils.

If possible, have one person assume the responsibility of looking after the lights and of operating them. The cameraman may place the lights and arrange the effects but he should be free to give his attention to photography during the shooting.

Do not place your lighting units directly in front of the subjects as they face the camera. This will give only a flat, chalky effect. At least two lights should be employed or one light and a good reflector. Place the lights, one on each side, with one a little closer to the subject than the other. This will give a rounded and more lifelike picture.

Be careful not to let direct

[Continued on page 798]

Kid films and snowflakes

JAMES W. MOORE

Visualizing the chances for child movies in winter

THERE is a graphic definiteness about the arrival of winter with its ice and snow that makes it, of all the seasons, peculiarly adaptable to recording in movies. And just as this stands true in general for the season itself, so is it particularly apparent in relation to children. What means a messy pile of wet overshoes to Mother and a frozen radiator to Dad, means the wonder of a new world and coasting, skating or snowball fights to the youngsters. Rarely will you find a better opportunity to get unconsciously posed portrait shots of them and the winter play will provide an excellent background of action.

H. Armstrong Roberts

Just before the light fails some evening, the first snow begins to fall. It looks like a real storm and the children come in for supper excitedly, only to hop up now and then to peer out of the window or the door. Here is an opening sequence: a child dashes up to a front door in great excitement and disappears within. He leaves the door open so that, when Mother appears with him a moment later, she is more concerned at this than at his eager and excited gestures. "It's snowing!" he cries in delighted wonder. And there, as he points a mittened hand, are the first white flurries. But supper is ready and Mother "shoos" him in, despite his consuming wish to watch this returning delight of sifting crystal.

Movies of children move when winter's delights are filmed

In the morning, there it is white, soft and glistening. Banked in the corners of the windows, lying across the sill of the one that was open, the first snow beckons to the children. Outside it is smooth and trackless where an hour later it will be crisscrossed with footmarks and sled tracks. Only Christmas itself will get the children up easier or earlier than this morning. Breakfast is a hurried nuisance and out they go.

Well, so much is easy. But, after this introduction, what are we going to film? Much depends upon the kind of place we live in. If it is really small and rural, there will be that grand sequence of the children waiting and praying for the bell that will tell them "no school today," no school because the snow is too deep for them to go through. But watch them pile into it once the bell has rung. If the wind has drifted the fall during the night, don't miss getting the kids as they dive headfirst into the banks, for here is the thrill they will seek before anything else. Sleds, skis and toboggans will next come up out of the cellar and soon what was pristine and unmarked will be tracked with signs of activity in every direction. Perhaps about now Mother wants the walks shoveled and the porch swept clear. Here is tragedy of the first order to those about to start for coasting but it should go in your film just as should that funny caution of Mother's that one wear another coat or sweater and that it be buttoned tightly at the neck.

A smooth, well packed coasting hill or toboggan slide offers splendid opportunities for effective sequences. A long shot of the scene shows the children coming in from the side and hurrying towards the hill. A closer shot from the top has them coming towards the camera and getting the sleds ready. Little Mary sits carefully on her brand new flyer, hesitating before pushing off on the first ride, but is sidetracked by a scornful shout from brother Bobby as he slams down his sled and goes "belly flop." She looks after him and the half speed on your camera shows him slithering away like lightning. Then a treacherous hand in closeup gives her a shove and away she goes on the momentous ride. If the hill is well packed and smooth, try a few follow shots of the kids from the back of a good large sled. Or, in this sequence, after Bobby has darted away, place yourself a few feet in front of Mary on another sled with a friend as helmsman. Off you go in time with her and you can film her all the way down the perils of this first ride. And, taking advantage of the naturally unsteady picture, try turning the camera gently from side to side as Mary careens

[Continued on page 790]

Mitten movies

SIDNEY C. HAYWARD

Planning winter sport films that will always win

OUTDOOR winter movies, like all other varieties of films, can be dull. But, perhaps, more than any other kind of photographic activity, they can be interesting, artistic, amusing and thrilling. Imagine the living room of your own home. A cosy open fire burns cheerfully. Your dinner guests are enjoying coffee and a leisurely cigarette as you tell of the thrill of your ski run down the carriage road of Mt. Washington. "Eight miles of beautiful snow trail. Long straight slopes with well banked turns and then a sharp pitch downward. Snow particles flying from the skis and sharp wind whirling by my face. Fir branches loaded with the weight of fresh snow—and, added to the beauty of the mountain road and its natural setting for a glorious ski run, was the thrill of the fast descent. . . ."

But you pause because the futility of attempting to describe the scene and the thrill becomes apparent. "I can show you the movies of it," you add and your guests become as interested as you are relieved to know that a living pictorial reproduction of a sport entirely beyond their own experience can be so easily given to them.

Preparations for the climb up the mountain appear on the screen—ten feet of the outfit each climber must wear, a closeup of the leader placing each article in his pack, a shot of the distant peak gleaming white in the sun and then an angle view of the trail with the fresh snow broken by the first ski tracks. Granting that your movie has been made interesting, you have omitted much of the commonplace and your next shot shows the shift being made from skis to crampons for the more difficult ascent above treeline. Then comes a scene of the group moving up the mountain, followed by a closeup action shot of feet shod in the crampons. The closeups also show the character of the mountain side. Then back to the scene of the group as one of them looks ahead, followed by a long shot of the peak. This sequence is repeated once or twice, giving the audience the feeling of the passage of time as the arduous climb is made. Next comes a scene of the party reaching the top, followed by several shots down the gleaming mountain side and of the surrounding country. And finally a shot of the voracious attack on lunch. But your best shot is saved for the end of the film. Standing at the top of the carriage road you had strapped the camera tightly about your waist, given your poles to a member of the party and then started on the long slide closely behind another skier. As you gathered speed, you pressed the operating mechanism on the camera and a few feet clicked off, then a few more as you shot down a steep incline, then a few turns of the key as you coasted along more slowly. This process, interspersed with shots of the whole party as it passed and swerved around you in a stationary position, gave you 150 feet of film which vividly told your guests the story of that thrilling ski run. They gasp as the skier immediately in front of you falls and you swerve to one side to avoid an accident and they feel their own hearts beat faster as you speed down to a turn and bank sharply. Exclamations of delight as you switch on the lights are proof of your having made your winter movie entertaining. Music, with the screening, preferably a waltz, will greatly enhance the effect of the skiing scenes. If you instruct your skiers to swing around you one by one as you are stationary on the mountain side, the action will often appear to fit the music. This, varied with longer shots as the whole party makes a pattern of motion and accented with the thrilling scenes taken from the skis, will provide as beautiful a subject as the motion picture screen can offer.

Why not use flares in night scenes for those winter films?

H. Armstrong Roberts

To most of us neither the opportunity nor the ability to ski down Mt. Washington is given. But every movie enthusiast in snowy climes has the opportunity to make his winter films as interesting and unusual as would be the effect of this more spectacular continuity. The scenic splendor of trees, bent with the white burden of a fresh storm, of wires, poles, shrubs and houses glistening with ice and frost makes an ideal setting for action of any kind if no more than a child drawing a sled or a couple out for a bracing walk.

Hibernation in winter months is no longer the popular procedure. Until very recent years, adults were prone to view with consternation any suggestion of outdoor activity in below freezing weather. The rise in general esteem of skating, skiing, tobogganing, snow-

[Continued on page 789]

Educational films

LOUIS M. BAILEY

School, medical, art, industrial, welfare civic and other uses

Football study ■ Enlistment of a 16mm. camera and talking machine by gridiron experts for the purpose of scientifically studying football plays and players has been successfully undertaken. Lorenzo Baker of Columbus, Ohio, recently made play by play pictures of the Ohio State Northwestern game at Chicago. L. W. St. John, athletic director of Ohio State, at the movie operator's side, dictated into a talking machine a detailed account of each play.

The joint record was immediately used by the football experts of Ohio State to analyze every angle of the game and to give the players definite suggestions for improvement.

Two 16mm. cameras were used in taking the movies. One was alternately in action while the other was being reloaded with film. The movies were taken at a speed of thirty two exposures per second, resulting in a record which was found to be just sufficiently slow motion when projected to permit of satisfactory analysis and study by the coaches and players.

Movies in court ■ 16 mm. motion pictures, introduced by the defense in a retrial after, at the first hearing, the plaintiff had been awarded $7,500 personal injury damages, were largely instrumental in securing a cut of $6,250 in the amount. The motion pictures were taken by League member Hamilton H. Jones, Buffalo, N. Y., at the request of the attorney for the defense, Carlton Ladd, after he had secured a retrial. The plaintiff had claimed that personal injuries, as the result of an automobile mishap with the defendant, had seriously handicapped him in his work. Mr. Jones's movies, secured while in an enclosed car following the plaintiff as he went about his work, that of delivering bread, showed that he had no difficulty handling the heavy baskets which he had claimed he was no longer able to carry.

Mr. Jones has since been requested by several local lawyers to secure motion picture records for them. He is at present working on an accident case similar to the one in which he first successfully attempted the production of 16mm. movies as evidence.

Ohio amateurs making football talkies for scientific analysis

Bell & Howell

Welfare ■ Showing the work of the Frontier Nursing Service, Inc., *The Forgotten Frontier*, six reels, 35mm., produced by Miss Marvin Breckinridge of New York City, has recently been completed. 16,000 feet of film were exposed for the production which, in its final form, will run to about 6,000 feet. Three months were consumed in the actual filming and almost seven hundred miles were traversed on horseback over the isolated districts of Southeastern Kentucky, which territory the nursing organization serves in its public health work.

The film is in story form and is enacted by natives of the region actually contacted by the nurses. Miss Breckinridge reports that all of the one hundred characters who appear in the film were most cooperative, so completely did their good will result from the splendid services of the nurses who work among them. In filming an interior scene in a little mountain cabin, the light was so poor that, as there was no electrical power available, the roof had to be taken off to shoot the scene. Many other impressive acts of cooperation were performed by the mountaineers.

The film portrays the welfare work of the service in rendering all types of health care, from training in home sanitation, proper care of infants at birth and in their early years, to vaccination of entire school groups and treatment of gunshot wounds resulting from the still not uncommon feuds.

The production in its completed form will be publicly shown for the first time in New York City at Mecca Auditorium on January 15th as the main feature of a program to spread interest in and knowledge of the Frontier Nursing Service. The film will later be utilized by the service in its publicity program throughout the country, to enlist financial help for the organization and to show medical schools and nurses' training schools an outstanding example of rural public health work.

This film, covering an important phase of the educational application of amateur motion picture production, is indeed a tribute to this medium as a means of recording and reporting such a worthy activity. Considering that the film is Miss Breckinridge's initial [Continued on page 800]

Amateur clubs

ARTHUR L. GALE

Latest news of organized group film activities

Africanders ■ At the last meeting of the Cine Society in Johannesburg, South Africa, a film showing the construction and tests of the *Golden Arrow*, the speed record breaking car built by Sir Henry Seagrave, was screened. On an earlier program, a film record of the construction of automobiles and a reel of Scottish scenery, both filmed by Alec Murray, were projected. Production is progressing on *Forty Milestones*, a drama featuring the early history of South Africa, and, in the meantime, the club's Film Production Committee is making a safety first film for the Traffic Advisory Board of Johannesburg. The club's excellent official monthly organ, jointly published by the Johannesburg Photographic Society and the Cine Society, has been continued regularly since the organization of the club and bids fair to be the most stable of all amateur movie club publications. Perhaps a measure of its success is due to the fact that it presents to club members news and programs of particular interest only and this requires the minimum amount of labor in preparation. Often movie club publications attempt to cover so large a field that they automatically become impractical to produce as a spare time job. The Johannesburg club has secured excellent local newspaper publicity.

Sierra Cinema League

Still brings hint of nature of "Honeymoon Trail" of Fresno Club

Screenings ■ The Berkeley Place Cinematographers' Club in Orange, New Jersey, has resumed winter activities with a series of projection programs. Included in the screenings were summer films made by Miss N. B. Norton; vacation and sport reels filmed by George A. Ohlman; a film record of the first run on the newly electrified tracks of the D. L. & W. Railroad made with special permission by Miss Ethel Hayward and Frank M. Seiffert, Jr.; *Campus Love* from the League Club Film Library. Several short photoplays are planned for early production.

Exclusives ■ The official committee of the Tercentennial Celebration of the founding of Hudson County, New Jersey, issued exclusive photographic privileges to the Hudson County Cine Club of Jersey City, New Jersey, to cover the air circus which opened the week of festivities. Planes were provided the members of the executive board of the club to enable them to film the maneuvers of the thirty air craft which made up the circus. Aerial scenes of parades, crowds and other features of the celebration were also filmed. Members working on the ground secured several reels of scenes of the ceremonies, parades and floats which, with the air film, will constitute the official motion picture records of the event. Every effort was made to justify the official committee's trust in assigning the filming responsibility to the club; night scenes of the parades were made with flares and no phase of the celebration was ignored. The dozen or more amateur cameramen who filmed the events will make a more complete film record possible than could have been achieved with even professional facilities. Vacation filming was the topic featured at the club's last meeting. Scenics made by William H. Barlow and a newsreel filmed by Joseph H. Schlitt were projected. Plans have been made for the production of an aerial photoplay with the cooperation of the Jersey City Flying Club. Members of the cast will be drawn from both clubs while the aviators will provide the planes and the flying field for the action for this photoplay.

Resume work ■ With customary vigor, the Chicago Cinema Club has resumed its well balanced programs. Recent meetings offered a screening of members' films made during vacation; an exhibition of early motion picture projectors; a demonstration of 16mm. talking and sound projection equipment by John J. Mertz; a talk, *Around The World With A Movie Camera*, illustrated with amateur movies and presented by Dr. George C. Poundstone; a special surprise program during which the recent additions to the lists of movie making equipment were demonstrated. Meetings are preceded by dinner discussions which may be attended by any member.

Visit studio ■ The winter activities of the Philadelphia Amateur Motion Picture Club were opened with a visit to a professional motion picture studio in Philadelphia. Studio equipment was demonstrated, its uses explained to the club members and opportunity was provided for members to make personality shots and short sequences, using the lighting equipment. Following this, the members were taken through a laboratory where the professional technique of developing, printing and editing and use of the apparatus employed were demonstrated and explained, a most helpful experience.

[Continued on page 792]

A GIFT that brings a *lasting thrill* to all....

Not expensive either . . . you can buy a Ciné-Kodak for as little as $75

No need for you movie-makers to ponder the selection of a gift for someone you're especially fond of. A movie camera, of course! Surely, no gift can match its pleasure-giving possibilities—nor excite a warmer welcome.

And being camera-wise yourself—you'll naturally choose a Ciné-Kodak.

Ciné-Kodak offers a number of features that account for its world-wide popularity among amateurs. Hair-splitting precision...Light enough for a woman to use with ease...Two finders—waist and eye level—that put no limit on camera angles...Winding crank attached and always available...Positive footage indicator that tells at a glance the amount of exposed and unexposed film...Plenty of finger-room for loading.

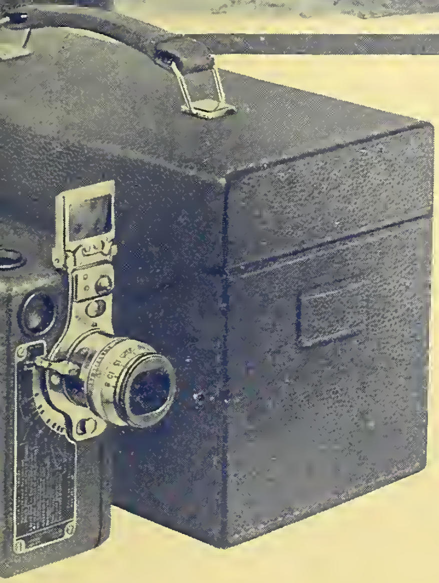
And here's another reason for choosing Ciné-Kodak as a gift camera. *Simplicity!* Clear, professional-looking pictures from the start—even though the user lacks photographic experience. A built-in exposure guide makes complicated charts unnecessary.

Ciné-Kodak, Model M—efficient and inexpensive—is the lightest weight 16 mm. camera of 100-foot capacity. Model K is more versatile and takes black and white, Kodacolor and telephoto movies. Its lenses are instantly interchangeable. Pressing a button gives you half speed for overcoming poor light conditions.

You'll find Ciné-Kodaks, Models K and M, at your dealer's. If you haven't already examined them—resolve to do so today. Eastman Kodak Company, Rochester, N. Y.

Model K, Ciné-Kodak, takes black and white, Kodacolor and telephoto movies. Cover and case match, in brown, blue, gray and black genuine leather. Price including case, $110 with f.3.5 lens; $150 with f.1.9 lens. Lens for telephoto effects, $45.

To make your gift complete you'll want to include a Kodascope projector. Three models, priced from $60 up.



They'll start their movie making Christmas morning and keep it up throughout the years . . . . . Model M equipped with an f.3.5 lens costs but $75 including case.

Ciné-Kodak

SIMPLEST OF
HOME MOVIE CAMERAS

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Ciné-Kodak

SIMPLEST OF
HOME MOVIE CAMERAS

Universal

Critical focusing

ARTHUR L. GALE

Technical reviews for the amateur cinematographer

"White Hell Of The Pitz Palu" ■ *Snow photography:* this picture, released in the United States by Universal, ranks as one of the best European made subjects of the past season. It presents some of the finest snow photography this reviewer has ever seen and the examples offered are particularly timely for the amateur. There is some excellent telephoto lens work in scenes of avalanches, snow fields and ice climbing, all of them containing suggestions for the home filmer's winter scenic.

Flares: this film also offers a vivid lesson in the handling of flares in night shooting and discloses the novel possibilities for their use in distant scenes.

"Liliom" ■ *Story:* amateurs will find much of interest in this Fox production of Molnar's story of the supernatural and it may suggest a modification suitable for amateur filming, although this sort of picture requires extreme care. There is some fine model work and some daring departures from the customary conventional symbolization, as when the "Celestial Express" rushes into Liliom's death chamber to carry him to the after world.

"Whoopee" ■ *Camera treatment:* while this United Artists feature is the usual sort of musical comedy, it offers many splendid shots which contain hints for the movie maker. Among these is the opening scene in which riders, on two forks of the road, meet and come four abreast toward the camera. Of chief interest, however, are scenes of stage numbers taken from above the set. Such treatment is often easy and offers a variety.

"Atlantic" ■ *Photography:* made by E. A. Dupont, who created *Variety* for Ufa, *Atlantic* has been photographed with the utmost carefulness, [Continued on page 803]

NO GREATER GIFT THAN THIS

A gift so wonderful that its enjoyment multiplies with every day of the year and every year of a lifetime.

Personal Victor Movies recreate the past with a fidelity as life-like as life, and make it possible for the moment's joys and adventures to be "bottled" for the future. What a gift!

Perpetuation of childhood days that youth so quickly leaves behind, of interesting sights at home and abroad, of sports and games, and happy meetings—ALL THIS, and more, is what you give when you give a Victor.

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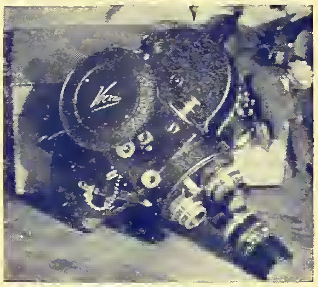
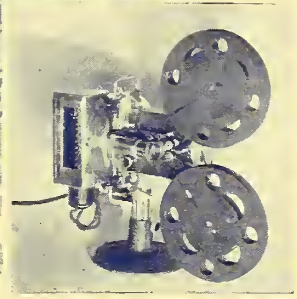
The Popular Model 3, 16 m/m Victor Cine-Camera. The most outstanding value among moderately priced instruments. 3 speeds, including S-L-O-W Motion. With F 3.5 1-inch lens $125.00



A camera to delight the most critical cinematographer—The 16 m/m Victor Model 5. Full-vision Visual Focusing, 3-lens Turret, 5 operating speeds. With F 2.9 1-inch lens $220.00



The VICTOR Master Projector insures finest quality known to motion picture projection. Many exclusive features. Model 3 complete with case . . $175.00

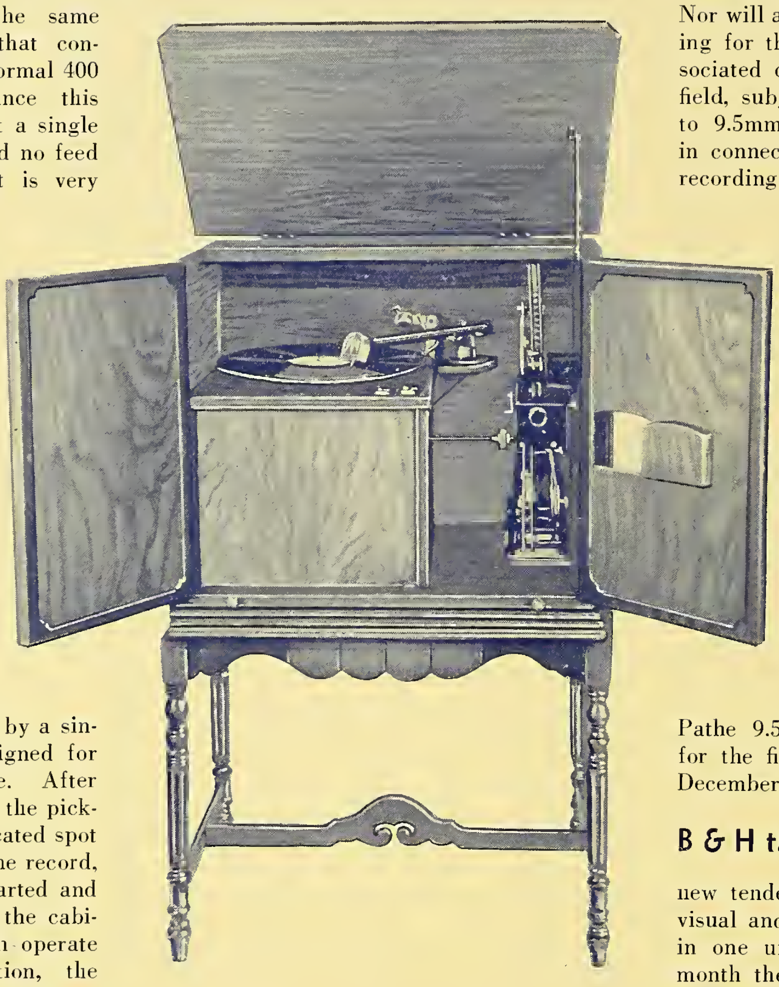
VICTOR
CINÉ-CAMERAS
and
PROJECTOR

News of the industry

RUSSELL C. HOLSLAG

9.5mm. sound ■ Because of the film width involved, a new development in the home sound field assumes truly amazing proportions. This new device takes the form of a complete synchronized sound on disc talking motion picture outfit which runs 9.5mm. film. As recently demonstrated to members of the League headquarters staff, the new Pathe sound machine was contained in a fine Pooley cabinet of the same variety that houses the best console radio sets. Installed within the cabinet in easily accessible form was, first, the complete, familiar Pathe 9.5mm. Projector equipped with the regular Pathex Super Reels, which enable the user to project a continuous picture for the same duration of time as that consumed in showing the normal 400 foot 16mm. reel. Since this Pathe Projector has but a single film moving member and no feed or takeup sprockets, it is very easy to thread. Directly connected to the projector and synchronized thereto, one finds the standard 33 1/3 turntable, provided with an electrical pickup of the professional theater type. The turntable is of generous proportions, enabling any standard 33 1/3 talkie record to be played with ease. Both projector and turntable are controlled by a single motor specially designed for this particular machine. After the film is threaded and the pickup needle set at an indicated spot on the inner groove of the record, the machine may be started and the cover and doors of the cabinet closed. It will then operate without further attention, the projector lens being focused through a small port in the front of the cabinet. Because of special design of the projector illuminating system, a well lighted image three by four feet in dimension is possible. The usual Pathex atttachment which halts the film on titles is eliminated in this case since it is not needed with the sound accompaniment. The film has the standard speed of twenty four frames per second. Sound amplification is not incorporated in the cabinet but may be had from one's own radio set or an efficient, small, portable amplifier and dynamic loudspeaker will be furnished as an extra. A most interesting development is provided in the sound volume control which is found at the side of the cabinet itself. Besides enabling the user to control the sound output exactly as he prefers, an auxiliary control enables the radio set to be automatically "faded" into the talking picture and vice versa so that a musical intermission is instantly available after the film is shown and during the time consumed in changing reels without turning on the radio separately. This fine device, complete in its cabinet with projector and turntable, is to be sold for $199 list. Nor will a complete film library be lacking for this machine. Through its associated companies in the professional field, subjects will be reduced directly to 9.5mm. from standard size. This, in connection with the standard sound recording as used in the theater, will insure home entertainment subjects of the first quality. These will include *Audio Reviews*, *Grantland Rice Sportlights*, *Aesop's Fables* and other subjects of a selected variety. In this way, the firm which sponsors the machine will also provide plenty of fresh entertainment material to keep it constantly in use, a combination that is eminently favorable to its success.

Answers the query "What's new?" for amateur and dealer



Interior arrangement of new Pathe 9.5mm. home talkie machine

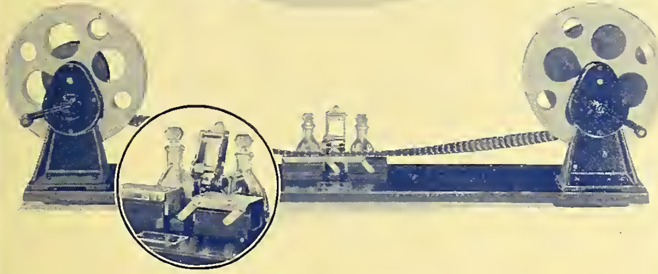
Pathe contest ■ Full returns for the Pathe 9.5mm. Contest are announced for the first time on page 808 of this December issue of MOVIE MAKERS.

B & H talkie radio ■ At the forefront of the new tendency towards combining both visual and audible home entertainment in one unit, there is announced this month the new Filmophone Radio for delivery December 15. The outfit is to be marketed by the firm of Bell & Howell of Chicago and incorporates a late model Filmo Projector, operating in synchronism with a 33 1/3 turntable. An electrical pickup is provided and standard nonsynchronized 78 records may be reproduced as well as the slower synchronized records. Added to the combination is a Howard radio chassis so that radio music may also be used as a picture accompaniment or operated independently if desired. The entire combination, therefore, is most flexible as a form of home entertainment. Housed in a handsome cabinet, the outfit will find an impressive and harmonious place in the furnishings of the home. Projection is accomplished through a port at the left hand side of the cabinet. This

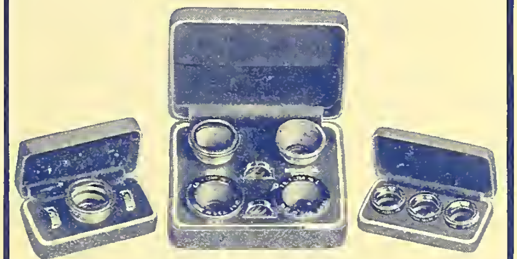
[Continued on page 780]

These Ciné-Kodak Accessories *make* Welcome Christmas Gifts...

The f.4.5 lens for making telephoto shots is much in demand with all amateur movie makers, particularly with followers of sports. Quickly and easily adjusted.



The Kodascope Rapid Splicer and Rewind enables the amateur to edit his home movie films, putting scenes in proper sequence and titling them.



The new Ciné-Kodak Color Filters hold back excessive blue light and permit colors to register on the film in their relative values in tones of gray.

Ciné-Kodak owners will welcome a gift chosen from the accessories described below. They mean more enjoyment—greater convenience—in movie making.

Two of these accessories, in particular, make the Ciné-Kodak more versatile for picture-taking. They are the *f*.4.5 lens and the new Ciné-Kodak Color Filters.

The *f*.4.5 long focus lens enables you to make "shots" of distant action that appear as close-ups on your screen. Timid birds...wary animals ...a racing plane banking at a pylon ...sail-handling on a cup winning yacht...the zoom of a daring ski-jumper...fast action on the gridiron. The *f*.4.5 lens is instantly interchangeable with the regular lens on Ciné-Kodaks, Models K, BB and B, *f*.1.9. Price, $45.00.

The new Ciné-Kodak Color Filters—These are available in sets of three, designated CK-1, CK-2 and CK-3. They are used for "shooting" colored objects of which you want correct monochrome rendition—for clearing haze when making distant shots—for getting brilliant cloud-and-sky contrast pictures. Supplied in sets for Ciné-Kodaks, K, BB, and B, *f*.1.9, $5.00; for Models BB and M, *f*.3.5, $4.50; for Model K, *f*.3.5, $6.75; for Models B, *f*.3.5 and *f*.6.5, $4.50.

Ciné-Kodak Panchromatic Film, of its own accord, does a fine job of reproducing color contrasts in tones of gray corresponding to their actual relative brightness. Used with the Color Filters, "Pan" film is even more strikingly successful. Price, per 100-ft. roll, $7.50; 50-ft. roll, $4.00.

Kodalite, for making movies indoors at night, is sure to be welcomed as a gift. Backlighting and many professional effects are possible for the amateur. Kodalite, including cord and switch, $22.00. 500-watt lamp, $4.85. Kodalite Diffuser, $1.50.

The Ciné-Kodak Humidor Can is a great aid in film preservation. Each Humidor Can contains a card giving full instructions for film storage. The film reel fits into the can and is kept at the proper degree of moisture depending on how often the individual reel is to be projected. Price, 75 cents.

The Kodascope Rapid Splicer and Rewind is an almost indispensable accessory for the amateur who edits and titles his films. It is simple and speedy. The Splicer cuts both ends of the film at the proper place, in one operation, and has a scraper that removes the emulsion quickly and thoroughly. The Rewind, permitting rapid rewinding in either direction, is also very convenient when cleaning film. Glass-stoppered bottles, with brushes, are attached to the splicer. A 2-ounce can of film cement is supplied. Price, complete, $25. Splicer alone, $15.

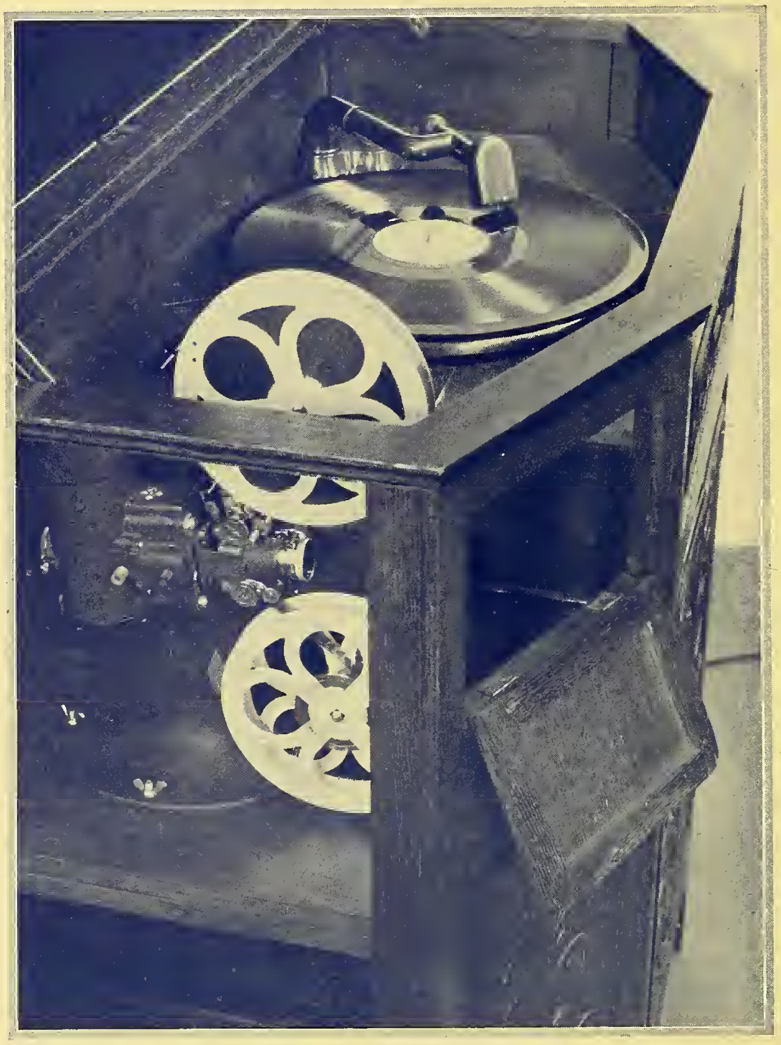
EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

is concealed when pictures are not being run. The projector, while rigidly clamped in place, is completely accessible for threading. The firm has now made available for home showing an excellent list of talkie subjects including many amusing synchronized cartoons as well as a number of the famous Ufa and Amkino educational sound pictures. Other sound producers are rapidly providing material for this field so that there will be no lack of suitable subjects for this fascinating form of home entertainment.

Kodatoy ■ An inexpensive yet significant 16mm. projector has recently been introduced by the Eastman Kodak Company of Rochester, N. Y. This little machine, selling for only twelve dollars, gives a very good account of itself on a small screen. The film travel is of standard design with upper and lower sprockets and a single claw. While its operation has been reduced to the simplest terms, no essential has been left out. A lens in focusing mount is provided as well as a revolving light shutter. The source of light is a double filament headlight bulb of the new type and a transformer is incorporated in the lamphouse for A C operation. The Kodatoy is hand cranked and is designed to show 100 foot reels. Such a machine is admirably adapted for children's use as well as for an editing aid.

Looking into the new Filmophone, the Bell & Howell home talkie



Sound studio ■ A new studio exclusively for amateur sound recording is a most interesting new development in view of the ever increasing interest in amateur synchronization. This is the Rochester Recording Studio, 120 West 57th Street, New York, under the charge of R. Rochester, Arthur Phillips and J. S. Paterson. In bringing its facilities to the attention of seriously interested amateurs, the new studio wishes to meet the needs of the amateur user in every possible way. To this end, it is urged that those who are interested correspond with this studio, making known their wants and discussing their problems. The studio will then be glad to advise with them, to the end that their most desired needs be met. At present, the studio is equipped for synchronizing on disc with a film already finished and possesses both 78 and 33 1-3 engraving turntables for this purpose together with amplifying apparatus for immediate playback. Amateurs may also here make records for use on nonsynchronized phonographs.

Challenger ■ A new glass bead screen with several distinctive features has been announced by the Da-Lite Screen Company of Chicago. The screen, the Challenger, is carried in a compact roller mount and when in use is supported on a polished metal tripod by means of a swivel hinge. A special feature is the method employed to keep the screen surface perfectly taut while in use, described as an easily adjusted sliding connection between the tripod and the screen case.

Letters from Northeast ■ Northeast Products Company, Tewksbury, Mass., presents to the unskilled letterer a complete new set of title making letters. Cut from heavy gauge celluloid, the letters may be obtained in three different sizes of three type styles—Tudor, Gothic and Roman—and are available in both black and white for use with positive or reversal film, respectively. The complete font consists of 200 letters in a handy compartment box and this outfit will prove a welcome titling adjunct.

New talkie idea ■ An original and interesting suggestion for a home sound on film projection machine has recently been advanced by Samuel Wein, well known as an expert in photoelectric equipment and the inventor of an efficient form of photo voltaic cell. Mr. Wein has built a projection machine which uses 17.5mm. film and which has a row of perforations on one side only. This film carries a sound track of standard professional dimensions but the pictures themselves have their long dimension parallel to the direction of film travel, being at right angles to their usual position on a movie film. They are erected on the screen by a special optical system. Since the pulldown from picture to picture is .75 inch, the film passes through the projector at the standard professional speed of ninety feet per minute. Although this means that standard 1000 foot film lengths are involved, the film is nevertheless only half the width of professional film (ten by eighteen mm. pictures). Thus, such a film would come under the class of substandard width and could be made from safety stock for home showing. (For illustration of film see lower cut, page 756.)

[Continued on page 805]

Popular Approval for Years

THE "BUB" NORTH MOVIE SCREEN has given the whole world

BETTER PICTURES

A Genuine "Bub" North Movie Screen Offers All These Exceptional Advantages

Perfect illumination for all kinds of films. Wonderful depth . . . clear detail, instant focus. Pictures with no suggestion of screen material. No fabric to wrinkle, tear or deteriorate with age. Permanent surface that cannot darken, discolor or fade. Ready to set up in an instant . . . anywhere. Sturdy construction . . . will last a life time. One screen for both Kodacolor and Black and White.

YOUR HOME MOVING PICTURES, no matter how good, will be better when shown on the well known and popular "Bub" North Movie Screen.

Clearer, sharper, greater depth, more detail, better lights and shadows . . . this marvelous screen brings out of the picture its greatest possibilities.

Equally satisfactory for Kodacolor or black and white pictures . . . no need to buy two screens.

The "Bub" North Movie Screen is strongly made . . . a rigid and well finished frame incloses the aluminum sheet base. Cannot wrinkle, tear, warp, rust or discolor. The special metallic aluminum coating lasts a life time with reasonable care. Sets up anywhere in an instant, and stores in no more space than a card table. Made in four convenient sizes. Special sizes on request.

Thousands of movie fans all over the world are getting better pictures and having more fun through the superiority of the "Bub" North Screen. Ideal for scientific and commercial pictures, too.

Every genuine "Bub" North Movie Screen carries the trademark "Bub" North. It is your guarantee of unequalled quality . . . proved by years of experience. Your dealer knows the patented "Bub" North Movie Screen and can supply you.

THE "BUB" NORTH MOVIE SCREEN

TRADE MARK REG. U. S. PAT. OFF. PATENT NO. 1,720,232

MADE AND SOLD EXCLUSIVELY BY **H. D. NORTH**, 1373 EAST 9TH STREET, CLEVELAND, OHIO

Chriſtmas
1930

The facing page offers an art background by J. V. D. Bucher, title by Ralph Eno

The first thirty years

[Continued from page 756]

"Ikonograph Commercial Company of Manhattan" with headquarters at Mulberry and Grand Streets, New York, to market and distribute it.

The Ikonograph projector was made in three models, priced, respectively, at $10.00, $15.00 and $25.00, each, and a camera was also advertised in its catalog but with no price quoted. It was never brought out.

According to the catalog, the Ikonograph was the "only machine, which can run backwards, producing the most startling and humorous effects." It was equipped for either acetylene gas or an incandescent electric light bulb as an illuminant.

The Ikonograph was, all things considered, a well made and entirely practical machine but it failed to capture the public's imagination and few were sold. Ultimately, its affairs were wound up by the bankruptcy courts with total losses of more than $125,000.00.

Following its disappearance from the market, the next nonprofessional projector to make its bow to the public was the Picturescope, invented by Charles E. Dressler of New York. This machine, which was brought out in 1910, possessed many original features.

It was designed to use 35mm. film but with a double row of images running side by side and in opposite directions. Only one side or row was projected or exposed at a time with the obvious advantage that, after running off one side, the reel could be turned and the other side run through the camera or projector without the necessity of rewinding or reloading.

The Picturescope announced both a camera and projector, yet, for all its novelty, it made but little impression on the public and soon passed into the oblivion which, seemingly, was specially reserved for most pioneer apparatus.

It was followed in 1912 and 1913 by the Edison Home Kinetoscope, the invention of Thomas Oliver of Orange, N. J., who sold his models and patents to the Edison Co. This machine may be said to be the first amateur projector comparable in finish and workmanship to the professional outfits. It was sold at from $65.00 to $90.00 with three types of lighting equipment, numerous accessories, and was a stereopticon as well as a film projector. It had no shutter, however, and so was subject to "travel ghost." All its film subjects were supplied by the Edison Co., no camera being manufactured for popular use. The film used was specially treated nitrate cellulose to minimize the fire hazard, but it was not strictly "nonflam."

The Home Kinetoscope used 35mm. film (the usual sprockets cut off) but it went its ill starred predecessor one better in that it used three instead of two rows of pictures. The two outside rows ran in the same direction, the centre row in reverse. A simple shifting device brought the continuing row into position. Thus it was only necessary to reverse the crank at the end of each series to continue the show indefinitely.

No widespread popular demand, however, was evidenced for the Home Kinetoscope, ingenious and complete as it undoubtedly was within its field. In 1914 its manufacture was abandoned and the parts on hand sold to C. R. Baird & Co. to make such disposal of as might be found practicable.

Between the years 1912 and 1916 several types of nonprofessional apparatus appeared on the market or were announced. A combination camera and projector, devised in Germany, said to be the first to be operated by a spring motor, was bought by C. R. Baird & Co. but was never put into production or marketed.

The Movette, a camera and projector, was brought out about 1912 by the Movee Co. of Cleveland, Ohio. It used film 17.5mm. wide with two round perforations on each side of the picture. Efforts to float its stock by Otis & Co., investment bankers of Cleveland, Ohio, proving unsuccessful, the Movette was taken to Rochester, N. Y., where a new company, Movette, Inc., was formed. It was an excellent machine and, for a short time, much was heard about it but, eventually, it vanished from the market. Many people, however, still possess excellent pictures taken on Movette film and there is still some demand for transfer of Movette to 16mm.

In 1913 the Pathescope was brought out in America although, for at least two years previously, it had been successfully marketed abroad. It was the first machine to introduce "nonflam" film commercially. This film was supplied exclusively by the Pathé Company and was 28mm. wide with the usual four perforations on one side but with only one on the other, a device for keeping the picture in frame. Prices

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which are
USEFUL ALL YEAR ROUND

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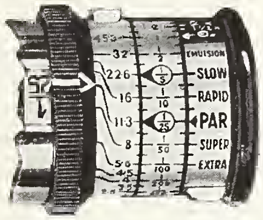
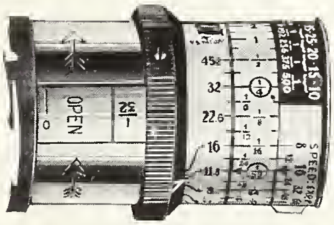
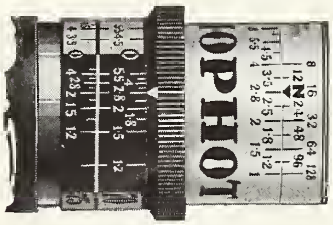


THE JUSTOPHOT
For "Still" Cameras
with sole leather case—$10.50



THE CINOPHOT
For "Movie" Cameras
with sole leather case—$12.50



THE DREMOPHOT
For "Filmo" Cameras
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DREM PRODUCTS CORP.
152 West Forty-second Street,
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We Follow the Trend of Low Prices . . . .

We are offering for the first time in our history a limited quantity of new cameras and projectors at substantial savings.

*Kodascope Model B—black—200 watt—Series K—guaranteed case—former list $300	$205.00
*Victor Projector—Model 3—250 watts—rewinds while projecting—automatic safety clutch—former list $175	$125.00
Kodascope Model C—discontinued model—perfect condition, in case	$35.00
*Cine Kodak—Model B f:1.9—latest mount—new—gray—Series K—in special carrying case. May be used with Telephoto and Kodacolor	$127.50
Cine Kodak—B—f:1.9—bayonet mount—black—Series K—new	104.50
78mm. Telephoto Lens f:4.5 for above—new—List $45.	$34.00
1 A Kodak Series III f:6.3 lens—new—list $32	$20.00
1 A Kodak Jr.—Diomatic Shutter—f:7.7 lens	$14.50
De Vry Cine Camera—absolutely new	$27.50
9 x 12 cm. Dekrullo—focal plane with 16.5 cm. Zeiss Tessar f:4.5	$50.00

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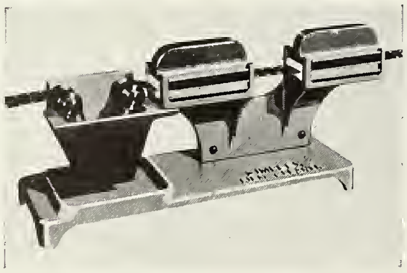
ACTION SPEED ZIP
That's what is in
Westward Bound
A scenic film deluxe. Length 100 ft., 16mm. Price, $6.00

TITLES
should be in all your pictures. $.50 each, not over ten words; $.03 per word extra.



SIMPLEX FILM CLEANER
Complete with instructions and can of non-inflammable cleaning fluid. Price....$8.00.

SIMPLEX FADING GLASS
will produce the fade-in or fade-out effect. Carrying case and instructions. Price $2.00.

Produced by
Ernest M. Reynolds
165 East 191 st. St. Cleveland, Ohio.

for the projector ranged from $150.00 to $200.00. Film service was afforded on a rental basis. The camera was priced at $160.00 plus accessories.

About 1913 and later in 1914 and 1915 unsuccessful attempts were made to commercialize the Spirograph, one of the most unique of the pioneer projection instruments. Its film consisted of a round celluloid disc, like a phonograph record, on which the pictures were printed in a spiral and projected while rotating vertically. No camera was offered. Chief objections to its method lay in the fact that these discs were not subject to editing, titling or other alteration. Efforts have been made until recently to commercialize this machine but, so far as is known, without much success.

In 1915 and 1916 the Kinak Motion Picture Co. of 250 West 54th Street, New York, brought out a 35mm. camera and projector using paper film. A narrow gauge camera and projector were announced for the nonprofessional trade but, as far as I have been able to ascertain, were never actually manufactured although several models may have been made and sold.

Along about this time, the Sinemat, a combination camera (with feed and takeup attachment) and projector, was introduced and for several years found a considerable market. Like the Pathescope, it used "nonflam" stock but was designed to run film 17.5mm. wide with the standard perforations on one side only.

The Sinemat was a compactly made outfit, the camera being six and one half inches long by three and one half inches wide and seven and one half inches high. It weighed just four and one half lbs. The projector reels had a capacity of 200 feet and the camera of fifty feet.

During this period, several other types of cameras and projectors designed for the amateur's use were also announced, but never found their way into the market. Among this number was the Actograph Camera and Projector, designed by the Wilart Instrument Company of New Rochelle, N. Y. Like so many of its predecessors, it was constructed to use half standard size film, 17.5mm., but sufficient capital was not forthcoming to manufacture it although it is said to have been an excellent machine with film magazines attached to its exterior as in professional cameras. Another machine was the Duplex Projector, invented by G. J. Badgley, known to many readers of MOVIE MAKERS. It was designed to run 11mm. film with two round perforations on each side of the picture. It was never manufactured on a large scale, although a number were sold.

In 1922, the Victor Animatograph Company of Davenport, Iowa, brought out the Victor Cine Camera and Projector, originally designed for "nonflam" film 28mm. wide but, in 1923, announced adoption of the 16mm. standard just developed by the Eastman Kodak Company and issued hand driven models which were later revised in favor of electrically driven models and, later still, the first model of the excellent spring driven Victor Camera was manufactured and offered.

The first Cine-Kodak model still looks good to Lowell Smith of San Bernardino, Cal.

To revert to the epochal announcement of 16mm. film by the Eastman Kodak Company, in 1923, this was coincident with the issuance of the first models of the Cine-Kodak Camera and Kodascope Projector, which have had many worthy successors, each an advance in flexibility and refinement.

Likewise, in 1923, the 16mm. Filmo Cameras and Projectors were dedicated to the amateur world by the Bell & Howell Company of Chicago.

The 16mm. movement was well on its way to the great success which it has achieved.

Also in 1923, the first spring driven 35mm. camera, intended primarily for amateurs, was introduced by the DeVry Corporation (now QRS-DeVry). Then, in 1926, the Bell & Howell Company offered the Eyemo, also a 35mm. spring driven camera. These excellent cameras have done much to spread the use of 35mm. for amateur filming.

In 1924 John R. Freuler brought out the Vitalux, a self contained projector and screen for home and advertising use. It was equipped with an endless belt eighteen inches wide with rows of pictures thereon in spiral. There were 1664 pictures on the belt or band which, projected at the rate of fourteen frames per second, gave a two minute show.

Although marketed in France since

1920, the Pathex Camera and Projector was first introduced by Pathé in America in 1925, using 9.5mm. film with a single central perforation between pictures. This compact and economical equipment has constantly been improved with a corresponding reaction in public popularity.

The more recent history of the offering of 16mm. amateur movie machines is so well known to readers of MOVIE MAKERS that it is but necessary to mention the names of their manufacturers to call to mind this excellent apparatus—the Agfa Ansco Corporation, the Q R S-DeVry Corporation, Carl Zeiss, Inc., the Ampro Corporation, the Kodel Electric and Manufacturing Company, the Cine Products Corporation, Peko, Inc., Cinamette Corporation, Keystone Manufacturing Co., Ensign, Limited, Nizoldi & Kramer, Compagnie Bol, S. A., etc.

Nor must the importance be overlooked of the products of the many fine companies which are contributing to the development of amateur cinematography with essential accessories and special services, although space requirements prevent their listing.

Today, the thirtieth anniversary of amateur motion pictures, then, finds definite amateur standards established and the amateur supplied with an almost bewildering assortment of tried and proved apparatus for the pursuit of his hobby, shared by probably 200,000 fellows. Color and sound are already his. Who can foretell the wonders which will be born during the next thirty years!

The silent talkie

[Continued from page 760]

ways. The characters are arranged on the board with the aid of a combination straight and curved guide which is furnished. The Filmo Camera may be aligned with the board on a flat table by using the special camera stand which is a part of the outfit. The dimensions of this board are 23 inches by 19 inches, and it should be placed at 57 inches from the camera to include the title surface.

Another novel and effective form of board is the Wondersign. In this board, the title surface is perfectly smooth and the characters adhere to the surface of the board by virtue of their magnetism. Each character is cast separately from a special steel, then magnetized and the characters, if placed in a special "keeper" box which is furnished, are said to retain their magnetism indefinitely. If, through careless use, some of the characters lose their magnetism, they may easily be remagnetized at the factory. Since paper or thin celluloid do not obstruct magnetism, the letters will adhere to the

How to take
BRIGHT, CLEAR PICTURES
on Dark Days and Nights

and right in your own home

Our new booklet describes all the advantages that Fotolites can add to your movie making. It also suggests suitable Christmas gifts. Write for it. Free! Fill in and mail the coupon at the bottom of the page.

The powerful 500 watt Fotolite No. 15, when used with the famous No. 10, provides a light which is unsurpassed for steadiness and power and which is ideal for every interior shot. All Fotolites can be plugged in on any electric light socket—ready for instant use.

The Ideal Home Movie Fotolite Outfit, consisting of a **No. 10** and **No. 15** Fotolite, complete with stands and carrying case (without bulb)	**$36.00**
No. 5 (for 500 watt bulb) complete with stand (without bulb)	**$12.00**
No. 5 Twin set, 2 reflectors on one stand (without bulb)	**$20.00**
No. 10 (for 1,000 watt bulb), complete with stand and carrying cases (without bulb)	**$19.00**
No. 15 (for 500 watt bulb), complete with stand and carrying cases (without bulb)	**$16.00**

STANRITE
TRIPOD
$12.00

PANRITE
TILTING TOP
$9.00

THE STANRITE TRIPOD was developed to fill the need for a lighter, more compact, more rigid tripod. For good ciné results, a firm, rigid support is necessary. Professionals and serious amateurs find the new Stanrite Tripod and the Panrite Tilting Top an ideal combination.

The PANRITE—Universal Tilting Top has exceptional tilting range—revolves with unequaled ease, smoothness and precision. Holds any camera. Chromium plated.

The Testrite Reflector. The reflector head is 20x26 and can be adjusted to any position. The stand extends 6 feet.

Reflector Board	$3.00
Stand for same	$5.00

Film Carrying Cases. Leather corners and removable moistener.

10 Reel Case	$6.50
20 Reel Case	$9.00

TESTRITE INSTRUMENT CO.
57 EAST 11th STREET :-: NEW YORK, N. Y.

MAIL THIS COUPON FOR FREE DESCRIPTIVE FOLDER

TESTRITE INSTRUMENT CO.,
57 East 11th Street, New York, N. Y.

Gentlemen:

Please send me your free booklet which describes how Fotolite will help me to take clearer pictures indoors and on dark days and nights and also suggests suitable Christmas gifts for movie fans.

My name is..

My address ....

City ....State ....

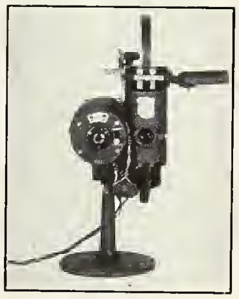
WHY NOT
EDIT and
TITLE

the movies that you have taken during the past year before the holidays arrive?

By attending to this early you will be assured of finished films for your family gathering.

A price list and illustrated circular will be sent on request.

Kodascope Editing and Titling Service, Inc.
350 Madison Avenue
New York, N. Y.



THE W. B. & E.
"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When and Where you need it.*
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price $6.00

From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"
Filmo Motion Picture Cameras and Projectors
918 CHESTNUT ST., PHILADELPHIA, PA.

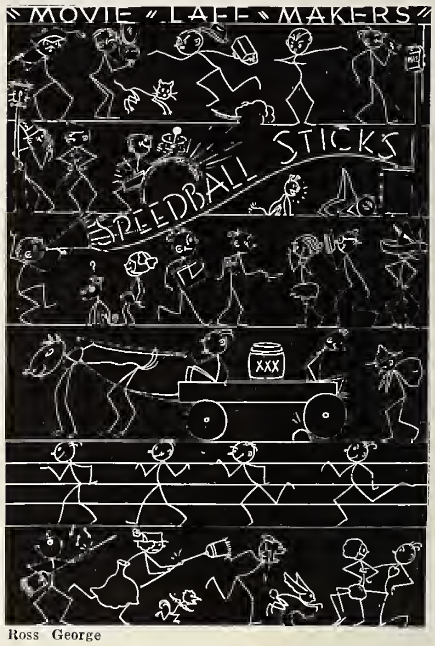
board through these materials so that all sorts of photographic or paper backgrounds may be used on the board. The letters adhere through the paper and hold the background to the board. Letters may be placed in any position and are very easy to arrange. Animation work on the characters may be done with greatest ease. Several styles and fonts are provided. The letters will adhere to any iron or steel surface. Black letters with a white board may be had for direct positive titles. Dimensions of the Wondersign are twelve inches by fourteen inches.

Another type of magnetic title board is found in the Gravity Title Board, a product of Stumpp & Walter, New York City. In this board, the characters are made of cardboard backed by a thin magnetized metal strip. These letters are guaranteed to retain their magnetism for three years. A metal surfaced board is provided, with dimensions of twelve by fourteen inches.

An interesting development in home title making possibilities is illustrated by the Northeast Title Maker of the Northeast Products Company, Tewksbury, Mass. For all cameras this device solves the problem of title centering and locating the exact distance from lens to title board by providing a model for attaching each make of camera at its proper distance from the titling easel. This easel carries a title nine by twelve and is the only title board specifically planned to hold MOVIE MAKERS title backgrounds which may be attached by handy clips. Separate illumination must be employed. Gummed, metallic or celluloid letters may be had with the outfit in a choice of several styles and sizes. These letters may either be firmly affixed or the entire device may be held vertically with the camera pointing downward, in which case the title surface is horizontal and the letters simply rest upon it. A dozen plain black backgrounds cut to size are also furnished. For storing away, the device folds up compactly into a flat strip. The camera is attached with a tripod screw and, by a simple means, is always held in the correct centered position with relation to the title card.

The Signtac Title Board is an inexpensive, easily arranged board with a black felt surface. The characters for this board are block letters cut from a substance similar to linoleum and are attached by means of two short, sharp pins at the back of the letter which sink easily into the soft felt surface at any angle. Dimensions of the Signtac are twelve by fourteen inches, and it should be placed at thirty inches from the camera. Black letters on a white ground for direct positive work may be had on special order.

Another recently offered title board is the "W" outfit, sold by Willoughbys of New York City. This title surface is of the black, grooved variety and the characters are of celluloid with extensions which fit in the grooves. The celluloid characters are unusual in that they are embossed in such a way that they seem to stand out when photographed. They may be had in half inch gradations from one half to one and one half inch sizes and in colors of white, red, yellow and green for titles on color film. This board is twelve by fifteen inches, to be used at a distance of thirty six inches.



Ross George

Here are some suggestions for amusing "stick men" which can be used as title decorations

Although not coming strictly under the heading of "title boards," the block letters for titling offered by Bell & Howell have some very interesting applications. Such letters may be placed on any convenient background where the letters will stand upright. Colored letters may be had for color film titles.

Sometimes it happens that the amateur desires to use cut out title letters other than with any specific title board. It is interesting to know that such letters are obtainable separately in a large variety of fonts and styles; in celluloid, gummed paper, metal and wood. They are sold separately by Bell & Howell Company, Northeast Products Company, Willoughbys, the Tablet and Ticket Company and a number of other firms. With such wide variety of material provided for this most important home movie adjunct, there is every reason why titles—the silent "talkies" of the amateur—should be made to play a significant part in his home cine productions.

The ten best

[Continued from page 759]

an ordinary business career, the young man determines to write, with the consequent search for "experience and atmosphere." In the succession of romantic episodes that follow, the theme of the tale is developed with extraordinary skill and, in spite of the manifest satire in several of the sequences, the picture includes many sincere glimpses into the social life and customs of the upper classes of Siam.

Carl Weagant of Carlsark fame, at right, with his parents and H. M. Devereux, a crew member

Completely blinded and embittered as the result of his folly, the protagonist finally comes to terms with himself and actually does succeed as an author. Although this plot follows a familiar outline, Mr. Juangbhanich again proves that it is not the essential plot but the treatment that counts. The picture includes flaws both in photography and continuity but they appear unimportant in view of the general photographic quality and the epic nature of the treatment. It was recently screened for the staff of the Academy of Motion Picture Arts and Sciences.

Electra, 400 ft., 16mm., produced by Clyde Hammond, is a picturization of that Greek drama. Its most novel quality is the evidence of an intelligent search for the best motion picture treatment to present an accurate film version of the story. A series of tableau like sequences were finally used with much better results than if the plot had been adapted and scenarized in the customary manner. Certainly this film version is much truer to the original than would otherwise have been possible. Not being able to erect the complicated sets that would seem necessary, Mr. Hammond used flat gray walls, producing the suggestion of ancient Greek palaces and dwellings with "props," costumes and occasional

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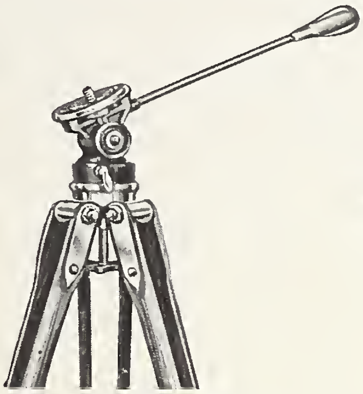

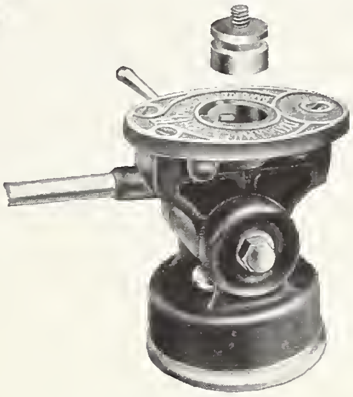

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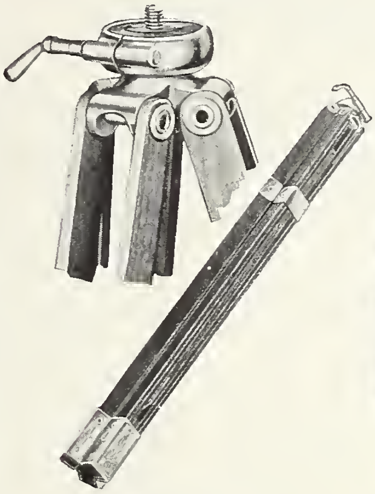

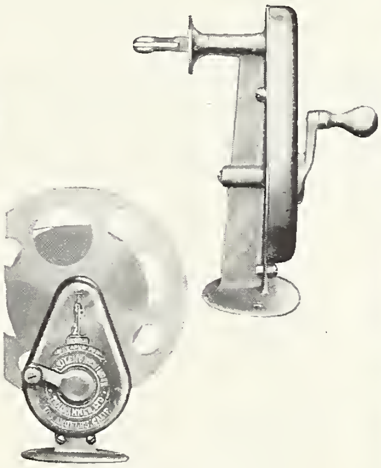

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wall ornamentation. The photographic quality is uniformly good throughout and, one sequence has very good double exposures.

America, among the three films given special mention, is an ambitious scenic epic being compiled by William H. Barlow. The plan is to cover all of the prominent beauty spots of this country, building the sequences of them into a monumental film document. Yet each reel is so planned and titled that it can be separately screened. The reels that have already been completed present a combination of beautiful photography, intelligent planning and editing and skillful titling that has not been surpassed in similar professional work.

Galleon Gold, 1600 ft., 16mm., produced by the San Jose Players, deserves special mention for its smooth flowing continuity alone. Although the difficulty of securing a lucid continuity is greatly increased in a longer dramatic picture, the producers of this film have achieved perfect clarity. This film was made during a summer vacation at a mountain ranch and it seemed at first that the lack of electric current for lighting would be an insuperable obstacle since the script called for many interior scenes. The problem was finally solved by a portable motor generator driven by a gas engine which, with proper lighting equipment, made ample illumination possible.

The Forgotten Frontier, filmed by Miss Marvin Breckinridge, is the most ambitious amateur made welfare film yet recorded. To show the operation of the Kentucky Nursing Service, Miss Breckinridge spent several months filming in the mountain districts reached by that organization. With the cooperation of the mountain folk, she staged several short dramas, each demonstrating the usefulness of one of the centers or some phase of their work. The completed picture runs 6000 ft., 35mm., and, in spite of the numerous technical difficulties, it is excellently photographed.

Although many of the films listed here leave room for improvement and include flaws that the critical could easily detect, they do represent an average epitome of amateur achievement of which movie makers may well be proud.

With the appearance of this article, the period for this selection of next year's ten best amateur films is automatically opened. All amateur films sent to the League for screening are eligible. Accordingly, every movie maker, whether a League member or not, is urged to send in his films for consideration. To nonmembers, criticism on films submitted is offered as a sample of League service; hence sendin your films will have a double value—it will make them eligible for next year's list of ten best amateur films and it will bring you helpful criticisms.

Making Christmas merry

[Continued from page 762]

of the Christmas dinner. Shoot the table before the guests enter and again with everything in disarray. It will add a touch of color and perhaps you can also use it some time in another film. For a laugh, take the turkey both before and after using, being sure that the plump bird and the denuded skeleton are in approximately the same position when photographed. But do not make these shots if it will slow up the dinner and stop the fun.

Try writing a series of little stories which can be acted out during Christmas week or at other times. Plan most of them for all interiors not only for the comfort of the players but because the weather outdoors may be inclement.

For example, you can get one good short from a game of bridge. Pick players who have their little peculiarities and then play up those trade marks. Stage a vocal solo which does not seem to appeal to little Willie. He can break up the concert by dragging the cat in by the tail or coasting down the stairs with a dishpan. Make skeleton scenarios in advance, such as: Parlor. Crowd asks Sally to sing. Closeup of Sally protesting she really cannot. Crowd continues to beg. Closeup of Sally assenting. Crowd settles down. Middle shot of piano. Sally and accompanist come in and get ready. Crowd all set. Sally singing. Willie does not care for the music. Back to Sally. Back to Willie. He exits. Full crowd enjoying song. Closeup of Sally singing. She stops, startled. Willie in doorway holding cat by tail. Crowd. All start for Willie. Piano. Sally crying. Middle of Willie getting the spanking. Crowd consoling Sally. Willie sitting on a pile of sofa pillows.

Figure out a dozen simple continuities and make three or four which seem to work in best with the situation.

But, whatever you do, use tact. Do not ask people to pose for you but offer to photograph them. That puts the favor shoe on the other foot. In every case, work for stuff you can finish in an evening or an evening and the next day. Do not be too involved as to plot. Work merely to get a good excuse for shooting film but have a clear and well defined plot even if you make only four or five scenes. For instance, last year a small boy had a tremendous stomach ache. His sympathetic Uncle took ten feet of the sufferer. Then he went down to the kitchen and made a closeup of four pie plates. Cut into the first shot, this made an eloquent three scene drama. It's just as easy as that.

Mitten movies

[Continued from page 771]

shoeing and allied sports has encouraged the development of winter sports resorts. Every community has its skating pond and sliding hills. Most towns and cities of Northern New England have their outing clubs whose activities are climaxed with carnivals in midwinter. Where access to open country is available, many persons, old and young, enjoy local skiing and tobogganing. The ever increasing popularity of a winter holiday spent at a well known resort offers many opportunities for winter sports movies. Almost every action of people who are busy enjoying out of doors winter fun makes an interesting shot. These can be combined into a good winter movie by building up a story of a single sport, by featuring the winter background as a continuity or by following the idea of comparing one sport or activity with another. The distinctive character of winter scenery gives an easy thread to tie together almost any outdoor scenes.

Straight forward or sharp angle shots in filming winter sports are productive of the best results. Owing to the speed of skaters, ski jumpers and skiers, often you will get only a blur if your actor directly crosses your line of vision. It is much better to place yourself almost in the direct line of his approach or some distance away if a telephoto lens is used. Results from such a camera position are striking. The finest amateur movies of ski jumping I have ever seen were achieved by taking a position in front of and some distance away from the jump. Telephoto and slow motion added to the effectiveness of the shot. And a kindly Providence sent the photographer a lazy drifting snowstorm which can add more atmosphere per celluloid foot than any other known producer of that necessary element.

The descent of Mt. Washington, described above as actually photographed last winter, suggests ideas for obtaining a similar effect by operating a camera while skating, tobogganing or sliding as well as skiing. In each case, the continuity should be carefully built up to show the equipment used, the setting for your big shot, the various members of your party in action and then the picture which gives you a thrill as you take it and which will climax the interest of your audience as it is shown on the screen. Care to avoid bumping and unevenness will eliminate most of this difficulty. When your pictures of cross country skiing need variety, get a closeup of a friend climbing over a barbed wire fence with skis, poles and all. Or a shot of a prearranged spill and a closeup of the snow covered face will add variety.

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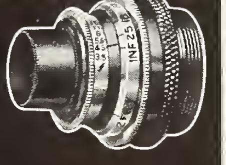

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to catch someone slipping comically on an icy sidewalk or you may surreptitiously shoot the ambush snowball attack on the neighbor—but, whatever movies you take of outdoor winter sports, you will get plenty of amusing shots because it is all too much fun to be otherwise. And, with careful planning and continuity structure, they will be interesting.

But don't forget your mittens!

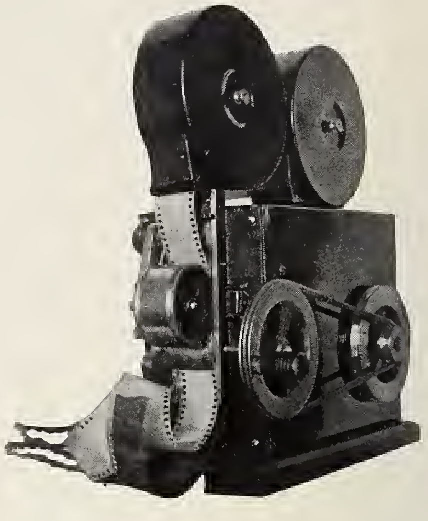
Home printing pointers

[Continued from page 765]

a print which, either in part or in its entirety, is blurred as though out of focus. This, almost without exception, is an indication that the printing machine did not hold the two films in close contact while exposing the positive. Go over your machine carefully and see that the tension springs are strong enough to hold both films in close contact at all times.

White spots and lines on film: printing should always be done in a reasonably clean room, as the presence of even a small amount of dust in the air will cause irregular markings upon the positive film. A speck of dust so small that it cannot be seen will, if caught between negative and positive, cause a spot which is quite easily seen upon the screen. Pieces of lint and other matter floating free in the air are a constant source of trouble to the motion picture printer. The remedy is to work in a room as dust free as possible.

Portable step printer, the Arri, which is popular with amateurs here and in Germany



Continuous type of printer, the Stineman, an amateur favorite for home printing

These are the more common faults encountered in ordinary straight printing. Of course, there are some which are inherent to the developing process but these will already have become familiar, together with their remedies, by experience in negative development.

Printing, as regards the making of a positive from a negative, is more or less a routine operation and one of only ordinary interest. However, a good printing machine and a little ingenuity will enable the home laboratory worker to introduce into his film effects which would otherwise be impossible and which cannot do otherwise than enhance the interest value of his film and will certainly enable the enthusiastic amateur to open for himself an immense range of the most interesting and fascinating motion picture manipulation.

An article on such trick printing will appear in an early issue.

Kid films and snowflakes

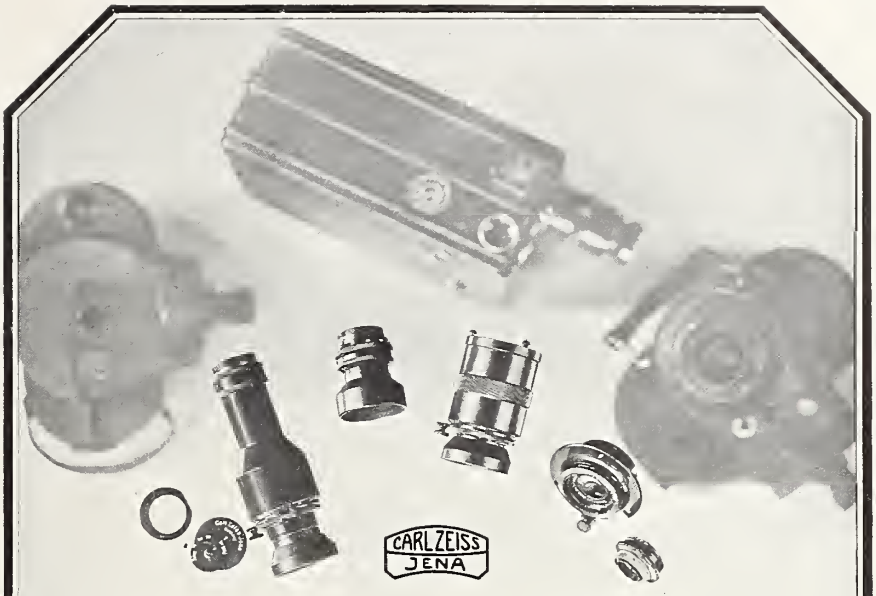
[Continued from page 770]

on her way. A series of shots from different points on the hill, with the camera as near and as low to the slide as possible, will serve also to picture the course of a ride. And don't neglect a moving camera shot from the front of the sled or toboggan as you rush down the slide. Advancing motion is always most effective and the half speed will here again serve you to fine effect.

At the end of the run, Bobby's friend might try to place his sled the farthest along with a secret shove or two. But Bobby sees him and so should your camera in medium shot and closeup. After all, boys will be boys and should be so in movies as well as in the bosom of the family. Perhaps, on the next run down the slide, there is a spill; if there isn't, arrange that there shall be and get in close, taking the proverbial chances of the cameraman. And, after this, try a shot in slow motion of the gang getting untangled from the mess and creeping up the hill. A variant would be a reverse motion shot which would bring them all out of the heap and up the slide in jig time.

These are but a few of the preoccupations of children in this season. As soon as the snow dampens up a bit there is going to be trouble for someone in flying snow balls and plenty of action for the movie camera. Let's be honest and see Bobby and his gang taking a few pot shots at the dignified grownups. First establish the background of the episode by a medium shot of the youngsters making snowballs and piling them behind a fence. In the midst of this scene, insert a closeup of small hands working the snowballs into shape. Then follow with a scene of the snowballs piled up ready for action and a near shot of the expectant faces peering around the side of the fence. Next we see a grownup approaching, the gang getting ready and, again, the approaching adult. Then, in a longer shot including both the passerby and the fence, the snowballs begin to fly. In a closeup we see the rain of snowballs hitting the luckless man as he vainly tries to defend himself. But the episode need not end here for, perhaps, the adult, moved by a spirit of adventure and retaliation, beats the youngsters at their own game. This suggests, in turn, a comedy plot in which the former victim, realizing the sport of the snowball ambush, joins forces with the boys and leads the attack on the next unsuspecting adult who proves, at close range, to be his irate spouse, the town's leading banker or some other person who would provide an interesting denouement.

Further action and drama will be waiting in the snowball fight among the gang with charges from one fort to another and mittened fists feverishly packing snowballs in closeup. In the meantime, Mary and her friends might decide on making a snowman. After a minute, it seems like a lot of work and the friends tire. But Mary says she can do it without them anyway and, by lightly tapping the button after the addition of each feature to the figure, he will appear to grow magically



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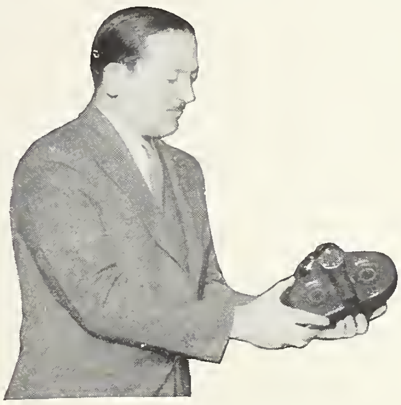

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But even the happiest day of winter sports must end as must the best film of it. Dead tired, the children come dragging home, their halting progress impeded still further by slow motion. But suddenly Mother opens the door. Supper is ready, with hot gingerbread and milk on the table. Half speed will bring the gang on the run. Then a shot of them as they swoop at the supper table, if you will. But don't forget Mother in this sequence. She is still out in the hall, ruefully surveying a trail of slowly melting spots of snow across her clean floor.

Amateur clubs

[Continued from page 773]

Robbery mystery ■ The Westchester Cinema Amateurs of Yonkers, New York, have recently completed a crook drama, running about 400 ft., 16mm., which is untitled as yet. The plot of the film turns on a novel twist of circumstances. A stenographer, who constantly irritates her employer with a habit of inspecting herself in the mirror of a vanity case whenever she has a moment's leisure, one day sees in her mirror a peculiar action of an office visitor and the evidence that she thus gathers solves a robbery mystery. The sequences in which the mirror is used are particularly well handled. *Lemon Pie De Luxe*, a light comedy dealing with the unhappy fate of a lemon pie and the even unhappier fate of the tramp who lifted it, is another recent production of this active group.

Peer Gynt has been scenarized by club members and is planned for production. D. C. McGiehan, chief cameraman of the group, has been working on trick effects and cine illusions to make the presentation of the fantasy possible. Pictures produced by this club are written, planned and directed by each member in turn, the other members serving as cameramen, assistants or actors as appointed by the one who is responsible for the particular film. The member who has charge of the production is the final authority on all questions concerning it. The club makes a point of allowing him as free a hand as possible. This practical method of rotating the responsibility allows each member a turn at trying his own ideas.

Toronto active ■ A recent meeting of the Amateur Cinema Club of Toronto, Canada, was devoted to the screening of members' films made during the summer. The projection included *Sir Walter Raleigh*, a photoplay presenting a series of episodes in the life of Queen Elizabeth's favorite, produced by N. L. Martin and Mr. Seaborn; *An Idyll Of The North*, a scenic depicting the wanderings of an Indian and two trappers in the Northland, filmed by Mr. McClelland; *True Blue*, a film story featuring water sports, made by H. G. McKinley. In the cast of *True Blue* were Miss Mollie Pocklington, Kathleen Johnston, Leone Crowley and a group of the Juniors in the Toronto Y. M. C. A. swimming club.

The Triangle, the last production of the group, has recently been retitled and reedited in response to the reaction at preliminary screenings. Securing public reaction to a film before the final editing and titling is an excellent means of insuring a completely understandable continuity. This plan was frequently followed by the professional producers before the advent of talking motion pictures.

Philosophic ■ The Little Cinema Group, recently formed in New York City, is now working on its first production, tentatively titled *Man Or Machine*, to run about 2000 ft., 35mm. The plot deals with the problem of man's proper use of the machinery he invents and propounds the question: If science discovers an illimitable source of power will it not result in social chaos? At the opening of the story a scientist has discovered a means of tapping the unlimited power of nature. But, just as he achieves success, his machinery is wrecked by a careless college student, releasing untold energy which brings annihilation to the professor caught in the controls of the apparatus. In the moment before death, the scientist reviews his plans for the use of the machine to benefit humanity. He sees himself eliminating vice, crime and poverty with it. But, as the vision progresses, he finds himself losing control of his laboratory and its eventual possession by the same principles that he is trying to eradicate from human nature. This brings the action back to the laboratory and the explosion takes place. In the last part of the vision, the tempo is constantly increased to represent the faster sequence of mental pictures as death approaches. The *montage* treatment will be used in the early part of the picture and, for the part presenting the vision, sets symbolizing the mood are being constructed. Edward S. Stanley is president of the production unit; Raul Solomonick, production manager; Mark Goldberger, vice president; Mrs. Marie Foote, treasurer; Miss Mollie Brook, secretary. The scenario of *Man Or Machine* was written by Maurice Chernawitz.

Make plans ■ At the latest meeting of the Cine Club in Portland, Oregon, the screening of a 800 ft. topical film made by Merriman Holtz was featured. A discussion of club activities for this season and the projection of members' films completed the program.

First play ■ The Hudson Amateur Movie Club in Arlington, New Jersey, has started production of its first photoplay, *Green Gold*, to run 400 ft., 16mm. The story tells of the adventure of a couple of prospectors who accidentally run across the map to a very rich mine. An abandoned mine near Arlington will furnish an authentic setting for the action.

Fresno film ■ The Sierra Cinema League in Fresno, California, has completed a film record of the District Fair which it made for the Chamber of Commerce of Fresno County. In the meantime, production of *Honey-Moon Trail*, the club's current photoplay, is progressing. A studio has been equipped for filming interiors and to provide means for winter photoplay production.

Tropical ■ A story of a movie company that goes to the South Sea Islands is the central theme of *South Of The South Sea Isles*, the two reel, 16mm., picture being produced in Washington, D. C., under the direction of Dennis Connell. Associated with Mr. Connell are the Jabberwock Players, a dramatic group of that city, while George C. Ober, Jr., Harry Robb and Harry B. Dellett are serving on the technical staff. In about two weeks of last summer, Mr. Dellett directed and photographed *Clothes Harmony*, a comedy drama running 330 ft.,

New contest ■ The Amateur Movie Club of Hartford, Connecticut, has begun the season with a general amateur movie

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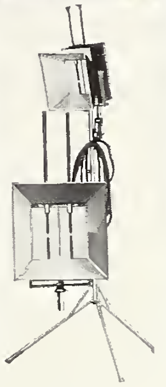

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contest for all club members. The competition was open to all films not over four hundred feet in length which had not previously been screened before the club. A committee of judges selected the eight best pictures which were projected at a recent meeting, the final results to be announced later. Prizes are a hundred feet of panchromatic film for the first award and fifty feet for the second. A series of technical talks and demonstrations are planned for the future.

Want members ■ With A. Sherman Rutter as director and J. L. Jaret, A. L. Koenig, W. V. Nevins and R. J. Young as charter members, a small amateur photoplay group is being formed in the Flatbush section of Brooklyn. Production of a comedy drama to run about 400 ft., 16mm., is scheduled as the first effort. It is hoped that other amateurs in the district who are interested will get in touch with the director at 1566 New York Avenue, Brooklyn, New York.

The newest ■ The newest amateur movie club has been formed in Banning, California, under the leadership of Ralph E. Gray. Although the club has but six members, it is probably a hundred percent representation of the cameramen of the city. The club will provide members a means of seeing each other's work, discussing ideas and, through the League Club Film Library, the opportunity to see the outstanding amateur films. A small club of real movie making enthusiasts may furnish just as many advantages as a larger club and the practical results that are being achieved in Banning and Azusa, California, with organizations of this size, hopefully, will encourage movie makers in other small cities to follow the idea.

In future ■ Prospects for a large increase in the number of amateur movie clubs by the first of the year are excellent. Among those now working on club organization are A. Jacobs in Oak Park, Ill.; J. G. Bain in Clayton, Mo.; E. Yeaple in Baltimore, Md., and J. M. Carlisle in Victoria, Canada.

BRITISH AMATEURS ■

At a scenario competition recently held, the West Middlesex Amateur Club of London selected *Ann*, a short romance, for its next production. Terrence Greenidge acted as the judge. Programs during the past month have featured a number of photoplays made by individual members and production units within the club. Included among the premieres were those of *Romany Love*, filmed by P. T. Davies, directed by Douglas E. Woll and presenting

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Miss Peggy Eve and H. Comber Wiatt in the leading roles, and *The Trap*, dealing with Parisian life in *La Zone*, filmed by E. H. Beaumont and featuring Miss Bella King, R. Repperell and W. Bowen in its cast. Other subjects recently screened are topicals recording the activities of the club and *An Everyday Occurrence* and *Diving*, both made by R. G. Lawrence. A contest has been started to select the best holiday films; results will be announced in a later issue. This active and excellently organized club offers a hearty welcome to all League members who happen to visit London, writes Douglas E. Wall, publicity secretary of the group.

■ Members of the Birmingham Amateur Cinematographers' Association were recently taken through the studios of the Associated Sound Film Industries in London. The technique of producing a professional talking motion picture was demonstrated to them during the tour of the studios. Work on the club drama, being directed by H. C. Jevons, has been temporarily suspended.

■ The Sheffield Amateur Film Club opened its winter program with the screening of *Vengeance*, a photoplay, and *Jiujitsu*, a short subject, both produced by the Birmingham A. C. A. Later programs included the projection of *En Route For Sunny Lands*, a travel film made by J. W. Gillot, and completed sequences of *Resurrection*, the club's current production. Other program items were a talk on exposure, screening of members' newsreel films and a demonstration of the latest amateur movie equipment. A gathering of club members during the day was arranged and each member was given an opportunity to try out new motion picture cameras in making shots of Sheffield. The best of these scenes will be edited into a city film record.

■ The organization of the Finchley Amateur Cinema Society is announced by Eric H. Haythorn who was selected secretary at the first meeting. Other officers are Leslie Marsh, chairman, and E. G. Hammond, treasurer. Although the production of experimental films and photoplays is the primary object of the new society, its work will include technical programs and discussions. At the organization meeting, representative films of those present were screened.

Poetic Justice ■ From Hollywood come regrets for having developed the talkies now that a department of the government is to record hog calling in sound movies.

It does seem a needless duplication of some actors' performances in sound.

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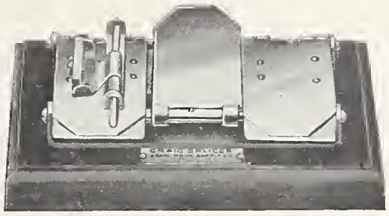

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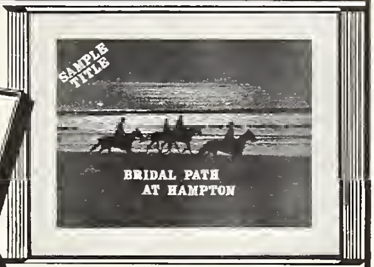

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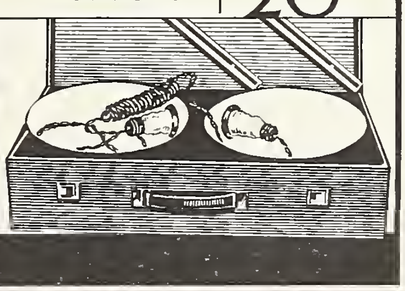

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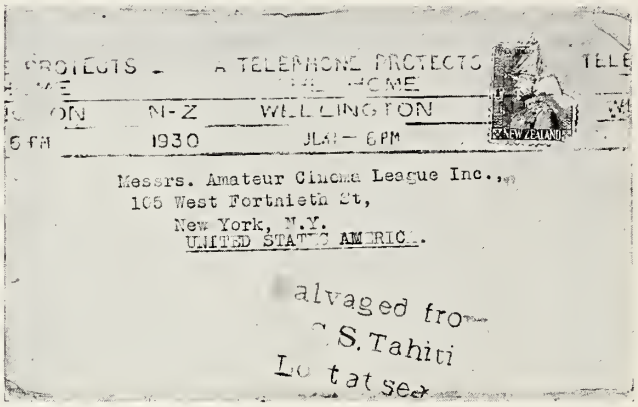
Closeups—What amateurs are doing

JAMES W. MOORE

■ With the *S. S. Tahiti* sinking slowly in the South Seas and the nearest professional cameraman thousands of miles from the scene, an amateur again scooped the newsreels by recording the great disaster and thrilling rescue. Enlarged to 35 mm., the amateur record was flashed on American screens barely two weeks after the catastrophe. Complete in every detail, this outstanding newsreel clip shows the bobbing lifeboats struggling to safety with the *Ventura*, the last one making her side just as the crippled *Tahiti* slipped from sight. It was with a particular thrill, therefore, that League headquarters found the accompanying letter lying unobtrusively in a morning's mail, mute evidence of this disaster which was brought to the eyes of the world by a fellow amateur cameraman.



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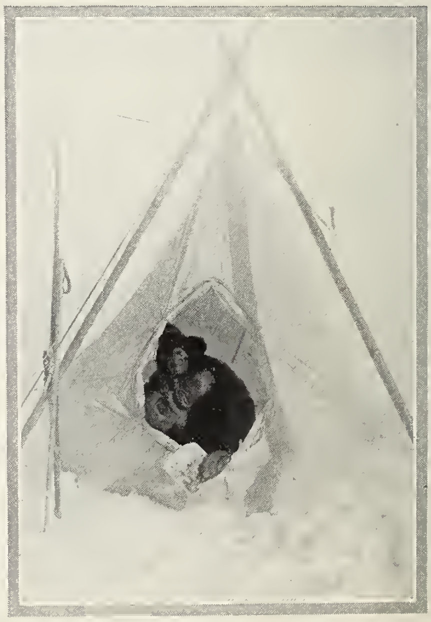
■ To Lieut. Tom Mulroy, U. S. N. R., goes the palm for what is possibly the outstanding feat in amateur filming to date, for it was his privilege, through the cooperation of the Tidewater Oil Co., to make an amateur film record of the Byrd Antarctic Expedition. With never a clip of film to his credit before this job, Lieut. Mulroy, who is pictured below, carried 2100 feet of 16 mm. through tropical storms, heat and humidity, through polar ice and sub zero cold, kept it nearly two years in Little America and then brought every foot of it back to the laboratories in perfect processible condition. When the expedition barque, *City of New York*, on the way home from New Zealand to Panama, ran deep into a smashing South Pacific typhoon, he managed some filming even in this emergency, for, in over one hundred feet of the last reel, Lieut. Mulroy has brought back the blind and terrific fury of the sea in as stunning shots as one could hope to view. As the professional photographers were already speeding north on a liner with their thousands of feet of film, this sequence of the final battle of the gallant barque is exclusive to this unusual amateur record.

■ Dr. Fred S. O'Hara, movie maker of Springfield, Ill., sends in heartening information regarding filming possibilities in old Mexico Since Movie Makers has more than once carried stories of another import, we are particularly happy to report that, during his entire stay in Mexico, Dr. O'Hara met with only the most courteous cooperation in his filming. He attributes this directly to a decent respect for their few and altogether simple regulations: (1) no filming of soldiery or military establishments; (2) no filming within public buildings such as museums, churches, etc. (checkrooms are provided for cameras); (3) no filming of railways or railroad stations (on account of the beggars infesting them).



■ Neil P. Horne compels us by his persistence and continued success to write once more of his unusual reels of film autographs. Since early summer Mr. Horne's additions to his family of the famous read like a list of who's who in the public prints: Sir Harry Lauder, Sir Thomas Lipton, Philip K. Wrigley, Julius Rosenwald, Major Kingsford-Smith, General Pershing, Admiral Sims, Arthur Brisbane, Robert "Believe It or Not" Ripley, and, of particular interest to movie makers, George Eastman. Mr. Horne's films will some day form a valuable record.

The cine scientist

[Continued from page 768]

fessor Thompson of the chemistry department. Titles by J. M. Atom and voice." He darkened the room and started the picture. We saw a man dressed in the style of a hundred years ago, holding a bent glass tube in his hand. The laboratory surrounding him looked almost medieval.

"Is that Professor Thompson?" I said.

"Certainly not. That is Michael Faraday performing his original experiment with the liquification of gases. His impersonator was one of the students in my genetics course. Now there is a hint for your own films. You will be surprised at the interest people take in the early scientific experiments. There is a justification for this interest, too, for to understand the crude experiments which have gone before is to have a background for modern science. If you make a film about oxygen, show the early experiments of Priestly or Lavoisier. If you are demonstrating the laws of gravity, begin with a closeup of an apple falling on Newton's head, or some similar incident. It will always arouse the curiosity of your audience.

"Now you see the liquid air machine in the basement of the chemistry building. Notice the huge cylinders for compressing the air. That's another thing your audience will want to know. Where does a thing come from and how is it made? Now if I had done the frog's heart picture more from the entertainment angle, I would have shown the frog first and the handling of the heart preparatory to the perfusion experiments.

"Here we are at the main part of the film. Notice that the table and the background are black while Dr. Thompson is wearing a white coat. This matter of planning contrast is quite important. Now we follow with the experiments."

On the screen before us, we saw Dr. Thompson first pour some liquid air, or oxygen, as it was in this case, out of a flask. Before it reached the table, the liquid had turned into a white mist. The professor then took a watch spring, heated it over a burner and dropped it into the rest of the liquid. The metal spring, in closeup, burned furiously until there was nothing left. A piece of red hot carbon likewise burst into flame when immersed in the liquid. Dr. Thompson then dipped the end of a cigar into the liquid oxygen and smoked it. The flames shot out a foot in the air.

"Not a bark in a beakerfull," commented Professor Atom.

"I notice that you used closeups a great deal in your films."

"The closeup in a laboratory film," he answered, "is far more important than it is in a photoplay."

Several spectacular experiments followed and, in one of them, Dr. Thompson took a mouthful of the liquid air and blew out a great cloud of smoke. Professor Atom chuckled. "Yes, that's how I burned my tongue. I discovered that one must be quite expert to do that."

The last scene faded out on a closeup of a hammer pounding in a nail, the hammer having been made from mercury frozen on the end of a stick by the liquid gas.

"In this film," the professor went on, "it was not necessary to illustrate any of the points by an analogy or an animated model or diagram. In many laboratory experiments, however, it would be necessary to do this in order to make the points clear. It would not be sufficient, for example, if one were to attempt to illustrate how the laws of heredity worked in mammals, to merely show the results of crosses between different types of rats or dogs. These are the final results, to be sure, but it would be impossible to show the actual process of crossing within the germ cells and the resultant development of a new individual. The way to attack this problem would be, perhaps, to lay out a dozen or so little blocks of wood on the table, each block being lettered to indicate which animal characteristic it represents. For instance, two pairs of blocks containing letters X and Y indicate the sexes of the two animals concerned. Now a little stop motion work causes these blocks to recombine in four different ways to prove to us that the chances of a male or a female offspring are one to one. The same result may be achieved by the use of animated drawings but that method would present more difficulties."

"What other scientific subjects, Dr. Atom, suggest themselves to you as being suitable for filming?"

"They are innumerable," he answered. "Almost any subject can be presented by the amateur through the medium of the motion picture if he will but take the time to plan it carefully and study the most efficient and entertaining ways of arranging his material.

"The psychology laboratory is a fertile field. Particularly adaptable are the rat mazes in which the learning abilities of rats are tested. Behavior of animals in general is easily filmed.

"In botany, color filming becomes very useful in the classification of flowers and plants of all sorts. Closeups of flowers in color, with a label placed beneath each one, are not only instructive but beautiful to see.

"In physics, the field is unlimited. Simple experiments in mechanics or heat are easy to photograph. Those in electricity and wave mechanics, light

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and sound are more difficult but still adaptable and furnish opportunities for the use of animated models or diagrams. Electrical problems can often be presented by showing an analogous hydraulic system.

"The same continuity technique may be applied to subjects within the scope of medicine, including the use of the camera in the operating room, but all this is a separate field in itself. And, if you ever master the art of microscopic filming," he concluded, "another unlimited field of material will be presented."

The shade of Professor Atom returned to his former position at the desk and replaced the pipe in his pocket. "I don't know whether I'll be here much longer," he said, wistfully, "but drop in any time and we'll see. I'd like to build a time lapse outfit down in the basement and show you how the Crocus Susianus blooms when it's on good behavior."

We expressed our gratitude and, as we left, seemed to see him still twirling the piece of film about his finger.

The clinic

[Continued from page 769]

light from the concentrated filament of the lighting unit reach the lens. If possible, have some one hold or place in position an opaque screen between the light and the camera so as to shield the lens from this contingency.

Lights and reflections ■ The time has come when many things must be done with our year's films in order to get them in shape for their Christmas showing. If they are to be the bright spot of the family reunion, it is high time, if still necessary, to begin to title and edit them or, in short, to trim them up into presentable form. Another of the valuable uses to make of our home lighting units will be in helping us to round out these films of the year and, by the proper insertion of extra shots here and there, to give them more audience value. This is where the interior closeup comes in, aided and abetted by the home movie lights. Do you have difficulties with such closeups? Here are some ways to minimize these difficulties:

First, never be without a proper reflector. Any flat, white surface will do; a movie screen, beaded or otherwise, will provide just the right size. A large piece of white cardboard or silver board (which may be bought at the larger stationery stores) will also serve the purpose or a white sheet thrown over a chair or stepladder will do. The larger this reflecting surface, the more efficiently it will work. With its aid, you may take excellent and selectively lighted closeups, even if you have but one movie light. Place the light on one side of the subject and a little in front and above the head if possible. This will give the forty five degree front lighting so preferred by portrait photographers. On the other side of the subject, just outside the camera range, set up the reflector, its white surface facing the light. Turn the light on for a few seconds, with the subject in place, and move the reflector this way and that until a position is reached at which the shadow side of the face is most brightly illuminated. Leave the reflector and lamp in these positions and you are ready to shoot the picture. In the action, try as nearly as possible to match the mood of the subject into which the closeup is to be cut. That is, if you have a long shot of little Herbert welcoming daddy home and running across the lawn towards the camera, you might start with an interpolated closeup of Herbert looking straight at the camera and shouting, "Daddy!", which might be cut in before the long shot and so better introduce it. Reflectors will help you in closeups of all sorts of animate or inanimate objects. They are a means of conserving the available light power and their effectiveness is extended to all shots, particularly indoor ones where all the light power available should be utilized. Of course, the greater the area the camera takes in, the larger the reflector should be to prove effective. Sometimes, in the longer shots, an ordinary folding floor screen can be covered with white paper and used for this purpose.

In the case of a portrait or of a closeup in which it is desired to have the shadow side fully illuminated, a "hard" reflector may be used. This is nothing more than a mirror. Such a reflector, however, is apt to provide troublesome, conflicting shadows if care is not used in directing the light. Sometimes a small hand mirror will be found effective in picking out and emphasizing the face of a character in the scene or the reflection may be directed on any other important object from the shadow side.

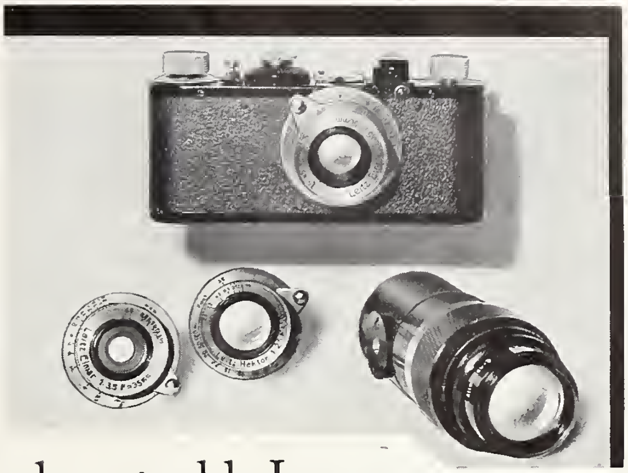
Much ingenuity can be employed in the placing and use of all types of reflectors and their importance can hardly be overestimated in consideration of the improvements they effect.

Asked and answered ■ *Question:* I have never done any interior camera work with artificial light but am considering its possibilities for the winter. I notice there are two kinds available, those using large electric bulbs and those using arcs. Which would be the better for the purpose? *Answer:* Both are efficient for the purpose of making good interior movies. The arc lamp will, in general. give the most brilliant light in a single compact unit while the incandescent offers the more familiar kind of lighting unit and does not weigh as much. Arcs generally have a higher power rating than incandescents. On the other hand, more than one incandescent must be used to provide as much light as the arc. The arc requires more attention than does the incandescent although such attention need not be of the expert variety. There is no reason why the two cannot be used together. One suggestion would be that the arc be used for the general illumination and the incandescent closer to the subject for relieving the shadows or for special lighting effects.

Question: I have seen a new kind of lamp bulb widely advertised recently; it is called the Photoflash Lamp. Would this be of any use for home movie photography and would it fit in my reflector unit? *Answer:* The Photoflash Lamp is made for still shots only and cannot be used to take movies inasmuch as the duration of its light is but a fraction of a second. It would, undoubtedly, fit in many of the incandescent reflector units now available for movies. It would also prove efficient there for recording the "set" with the still camera.

Question: What is the "high pressure" lamp which is used in some of the outfits sold for home movie lighting? Can I adapt it to my present reflector which uses 1000 watt bulbs? Will there be any advantage in this? *Answer:* The so called high pressure bulb is simply a lamp that is rated to burn at a voltage less than that of the circuit on which it is to be used. A bulb rated at 105 volts burning on a 110 to 115 volt line would be rated "high pressure." Such a procedure shortens the approximate life of the lamp considerably but produces a much more actinic light; that is, a light more powerful for photography. Inasmuch as, in home movie shooting, the lamp is usually burned only for a very short time, its decreased length of life is not an extremely important factor, especially in view of the increase in light which is very desirable. High pressure lamps used in home movie units are generally rated at 500 watts and equipped with the medium sized Edison base. You will find that your 1000 watt unit is equipped with a "mogul," or large type socket, into which the 500 watt lamp will not fit. You may, however, purchase an adapter from any large electrical supply house which will enable you to reduce the size of your socket to take the 500 watt standard.

A BULLY CHRISTMAS TO ALL



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[Continued from page 772]

attempt at a full length production, her filming before having included only the taking of a few college reels at Vassar and the recording of excavation operations at Chichen Itza in Yucatan and some scenics in other parts of Mexico, it is evident that the camera may, indeed, be effectively used in their work by other welfare agencies, without regard to previous filming experience.

Film source list ■ The new *Victor Directory Of Film Sources*, containing information on "where to buy, rent and borrow 16mm. films," is a completely revised and considerably enlarged edition of this most complete and helpful 16mm. film source list. It is an outstanding contribution to all users of 16mm. film and should be in the hands of everyone employing this size equipment. An interesting feature of the directory, which follows substantially the excellent makeup and style of the initial number, is a listing of 16mm. "talkie" producers and sources. The directory is distributed free to owners of 16mm. equipment upon request to the Film Directory Editor, Victor Animatograph Corporation, Davenport, Iowa.

Medical showing ■ Projection of *Mechanism Of The Heart*, 16mm., produced by League member Emmet F. Horine, Louisville, Kentucky, constituted the 1930 *Oration In Medicine* of the Kentucky State Medical Association. The film showed actual dissections of the specialized tissues which conduct the electrical impulses through the heart. Animated drawings illustrated schematically the pathway of the electrical impulses. Irregularities of the heart were further shown and, finally, the pulsating heart of an anesthetized animal was demonstrated upon the screen. The marvellous accuracy with which such cardiac events were recorded received much favorable comment, according to a report from the Association.

Instructor produces ■ To illustrate lectures to students and for semipublic exhibition is the educational use planned for eight thousand feet of film on South Africa, New Zealand and Australia secured by League member George A. Gillies, department of mining, University of British Columbia.

The film, taken while on a trip to South Africa to attend the Empire Mining Congress, is to be edited into reels according to the countries covered. One reel is to be devoted entirely to mining operations and another is to concern the thermal district of New Zealand, a country of considerable geological interest on account of the many mud springs and geysers found there.

Besides footage of strictly educational import, instructor Gillies filmed a war dance of a South Africa tribe and scenes of boats and sport activities.

First aid film ■ For teaching purposes, Dr. H. C. Hankins, Durban, South Africa, has recently completed a 4,000 foot subject following the outline of the *First Aid Manual* as used by the St. John Ambulance Association. This film is to be used as an accompaniment for classroom lectures in first aid which Dr. Hankins has taught in Durban for the past fifteen years following his graduation from Northwestern University, Chicago.

Dr. Hankins plans in the near future to make cinemicrographic records in accordance with the method for this procedure worked out by Heinz Rosenberger of the Rockefeller Institute, described in the February *Clinic* under the title, *16mm. micro research.*

Bird films ■ *Siyo*, three reels, 35mm., portraying the life of the prairie chicken, is the title of the scientific study being produced by League member Walter W. Bennett, Sioux City, Iowa, President of the Iowa Ornithologists Union, an organization devoted to the bird life of that state.

This film, which may well preserve for posterity the story of the prairie chicken, since it is fast disappearing, is to be shown in November by Mr. Bennett at the American Ornithologists Union Meeting at Salem, Mass. It is to be used in conjunction with a lecture, the purpose of which is to spread as much knowledge of bird life as is possible, with a view to bird conservation.

Natural history lecturers or others interested in the film may get in touch with Mr. Bennett, Iowa Ornithologists Union, Sioux City, Iowa, for details as to how this subject may be secured.

Service record ■ After nearly ten years of effective service in the fight against bovine tuberculosis, *Out Of The Shadows*, made entirely by amateurs and being one of the early educational films issued by the U. S. Department of Agriculture, has been laid on the shelf. The last remaining print of more than forty of this film being battered and "rainy," the negative now goes into the department archives.

No other film circulated by the department has made a record approaching that of this amateur film. Used in every antituberculosis campaign waged since 1921, it has been shown in almost every district in the United States where dairying is important.

News Flashes ■

Proving an invaluable aid in the building of sheep dipping vats for tick eradication, two educational motion pictures, *Mollie Of Pine Grove Vat* and *Southern Cattle, Yesterday And Today*, produced by the U. S. Department of Agriculture, were recently shown to engineers working on this project in Texas.

■ For projection to a group of fellow medical students, Fred M. Schukraft, Oak Park, Ill., recently requested the use of several medical subjects reviewed among the monthly *Free Films* offerings in Movie Makers. The film, *Surgical Treatment Of Peptic Ulcers*, reviewed through the courtesy of the Davis & Geck Co., was especially desired, being of specific interest in their studies. An increasing number of students, indicated by requests received for these subjects, are supplementing school studies with home projection of related film offerings.

■ Slow speed projection of classroom films with frequent stops during a showing is the method now used in Kansas City schools where it was found that 16mm. was more effective than auditorium use of standard film uniting more than one class.

■ Arrangements for improved visual instruction facilities in the public schools and universities of Toronto, Canada, are being provided by the Canadian Provincial Governments, according to a report from Ramsay B. Shaw of that city requesting information concerning sources of educational films.

■ Operating a free motion picture show at twenty four points on the bayous of South Louisiana, a circuit which requires from thirty to forty days to cover, and providing interesting film fare of an educational nature to over 5000 adults, George N. Gallagher of Houma, Louisiana, recently requested the use of several General Electric offerings reviewed in the monthly *Free Films* column in Movie Makers. This worthy project is thus bringing, through the medium of the 16mm. projector, valuable educational matter to this territory which is only at widespread points served by the professional motion picture theater.

■ Hobart B. Morse, principal of the Merriam, Kansas, Grade Schools, has purchased equipment for the projection of 16mm. motion pictures.

■ Preservation of film records of historical events by the U. S. Government was recently announced. Leading motion picture producing companies will present prints of such events to the government for storage is adequately equipped film vaults.

FREE FILMS ■

Subjects listed are available on loan free except for postage. Films are on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.

■ Four amusing animated cartoon comedies, pointing out the moral, "It pays to insure," are contained in a four hundred foot reel offered by the Aetna Life Insurance Company.

■ *The Story Of The Women's Bureau*, one reel 16 and 35mm., shows the development of the bureau, a division of the U. S. Department of Labor, growth of which came out of the need both for definite information about the conditions under which women are working and for leadership in the establishment of standards for their employment. It portrays the bureau's staff at work, shows the steps by which a survey is made and emphasizes the standards advocated by the bureau.

■ *The Byrd Antarctic Expedition*, three reels, an account of this trip to the South Pole, is available for group projection through the courtesy of the Tide Water Oil Co. The expedition leaving New York, the Antarctic stopping place of the men while Byrd flew by plane to the pole, his successful return and the embarkation, the stop in Tahiti and views of that South Sea port, the storm encountered by the *City of New York* while en route home and the arrival in New York City are shown.

■ *Beyond The Microscope*, one reel, offered by the General Electric Co., is a simple visualization of a scientific subject explaining the decomposition of water into hydrogen and oxygen, the union of these gases in combustion, their atomic structure and their combination to form a molecule of water. This film is especially suited for classroom use in physics courses and is available only for group projection.

■ *Appendectomy*, a one reel scientific subject produced by the Petrolagar Laboratories in cooperation with leading universities and authorities, is available to medical interests.

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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 112 Fulton St.
Shaver Lake Photo Shop, 1729 Tyler St.
Glendale: Mowry's Photo Service. 223 S. Brand Blvd.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
House of Better Radio, 1740 N. Highland Ave.
Ries Bros., 1540 Cahuenga Ave.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
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B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: ***Cine Shop***, 345 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD CINEMA STUDIOS, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Santa Paula: Music Shop, 944 Main St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

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Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

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Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
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INDIANA

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Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
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South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

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LOUISIANA

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Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE***, 2540 Park Ave.

(*Continued on page 804*)

Critical focusing

[Continued from page 776]

evidently aboard a real liner. Although most of the scenes are beyond the average amateur, in the exterior sequences made on the decks there are a number of suggestions for interesting camera angles and subjects which would be useful in filming the ocean liner on a trip abroad. One shot, taken from below, of a life boat being raised above the camera, is particularly worth noting.

"Audio Review" ■ *Trick work:* again Pathé's serial review offers practical examples for the movie maker. In a late issue, under the title, *The Very Impossible*, there is a whole catalog of interesting camera tricks. Amateurs able to make double exposures will get a number of ideas that will make amusing trick reels.

"Murder" ■ *Direction:* this Elstree picture contains a number of cleverly handled sequences, notably the device for building up curiosity at the opening of the story when scenes of the neighbors looking out of their windows are introduced to lead up to the shot of tragedy. And there is some nice camera treatment in a sequence where eleven of the jurors seek to convert the twelfth. In these scenes, the twelve are grouped and the camera moves from one to the other as they speak in turn, a handling that could be equally adapted with pantomime for a silent film.

"The Virtuous Sin" ■ *Lighting:* although this Paramount film is generally uninteresting, the advanced amateur seeing it will be rewarded with some unusual lighting technique. In one instance, on a studio set of an exterior, the foreground is backlighted from space below the platform. A similar effect might be gained in shooting from a bridge, a small cliff or wherever it would be possible to project a moderate light upward from behind the characters.

"The Silver Horde" ■ *Interpolation:* in this story concerning the salmon canning industry, R. K. O. directors have inserted a complete industrial picture of the canning operations. It is neatly worked into the continuity and with excellent results. Here are useful suggestions for the amateur planning an industrial or business film. A similar plot could be used as the background of other industrial sequences and this picture's decided entertainment value demonstrates the usefulness of the dramatic treatment of a business subject.

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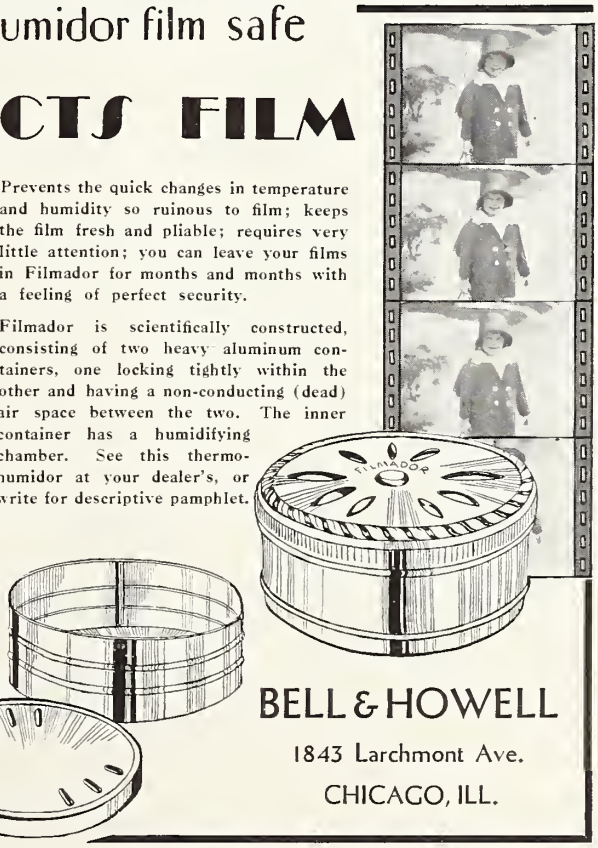

BELL & HOWELL
1843 Larchmont Ave.
CHICAGO, ILL.

(*Continued from page 802*)

Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
A. J. Looze, 875 10th St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Sly Fox Films, 49 S. Ninth St., Opp. Minn. Theatre.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Joplin: Wingo Studio, 417 Main St.
Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Bradford: Welcome & Long, Bradford Theatre.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Passaic: Radio Mart, 15 Howe St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West New York: Rembrandt Studio, 462 Bergeline Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane
F. E. Colwell Co., 465 Broadway.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept., 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Kano Pen Shop, 50 Broad St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
LUGENE, INC., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
National Photo Exchange Co., 39 W. 24th St.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift and Art Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 35 Broadway
Utica: Edwin A. Hahn, 111 Columbia St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: *JOSEPH BLATZHEIM*, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence Photo Shop, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's. Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: L. G. Harpel, 757-59 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow, Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Gilbert Co., 4827 N. Broad St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, (Arthur Miller) 711 Procter St.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

(*Continued on page 806*)

News of the industry

[Continued from page 780]

400 ft. for Kodatoy ■ Extension arms that will enable the user to show complete 400 foot reels are now offered by A. C. Hayden of Brockton, Mass. A set of two auxiliary arms, together with extra takeup belt, is supplied at two and one half dollars, making the clever little Kodatoy a regular projection machine for standard amateur sized reels.

VICTOR

DIRECTORY of FILM SOURCES

WHERE TO BUY, RENT, & BORROW 16mm films

COMPLIMENTS of VICTOR ANIMATOGRAPH CO. DAVENPORT, IOWA, U.S.A.

Cover of the excellent new Victor directory of 16mm. films, described on page 800

Moviola ■ A highly developed film viewing and editing machine is offered this month by the Moviola Company of Hollywood, California. A small film model of the well known professional Moviola for standard film, this machine shows the picture magnified and in full motion. Full 400 foot reels are carried on the reel arms and the film is easily threaded and disengaged for splicing. The latest sound Moviola for professional film will be of especial interest to amateurs because of the fact that it provides a picture in full motion with a nonintermittent film travel and because of the simplicity and effectiveness with which it reproduces sound on film or on disc, either through headphones or a loudspeaker.

H & H correct ad ■ Herbert & Huesgen wish to call attention to an error in their advertisement in Movie Makers of October. Where they had listed the Pathex French Air Cooled Motor at $56.00, they had intended to offer it at $60.00, as listed by Pathex.

Griswold ■ This name, long familiar to users of fine professional film splicing machines, is now brought widely to the amateur's attention as sponsoring the Griswold 16mm. Splicer. This machine makes a straight splice, is extremely substantial in construction and is positive in action.

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120 West 57th St.,
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Now you can have TALKING PICTURES

No special apparatus necessary.

Your phonograph and projector will reproduce your TALKING FILMS

The entire resources of talking pictures made possible for the amateur.

MUSIC, SONGS, SOUND EFFECTS, DIALOGUE and even YOUR OWN VOICE SYNCHRONIZED TO YOUR SILENT FILMS

You write your story, send it with your film and we will synchronize a record, giving music, dialog and effects.

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100 ft.—$5.00 300 ft.—$10.00
200 ft.—$7.50 400 ft.—$12.00

Specify speed recording 33⅓ or 78.
Write for recording sheets.
Personal records made.

Buy yourself a Solite—*at these new LOW prices!*

Here is an opportunity to buy the most efficient lamp ever developed for home movies — at greatly reduced prices! Solite — the famous *500 watt lamp* with *1000 watt* light power — now costs only $50.00 for a 3-unit set — and only $17.50 for the Junior set.

Solite is *the* lamp for all lighting purposes — and *the* gift for everyone who owns a camera. It is lighting interior shots for one of the largest newsreel producers. And amateurs everywhere are taking fascinating interiors — day and night, summer and winter—with Solite.

Put Solite on your Christmas list! Then ask your dealer for a demonstration! Use one Solite for closeups, two for medium shots, complete set of three for long shots. Full exposure on panchromatic film at f:3.5.

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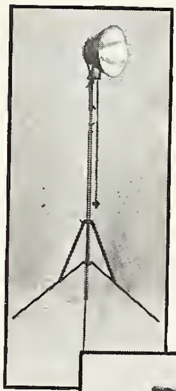
SR. No. 3 Set (3 Solites; Jr. and Sr. Tripod; two 20 ft. rubber cords; crossbar and case) complete, without bulbs, $50.00. JR. No. 1 Set (1 Solite; Jr. Tripod; 20 ft. rubber cord) complete, without bulbs, $17.50.



SR. No. 1 Solite

SR. No. 3 Set, in Special Case

SOLITE
The All-Purpose Lamp

(Continued from page 804)

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Huntington: Film Shop, 416 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Sheboygan: A. E. Winscher Co., York Bldg.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa) Ltd., "Kodak House," Rissik St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRITISH WEST INDIES

Jamaica

Kingston: A. Duperly & Son, 85 King St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.
Victoria: W. B. Young, Motion Picture Dept., 502 Union Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film and Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Estado 150.
Eckhart and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23, Cherif Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St. Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia, 773 Finchley Rd., Golders Green
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris IV: Grande Librairie Universelle, 84 Boulevard St., Michel.
IX: Jose Corti Library, 6 Rue de Clichy.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8
Arnhem: Meijlink's Fotohandel, Rijnstraat 17.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
Karachi: Thakar & Co., Bunder Rd.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku
R. Konishi and Co., Nagahoribashi-Suji
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Waterworths, Ltd., 705 Colombo St.
Greymouth: L. A. Inkster, P. O. Box 106.
Hamilton: Watson's Camera House, Victoria St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Zulauf (Vorm. Kienast & Co.), Bahnhofstr. 16.

VENEZUELA

Caracas: Edo Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Dealers Listed in Black Face Italics Are Advertising In

MOVIE MAKERS

$3 a year (Canada, $3.25, Foreign, $3.50); 25c a copy (Foreign 30c).

105 West 40th Street
New York City

Flowers and his grandchildren call forth the Cine-Kodak of Wm. G. Stuber, Kodak President

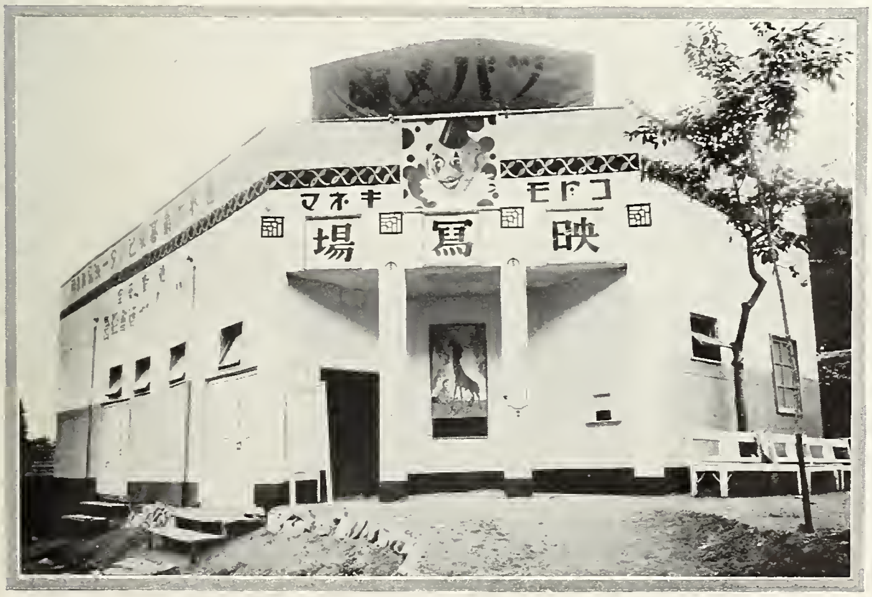
Library in Yonkers ■ With the establishment of J. F. Blatzheim at 4 Riverdale Avenue, Yonkers, N. Y., cine amateurs in that vicinity have at their command a well stocked 16mm. library offering all standard rental films including the five and six reel features.

16mm. in Nippon ■ Enterprising dealers in Japan have found a new field of endeavor in the establishment of children's movie theaters where 16mm. films and projectors are employed in commercial entertainment. The theater shown in the accompanying photograph is one of several built in Kyoto by Tsubmeya, a local dealer. It has a capacity of 800 persons and employs two Victor 16mm. Projectors which their manufacturers, the Victor Animatograph Company of Davenport Iowa. point out are particularly well suited to large scale projection plans of this kind.

Fits Eyemo ■ The Haanstad special direct focusing viewfinder for Eyemo Turret Cameras, made on order by Haanstad's Camera Shop, 408 Sixteenth Street, Denver, Colorado, has recently been advanced in price from $35 to $40. Special optical problems in fitting the attachment to this particular camera are said to have required the small advance in price. These attachments have been found invaluable for nature study work by the Colorado Museum of Natural History and the Game and Fish Commission of Montana, it is stated.

Solite slashed ■ Through a merger with the Incandescent Supply Company, 468 Broadway, New York City, Tri-State Distributors is now enabled to offer the Solite incandescent lamp at a substantial reduction which will list the three lamp unit at $50.00 and the single at $17.50. A. H. Drew of Tri-State will be in charge of national distribution.

One of the unique Japanese children's theatres which use Victor 16mm. Projectors



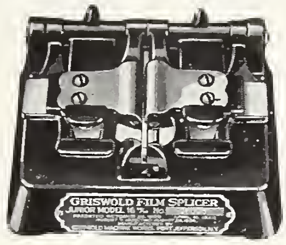
SPLICING?

A pleasure with the

GRISWOLD!

Here it is . . .

The new JUNIOR MODEL



It's a small replica of the Griswold 35mm. Splicer, used by the professional world for many years.

Pioneer amateurs used the GRISWOLD at the very beginning of personal movie making and we have kept pace with their development and their desire for special equipment by offering them this JUNIOR MODEL.

Price $13.50

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MACHINE WORKS
Port Jefferson New York
U. S. A.

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"Still" Photography
Motion Picture Projection

ADVENTURE—thrills—more action in a week than the average man sees in a lifetime—AND BIG PAY, TOO. Opportunities everywhere await trained cameramen. Motion Picture Photography is just one of the big-paying branches of the billion-dollar photographic field. Today there's a growing demand everywhere for expert projectionists—photo-finishers—"still" photographers.

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Our complete course in "Sound" and "Talking" Pictures included FREE of extra charge with either the Motion Picture Photography or Motion Picture Projection Course.

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( ) "Still" Photographer or ( ) Photo-Finisher
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Abounds with interesting historical, industrial, wild life, sport and bathing beach scenes for the movie camerist to shoot. Acquire a winter home in Florida. Write

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TALKIES AT HOME
an ideal gift $19.50

These well known Home-Talkie Units were priced originally at $49. For a limited time we have reduced them to the very low price of $19.50. Makes an ideal gift. Can be attached to any 16mm. projector. 100 and 200 ft. subjects can be supplied. Shipped anywhere C. O. D. on a 20 per cent deposit.
Dealers: Write for interesting proposition

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369 Canal Street New York

GIVE A
MOVIE MAKERS BINDER
for Christmas

$1.50 EACH

Amateur Cinema League, Inc.
Binder Dept.
105 W. 40th STREET
NEW YORK, N. Y.

"Cine-Kodak News" ■ Featuring the approaching holidays, *Cine-Kodak News* for December carries the following attractive items of aid to the amateur cine enthusiast: *A Real Christmas Story*, a tale of strange filming in Northern Ontario and how a modern Aladdin brought happiness to the backwoods; *The Goose Hangs High*, a complete word picture of a Christmas movie; *More About Film Editing*, in which are offered specific suggestions for rearranging and titling films; *A New Year's Movie Outline;* two pages *of Cine Chat.* Any amateur filmer may have the *News* sent to him through a request to the Eastman Kodak Company, Rochester, N. Y.

FitzPatrick films ■ The home sound projectionist will doubtless receive with pleasure the news that some of the delightful professional sound shorts of J. A. FitzPatrick, producer of the *Music Master Series*, the *Traveltalks* and others, will be reduced to 16mm. for synchronized disc projection in the home. FitzPatrick Pictures, Inc., of 729 Seventh Avenue, New York City, will control the distribution.

Pathe Contest results ■ Entrants in the Pathe 9.5mm. contest who have eagerly awaited the judging will be gratified to learn that the event took place on November 6th last, at the Pathe office, 45 West 45th Street, New York City. There were present Miss Elizabeth Perkins, president of the Little Picture House, New York City; Terry Ramsaye, editor of Pathe professional sound releases; Herbert C. McKay, dean of the New York Institute of Photography; Hal Morey, chief photographer, New York Central Railroad; F. L. Gerke, manager, Pathex and Pathegrams; Russell C. Holslag, technical editor, Movie Makers, and a number of officials from the Pathe organization. The films were screened twice, once for the eliminations and once for the final judging. Results of the latter, after a careful consideration on the part of the Judges, were as follows:

The
CINÉ·KODAK
News
DECEMBER 1930

A foretaste of the December "Cine-Kodak News" is given in the attractive cover above

Awards on the single reel division: first, *Head And Match Pieces* by Mr. Okano of Japan; second, *Sakura In Japan* by Mr. Hattori of Japan; third, *Bird Life* by James J. Doyle, Jr., of Massachusetts, U. S. A.; fourth, *Vacation Days In New Hampshire* by N. G. Morgan of Delaware, U. S. A.; fifth, *Carrying Hong Kong's Burdens* by J. L. Parren of England; sixth, *Visiting Washington* by F. Phillips of New York, U. S. A.; seventh, *Miniature Lake* by Miss Sophia Hess of New York, U. S. A.; eighth, *Floral Parade* by Bruce Erwin, Ohio, U. S. A.; ninth, *Trip To The Dells* by Arthur Wolff of Illinois, U. S. A.; tenth, *Bashan Lake* by Miss Mae Lawson, New York, U. S. A.

Awards in the two reel division were as follows: first, *Chicago* by Arthur Wolff, Illinois, U. S. A.; second, *Cherry Season In Japan* by Mr. Inanobe, Japan; third, *Walter The Girl* by Walter Ouspensky, Michigan, U. S. A.; fourth, *Ecuador* by Carlos Miranda Cruz, Ecuador, S. A.; fifth, *A Story* by U. Giuli, New York, U. S. A.; sixth, *Intimate Snaps* by J. H. D. Ridley, England; seventh, *Glimpse Of Belgium* by William H. Lewis, Jr., New Jersey, U. S. A.; eighth, *Russian Monastery* by Walter Ouspensky, Michigan, U. S. A.; ninth, *One Summer Day* by Harold L. Bacon, New York, U. S. A.; tenth, *A Day Of Fun* by Miss Clara Wetzel, New York, U. S. A.

Awards in the three reel division were as follows: first, *The Capture Of Bad Eye Bodie* by Elton Legg, Iowa, U. S. A.; second, *Tokio-1930* by Mr. Tsukamoto, Japan; third, *I Am A Japanese Parasol* by Mr. Mizumachi, Japan; fourth, *How Doth The Busy Bee* by Claude L. Yates, Connecticut, U. S. A.; fifth, *Quebec And Niagara* by C. L. Preston, Ohio, U. S. A.; sixth, *Mortgage* by S. B. Silleck, New York, U. S. A.; seventh, *Woody In A Hurry* by Dr. H. E. Thomison, New Jersey, U. S. A.; eighth, *Vacation Memories* by Arthur Wolff, Illinois, U. S. A.; ninth, *Our Vacation* by Frank E. Pierce of Massachusettes, U. S. A.; tenth, *Our Kiddies* by Fred W. Rice, Nebraska, U. S. A.

Movie Makers is happy to congratulate these prize winners of all lands on their well deserved rewards.

BELL & HOWELL
FILMO TOPICS
DECEMBER 1930

Introduction to enjoyable content is presaged by this December "Filmo Topics" cover

"Filmo Topics" ■ A wide and alluring range of subjects are presented to amateur movie makers in the December issue of *Filmo Topics*, monthly journal of the Bell & Howell Company: *Christmas Fare For Your Filmo*, telling how and what to film at Christmas and not neglecting the editing problem; *Filmo Helps Develop Champions At Northwestern*, how Coach Hanley uses a camera to train his football team at N. U.; *Filmo News Pictorial; Suggestions To Filmoing Travelers*, with especial reference to caution in the tropics; *Expedition's Filming Experiences; Titling Your Films*, No. 3, which considers pictorial backgrounds; *Facts About Filmo: Questions And Answers;* and an index to past *Filmo Topics* of 1930. A request to Bell & Howell will bring this journal each month to interested movie makers.

Small film popular ■ 9.5mm. moviemakers west of the Rockies will find in the Westwood Cinema Studios, 1608 Ocean Avenue, San Francisco, Calif., a cine dealer offering the entire Pathex stock with a careful attention to personal needs. Eric M. Unmack is the manager of this progressive shop.

Lytax projects ■ Lytax-Werke of Germany, known to these pages before through its efficient editing machine, is now planning on presentation in this country of a quality projector for 16mm. amateurs.

London library ■ Recently added to the ranks of Movie Makers dealers in London, Photographia, 873 Finchley Road, Golders Green, N.W. 11, claims to have been the first 9.5mm. library in England.

Bing returns ■ His many friends among amateurs and dealers alike will be happy to learn that Joseph M. Bing, manager of Drem Products in America, has recently returned from Europe.

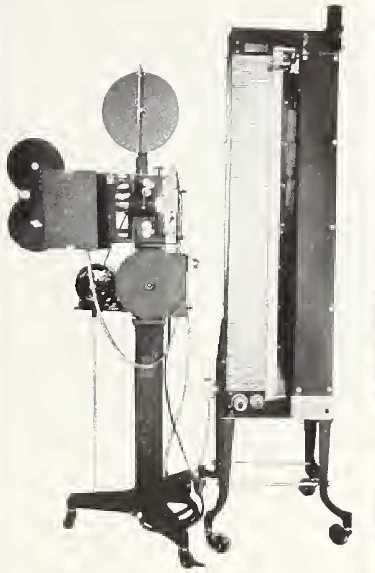
Active in Orient ■ Home Movies Library, progressive Japanese cine dealers, announce the opening of their new quarters at No. 2, Ginza Nishi 5 Chome, Kyobashi, Tokio, where, in the center of the city's business and wealth, they are prepared to offer complete services to movie makers in the Far East.

Pickup moves ■ The well known firm of Pickup and Brown, dealers in amateur motion picture apparatus and optical supplies, has taken up new quarters at 368 Lexington Avenue, New York City. Their former address was 41 East 41st St.

Overhauling ■ The motion picture amateur interested in fine camera repairing of all sorts and special work on kindred apparatus will do well to get in touch with the Adam Archinal Corporation, 1409 Broadway, New York City.

Movies in museum ■ With the gift of $3,000,000 by Julius Rosenwald to the city of Chicago, the Museum of Science and Industry makes its inception. A considerable amount of space will be devoted by this foundation to tracing the evolution of the motion picture from its primitive beginning to the present day. As an important part of this project the museum wisely desires to present as fully as possible definite examples of those now strange historical relics which played such a significant part in the development of the craft. All readers of Movie Makers knowing of such equipment will materially aid the success of this collection project by communicating their knowledge to John A. Maloney, Museum of Science and Industry, 300 West Adams Street, Chicago.

"Photographic Dealer" ■ One of our most interesting exchanges is the excellent journal of this name, covering all branches of the photographic industry in England. Its *Home Cinematograph Supplement* is particularly well edited and provides a valuable index to the amateur movie market of the British Empire. Here one finds the latest news of the English industry, accompanied by articles which will be helpful to the dealer and consumer alike. The new apparatus of English, European and American make is also covered. Succinct reviews of many movie publications are given and not the least place is accorded Movie Makers.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MOVIOLA
Film Viewing Machines
For editing:
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Descriptive circulars sent on request.
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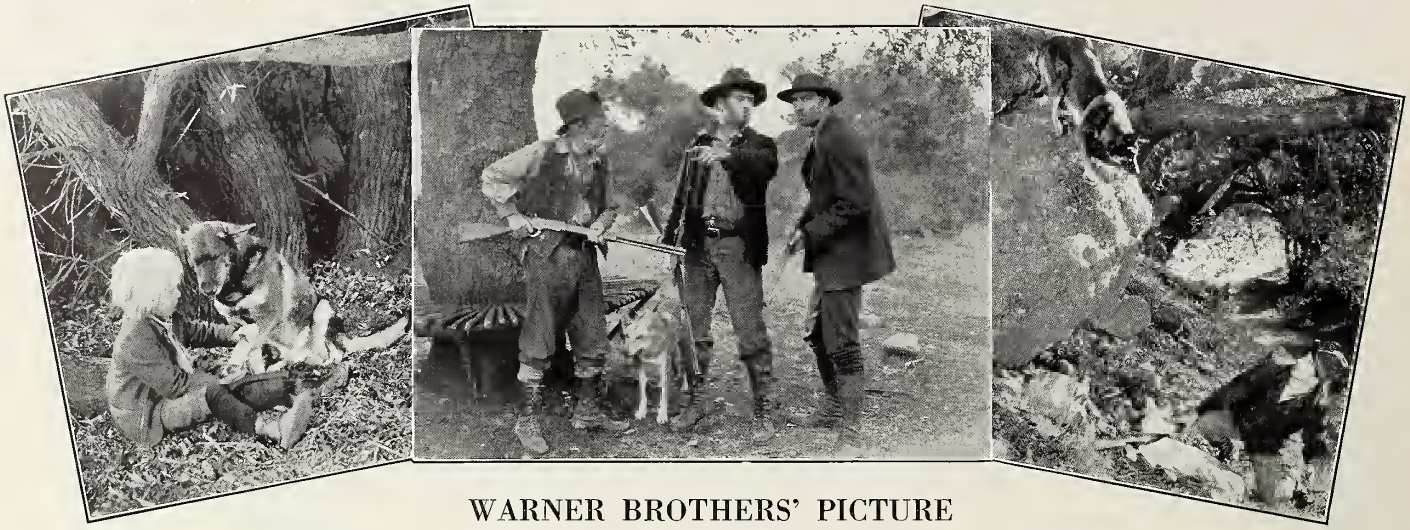
NOW READY
A Series of Ten
40 ft. 16mm. Films
at $1.95 each

These films are intended primarily for the kiddies but those marked by an "X" after their number will also make interesting additions to home libraries.

Order by number and title.
1—*THE FROZEN NORTH* (Adventure)
2X—*OVER THE GREAT DIVIDE* (Scenic)
3—*RIDE 'EM COWBOY* (Western)
4—*THE SPORT OF KINGS* (Horse Race)
5X—*HATS OFF* (Comedy)
6X—*DRIVER, BE CAREFUL* (Comedy)
7—*LORDS OF THE JUNGLE* (Animal)
8—*BURNING 'EM UP* (Speedway)
9—*WHEN SECONDS COUNT* (Western)
10—*SKY RIDERS* (Airplane)

The complete series of ten is also available in one 400 ft. reel at $19.50.
Interesting Proposition for Dealers
RELEASED BY
Eastin Feature Films
GALESBURG—ILLINOIS



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HILLS OF KENTUCKY

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Rin-Tin-Tin is hunted as an outlaw by one faction and cherished as a companion by another. Ever eluding capture and confusing his enemies, he fights the wild pack for the child and rescues the heroine from the rapids.

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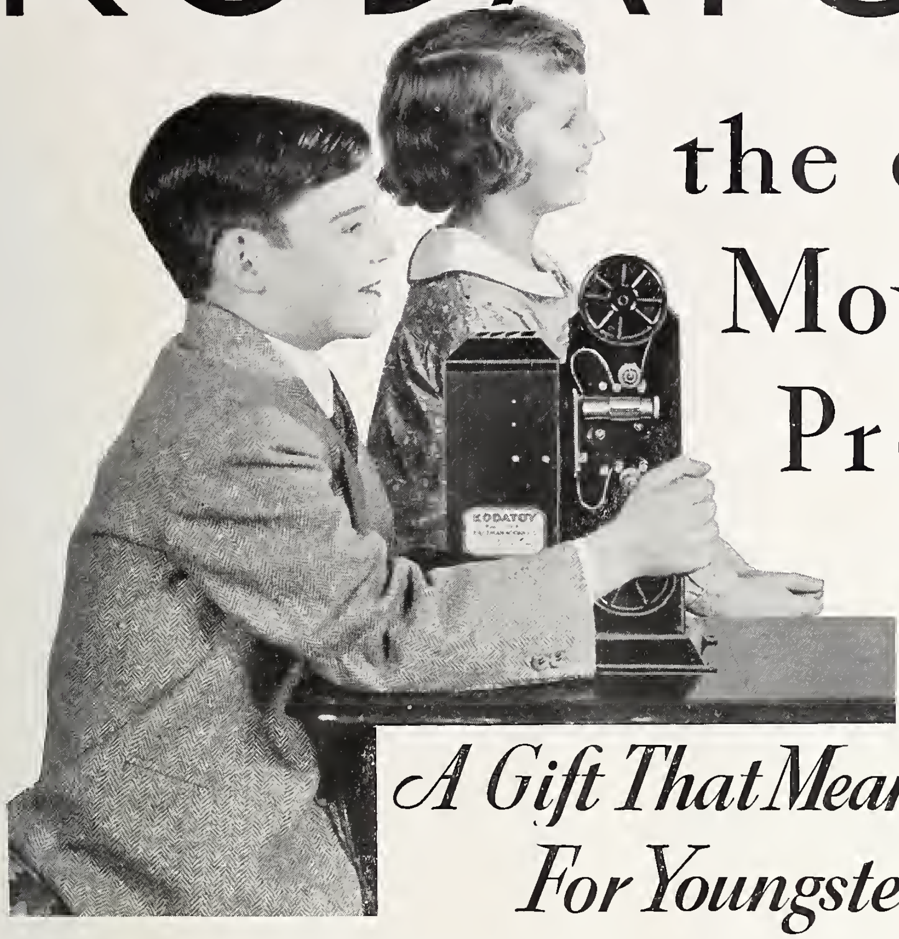
KODATOY . . .



the child's Movie Projector

A Gift That Means Endless Fun For Youngsters of Any Age

REAL MOVIES! Every child loves them. And now they can have their own show as often as they like with this new Eastman product.

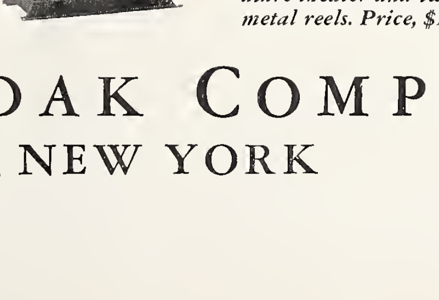
Kodatoy, made by the builders of Ciné-Kodaks and Kodascopes, is a practical projector that sets an entirely new standard in the toy class. An optical and mechanical system like those found only on much more costly models qualifies the Kodatoy as a star performer. It's rugged—built to stand the pokes and thumps of inquiring youth. It's safe!

Kodatoy uses 16 mm. Kodak *Safety* Film—100-foot rolls or less. Threading is easy for any child. It's hand-driven and can be stopped for stills without injury to the film. There's a crank for rewinding, too.

Kodatoy has its own theater with a "silvered" screen surface. The pictures are surprisingly brilliant and flickerless. Even grown-ups will marvel at the quality of projection.

The Kodatoy owner has a wide selection of special film subjects, called Kodaplays, to choose from. Travel, animals, World War, sport, animated cartoons and comedy pictures are all available. They are supplied in three lengths priced at 30, 60 and 90 cents.

Kodatoy is sold by Kodak dealers, toy and department stores at $12.00, complete. See it—and take the youngsters with you.



The Kodatoy outfit includes a miniature theater and two empty 100-foot metal reels. Price, $12.00.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

4134
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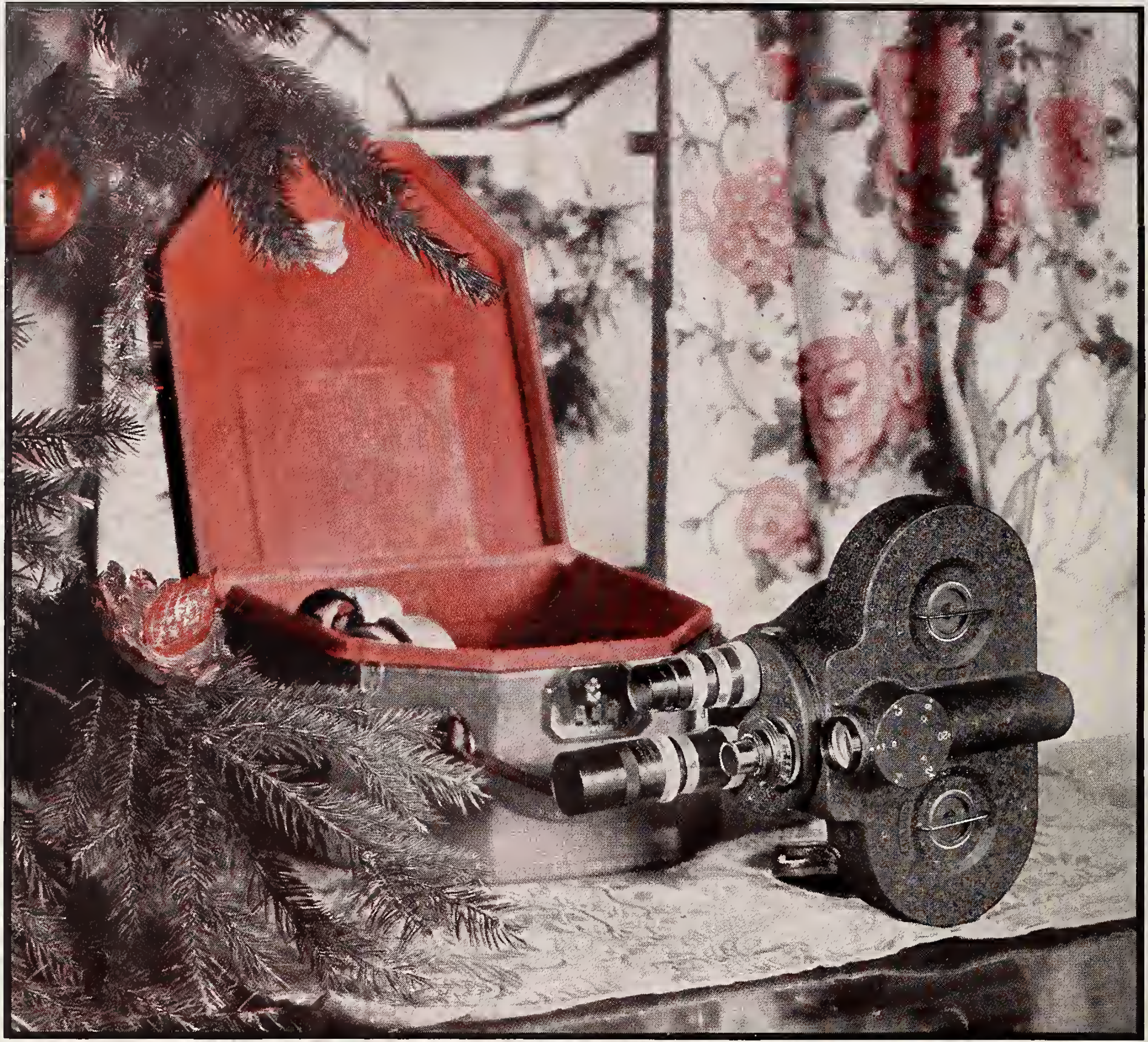

✣ THE SEASON FOR FINE THINGS ✣

The movie maker knows that nothing gives so much pleasure as personal movies. And he knows, too, the facts about movie equipment. So that, in this season for fine things, his thoughts turn to Filmo. Logically and instinctively he selects it as the gift supreme, knowing that its true distinction will be fully appreciated.

Filmo is made by Bell & Howell, who for more than 23 years have led the world in the manufacture of professional studio cameras, the first one of which is still in active service. And no Filmo, either, has ever worn out . . . proof enough of Bell & Howell quality.

Precision, sturdiness, and dependability are built into the $92 Filmo model as conscientiously as into the $245 model, illustrated here with its Sesamee-locked Mayfair case. Ask your dealer to demonstrate Filmo, or write today for literature. Bell & Howell Co., Dept. X, 1843 Larchmont Avenue, Chicago, Ill., New York, Hollywood, London (B & H Co., Ltd.) Established 1907.

BELL & HOWELL

Filmo

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